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Piano music in New England at the turn of the century

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Boston University

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Boston University
PIANO MUSIC IN NEW ENGLAND AT THE
TURN OF THE CENTURY

by

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BOSTON UNIVERSITY
GRADUATE SCHOOL

Thesis

PIANO MUSIC IN NEW ENGLAND AT THE
TURN OF THE CENTURY

by

Dorothy Adeline Sharpe
(B. Mus., Boston University, 1944)
submitted in partial fulfilment of the
requirements for the degree of
Master of Arts
1946
Approved by

First Reader

Professor of the History and Theory of Music

Second Reader

Professor of Piano
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Suggestive music
Form
Harmony
Piano technique
Directions

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Arthur Foote
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Much has been written about European composers of all periods, but only in the past decade have music lovers become acutely conscious of the American composer. This has been brought about by the efforts of a few men who have had implicit faith in American music. Howard Hanson, of the Eastman School of Music, has recorded many compositions by American composers. Aaron Copland, a composer himself, helped to bring the American composer before the public by conducting the Yaddo concerts of American music. One of the most influential champions of the contemporary American composer is the conductor of the Boston Symphony Orchestra, Serge Koussevitsky. There are few programs played by this orchestra today which do not include at least one contemporary composition, and most of these are by men living in this country.

All this has been accomplished for the contemporary composer. What of those composers a few years back, particularly those of the New England group who did their work between 1890 and 1920, roughly speaking? Not much, if anything, is heard about them. Many books have been written about American music but they have either left out the New England group of composers, or have dwelt on their
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Drop the personal pronoun "I" and a conclusion of the introduction of your argument. If possible, put only the bare details of the American scenario. Describe the scenario accurately and objectively. Describe the scenario fairly and objectively. Describe the scenario accurately and objectively. Describe the scenario fairly and objectively. Describe the scenario accurately and objectively. Describe the scenario fairly and objectively. Describe the scenario accurately and objectively. Describe the scenario fairly and objectively. Describe the scenario accurately and objectively. Describe the scenario fairly and objectively. Describe the scenario accurately and objectively. Describe the scenario fairly and objectively. Describe the scenario accurately and objectively. Describe the scenario fairly and objectively. Describe the scenario accurately and objectively. Describe the scenario fairly and objectively. Describe the scenario accurately and objectively. 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INTRODUCTION

Orchestral and choral compositions. The chapter on American piano music in Louis Elson's History of American Music does not consider the works of the members of this group. Mr. Elson discusses a few of them at great length in other chapters but there are only a few lines about their piano works.

Aaron Copland, in his Our New Music, deals only with the contemporary European and American composer, not saying a word about those who did their composing before the first World War.

In Music Comes to America David Ewen gives an account of the growth of the American public's appreciation for good music. His chapter on the state of music in 1901 tells of the struggle of the American composer to be heard. In this account Edward MacDowell is the only member of the New England group to be mentioned, and then just in connection with his disagreement with the officials of Columbia University over the reorganization of the music department there. But Ewen has nothing to say about MacDowell's music, or the music of any other member of the New England group.

1. MacMillan Company, New York, 1925
2. Whittlesey House, New York, 1941
3. Thomas Y. Crowell Co., New York, 1942
INTRODUCTION

The chapter on morality opens with a discussion of the moral principles that govern human behavior. It explores the role of ethics in society and how they shape individual conduct. The text examines various ethical theories and their implications for modern society.

The introduction of any book is a crucial aspect of the book's overall presentation. It sets the stage for the reader by providing context and background information. The introduction is often written in a more conversational style, inviting the reader into the world of the book. In this particular instance, the introduction begins with an explanation of the importance of ethics in everyday life, followed by a brief overview of the main topics that will be covered in the subsequent chapters.

Ethics is defined as the study of moral principles and values. It encompasses a wide range of topics, including right and wrong, good and evil, and the nature of moral responsibility. The introduction sets the tone for the book by highlighting the relevance of these topics in contemporary society.

In summary, the introduction serves as a bridge between the reader and the book's content. It introduces the main ideas and themes that will be explored throughout the text, setting expectations and providing a framework for understanding the material that follows.
INTRODUCTION

Henry Cowell's *American Composers on American Music* is restricted to discussions of contemporary American music by contemporary composers.

John Tasker Howard has written several books on American music, two of which are *Our Contemporary Composers* and *Our American Music*. Although the former is the story of the contemporary American composer, one or two of the earlier New England group are mentioned; little is said about their piano music, however. In the latter, Howard gives short biographies of the members of the New England group and provides some details concerning their orchestral and choral music; there is almost no consideration given to their works for the piano. The only member of the New England group whose works have been considered to any degree by the modern critic is Edward MacDowell.

One can see, therefore, that much has been written about the contemporary American composer, but critics and historians of our music have dwelt only incompletely with the work of those composers who did their important work before or during the first World War. If we remember the composers of the New England group at all, it is usually for their

1. Stanford University Press, 1933
2. Thomas Y. Crowell Co., New York, 1941
3. Thomas Y. Crowell Co., New York, 1931
The current trend is toward co-education of co-educational institutions. 

whereas women now attend the co-educational institutions, can make them aware of the important work of those institutions and how their important work parallels work of those co-educational institutions. To make the students aware of the importance of the women's colleges.

I. Educational University Press, 1933
  5 Thomas Street, New York, N.Y.
  3 Thomas Street, New York, N.Y.
INTRODUCTION

choral and orchestral works. We forget their work for the piano. It is, therefore, to be analysed here with special regard to their use of form, harmony, counterpoint (when it occurs), and piano technique.

*  *  *  *  *

First, however, something ought to be said about those European composers of the nineteenth century who had the greatest influence on the works of the New England group. They are four in number: Felix Mendelssohn-Bartholdy, Robert Schumann, Edvard Grieg, and Claude Debussy.

Felix Mendelssohn's music combines classicism and romanticism. He rediscovered Bach and did much to make his music popular. The influence of Bach may be seen in the abundance of fugues, canons, and polyphonic devices. Polyphony is one of the indications of his looking to the past. Another is the almost perfect forms in which he wrote his music. His harmony also was more in the classic than the romantic tradition. Dissonances are usually resolved and there are no harsh-sounding chords. His Variations Serieuses are written on the classical model; he uses polyphony and keeps the form and harmony of the theme throughout.

Mendelssohn is best known for his Songs without Words, of which there are eight books. Most of them combine an
we wrote their names for the
bello of the 2-plane, who's
names to fill me of their names, commencing
sounds, and piano technique.

\[\text{Note:}\]

The present, somewhat unusual to be said again
above emphasis on the importance of the New England
report concerning having direct, and shallow" were
interesting. The Intelligence of each can be seen in the
words: piano. The influence of each can be seen in the
embrace of pictures. Piano and polyphonic technique
polyphony to one of the fascinating of the looking at the
poem mention in the same breath. Loom in the music from the
lyrics: the traditional. Discourses are usually recorded and
were based on the traditional songs. We now polyphonic
are written on the traditional songs. For us piano and
polyphony to pass from the world without note.

of music please me effort pacific. Ever of clean vacation in

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of music please me effort pacific. Ever of clean vacation in
INTRODUCTION

extraordinary understanding of the piano with a constant suggestion of the voice. The melody replaces the words; therefore it would be ruined if words were really added. Only a few of these pieces are technically difficult.

In spite of his tendency to look to the past rather than to the future he could not help but capture some of the emotion of the romantics. Although his music is characterized by the perfection of its form and counterpoint, it does not lack warmth and emotion.

Robert Schumann was definitely a romantic, although he reveals his debt to classicism in his use of polyphony. He does not use it as extensively as Mendelssohn, however. Schumann's piano works are in the small forms except for his sonatas and a few sets of variations. His forms are free; they lack the perfection of Mendelssohn's works. Like the other romanticists he was interested in expressing human emotions. He was the first composer to combine short pieces into cycles whose parts are integrated by poetry or titles rather than by a logical thematic development.

His harmony is also romantic. He uses a great many augmented chords, chromatic passages, non-harmonic tones, and unresolved dissonances. He always had a new way of combining harmonies so that his music is ever fresh.

His greatest innovations are not in form or harmony,
The method involves the sequential application of a set of rules, each designed to process a specific aspect of the input data. The rules are applied in a fixed sequence, with each rule transforming the data into a more refined form. The output of one rule serves as the input for the next, allowing for a step-by-step refinement of the information until it reaches a desired level of detail or abstraction.

The process begins with the initial data, which is then passed through the first rule. This rule might, for example, remove or modify certain attributes based on predefined criteria. The transformed data is then fed into the next rule, which continues the transformation process according to its specific function.

This sequential application continues until all rules have been applied, resulting in a final output that is a representation of the input data at the desired level of detail or abstraction. The method is particularly useful in scenarios where data needs to be transformed for further analysis or decision-making, ensuring that each step of the process is logically consistent and aligned with the overall goal.
INTRODUCTION

but in piano technique. Schumann took full advantage of the many changes of construction made in the piano during the nineteenth century. The recently developed cross-stringing, aided by the sustaining pedal, enabled him to write music requiring big leaps in the left hand. His use of these two devices makes for a bass which lacks the clarity that characterized the music of his predecessors. Before this it was impossible to play legato while jumping more than an octave. His chords are very full, sometimes stretching more than an octave. He often doubles melodies with octaves and he frequently has the melody in an inner voice, also doubling it in the octave. An evidence of the strong rhythmic element in his music is the continual use of syncopation. None of his mature compositions are written without it.

The music of the Norwegian Edvard Grieg combines the romanticism of a Schumann with an intense nationalistic feeling. Even when he does not actually use folk-songs his music has a strong folk-song character. Grieg himself said:

"I have recorded the folk music of my land. In style and form I have remained a German romanticist of the Schumann school; but at the same time I have dipped from the rich treasures of native folk-song and sought to create a national art out of this hitherto unexploited expression of the folk lore of Norway." 1

The impact of the recent developments in personal computing and the integration of these advancements into the music production and entertainment industry is a topic of growing interest. The ability to create, edit, and manipulate music in real-time through digital audio workstations (DAWs) has revolutionized the way music is produced and consumed.

These advancements have also led to the emergence of new genres and styles, as well as the redefinition of traditional music-making practices. Artists and producers are now able to experiment with sounds and compositions in ways that were previously impossible, leading to a rich diversity of musical expressions.

Moreover, the integration of music and technology has opened up new avenues for collaboration and distribution, allowing musicians to connect with fans and audiences on a global scale. This has not only expanded the reach of music but also provided new opportunities for innovation and creativity.

In conclusion, the intersection of personal computing and music production represents a significant shift in the way we create and experience music. As technology continues to evolve, we can expect to see even more transformative developments in the years to come.
INTRODUCTION

He resembles Schumann in his preference for the small forms, but he developed these forms much more strictly than did Schumann. The greatest number of his short pieces are in perfect three-part or da capo forms. Occasionally he repeats the middle section after the third part, and he frequently has a coda. In his one sonata there is a multiplicity of short ideas in addition to the principal theme.

His harmony is advanced. He has a predilection for ninth chords and also unresolved dissonances, long pedal points, augmented chords, and interchange of major and minor chords. He likes imitation, especially in the first movement of the Sonata.

His technique is not unusual. He does not leap about the keyboard, and his chords are not usually heavy. There are not many octaves in the short pieces but he is fond of sudden changes in rhythm.

Claude Debussy is another innovator in piano music, as was Schumann. Although his early works were romantic he soon developed into an impressionist. His harmony is the most outstanding element in his works. It is in his harmonic devices that Debussy differs from Schumann and also from other composers of his day. The unresolved dissonances, the parallel fifths and octaves, the long pedal points, the use
INTRODUCTION

of the old church modes and the pentatonic and whole-tone scales resulted in a music of vague suggestion rather than one of downright statement.

"In his music the harmonic background is frequently sketched by a few vital notes scattered here and there, or by a cluster of notes sounded a few times in succession, and then kept in vibration by the damper pedal." 1

His technique is also different from that of other composers, as is his harmony. To quote Edward Lockspeiser:

Unless his piano pieces are played

"with the proper lightness of touch and delicacy of tone the illusion is lost. All those effects marked 'laissez vibrer', 'doux et estompe', 'le plus doux de monde', the glissando-like runs, the tinges of harmony against a continuous design like dots of color in a wash, the contrast of registers, the impressionistic reproduction of chords, opened up a new world of piano technique. This technique of illusion was Debussy's own creation." 2

2. Lockspeiser, Edward, Debussy, J. M. Dent and Sons Ltd., London, 1936, p. 142
EDWARD MACDOWELL

LIST OF WORKS

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<td>Prelude and Fugue</td>
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<td>Second Modern Suite</td>
<td>Praeludium, Fugato, Rhapsody, Scherzino, March, Fantastic Dance</td>
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**Opus 10 - First Modern Suite**
- Praeludium
- Presto
- Andantino and Allegretto
- Intermezzo
- Rhapsody
- Fugue

**Opus 13 - Prelude and Fugue**

**Opus 14 - Second Modern Suite**
- Praeludium
- Fugato
- Rhapsody
- Scherzino
- March
- Fantastic Dance

**Opus 16 - Serenata**

**Opus 17 - Two Fantastic Dances**
- Legend
- Witches' Dance (Hexentanz)

**Opus 18 - Two Pieces**
- Barcarolle in F
- Humoresque in A

**Opus 19 - Four Pieces**
- Humoresque
- March
- Cradle Song
- Czardas (Friska)
EDWARD MACDOWELL

LIST OF WORKS (continued)

Opus 28  Six Little Pieces, Idyls (after Goethe)
    In the Woods
    Siesta
    To the Moonlight
    Silver Clouds
    Flute Idyl
    The Bluebell

"  31  Six Poems after Heine
    We Sat by the Fisherman's Cottage
    Far Away, on the Rock-coast of Scotland
    My Child, We were once Children
    We Traveled Alone in the Gloomy Post-chaise
    Shepherd Boy's a King
    Death Nothing is but Cooling Night

"  32  Four Little Poems
    The Eagle
    The Brook
    Moonshine
    Winter

"  36  Etude de Concert, in F sharp

"  37  Les Orientales
    Clair de Lune
    Dans le Hamac
    Dance Andalouse

"  38  Eight Little Pieces, Marionettes
    Prologue
    Soubrette
    Lover
    Witch
    Clown
    Villain
    Sweetheart
    Epilogue

"  39  Twelve Studies for the Development of
    Technique and Style
    2 books
## LIST OF WORKS (continued)

<table>
<thead>
<tr>
<th>Opus</th>
<th>Title</th>
<th>Description</th>
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<tr>
<td>45</td>
<td>First Sonata, Tragica, in G minor</td>
<td>Largo Maestoso—Allegro risoluto</td>
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<td>Molto allegro, vivace</td>
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<td></td>
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<td>Largo con maesta</td>
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<td>Allegro eroico</td>
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<td>Twelve Virtuoso Studies</td>
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<td>49</td>
<td>Air and Rigaudon</td>
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<td>Second Sonata, Eroica, in G minor</td>
<td>Slow, with nobility—Fast, passionately</td>
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<td></td>
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<td>Elf-like, as light and swift as possible</td>
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<td></td>
<td></td>
<td>Tenderly, longingly, yet with passion</td>
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<tr>
<td></td>
<td></td>
<td>Fiercely, very fast</td>
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<td>51</td>
<td>Woodland Sketches</td>
<td>To a Wild Rose</td>
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<tr>
<td></td>
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<td>Will o' the Wisp</td>
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<td></td>
<td>At an Old Trysting Place</td>
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<td></td>
<td></td>
<td>In Autumn</td>
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<tr>
<td></td>
<td></td>
<td>From an Indian Lodge</td>
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<tr>
<td></td>
<td></td>
<td>To a Water-lily</td>
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<td></td>
<td></td>
<td>From Uncle Remus</td>
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<td></td>
<td></td>
<td>A Deserted Farm</td>
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<td></td>
<td>By a Meadow Brook</td>
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<td>Told at Sunset</td>
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<tr>
<td>55</td>
<td>Sea Pieces</td>
<td>To the Sea</td>
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<td></td>
<td></td>
<td>From a Wandering Iceberg</td>
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<td></td>
<td></td>
<td>A. D. MDCXX</td>
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<td></td>
<td>Starlight</td>
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<td></td>
<td></td>
<td>Song</td>
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<td>From the Depths</td>
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<td>Nautilus</td>
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<td>In Mid-Ocean</td>
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<td>57</td>
<td>Third Sonata, Norse, in D minor</td>
<td>Impressively: at times with impetuous vigor</td>
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<tr>
<td></td>
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<td>Mournfully, yet with great tenderness</td>
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<td>With much character and fire</td>
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LIST OF WORKS (concluded)

Opus 59

Fourth Sonata, Keltic, in E minor
With great power and dignity
With naive tenderness
Very swift and fierce

" 60

Fireside Tales
An Old Love Story
Of Br'er Rabbit
Of Salamanders
A Haunted House
By Smouldering Embers

" 62

New England Idyls
An Old Garden
Mid-Summer
Mid-Winter
With Sweet Lavender
In Deep Woods
Indian Idyl
To an Old White Pine
From Puritan Days
From a Log Cabin
The Joy of Autumn

EDGAR THORN PIECES (Pseudonym)

Forgotten Fairy Tales
Sung Outside the Prince's Door
Of a Tailor and a Bear
Beauty in the Rose-Garden
From Dwarf-land

Two Pieces in Lilting Rhythm

Six Fancies
A Tin Soldier's Love
To a Humming Bird
Summer Song
Across the Fields
Bluette
An Elfin Round
Edward MacDowell was born in New York in 1861. He studied under Buitrago, Desvernini, and Carreño. MacDowell went abroad to Paris and then to Germany where he studied under Raff at Wiesbaden. The favorable reception of his Modern Suite induced him to stay there although he came back to America to marry a former pupil of his, Marion Nevins. Because of Gericke, conductor of the Boston Symphony, his works became known, so that he came back to the United States and settled in Boston. In 1896 the department of music was created at Columbia University and he was asked to head it. He therefore went to New York. He resigned, however, in 1904 after a struggle for the reorganization of the department. In 1905 he became insane and died in New York a year later. After his death his summer residence in Peterborough, New Hampshire was transformed by his widow into a colony for creative artists, and is now called the MacDowell Colony.

Edward MacDowell was the first American composer to be recognized in both the United States and Europe. Some of his best compositions were written for the piano, and it is mainly because of these works that he is remembered today.

Lawrence Gilman, in his book on MacDowell, refers

EINAR MAGOONEN

Einar Magoonen was born in New York in 1891.

He attended sales practices, development, and careers. Magoonen
wrote stories to help his ears to German music to
achieve the unique elements of his
work. The reaction of the

Modern Ukulele Jamboree hit to play for the

festival of Central, among the students of the
music and members to perform. In 1939 to the University of music we

attended as concert in New York and we were eager to hear it.

He therefore went to New York to learn, however, in 1923
after a struggle for the recognition of the conductor.
In 1925 he became involved in the New York a year later.

After the concert in the summer's performance in performance, New

Harlemite was proclaimed to the ministry from a concert for

American attributes, and to as exciting the American concert to

Einar Magoonen was the only American conductor to

be recurred in both the Ulster players and figure to
the deaf concertgoers were advisers for the figure and in
the Western passion of those wider then to tomorrow's today.

Irene C. Parker, New York
EDWARD MACDOWELL

to the composer as an impressionist, but this characteriza-
tion is inaccurate. It is true that he seeks to create
atmosphere and paint pictures, but his music lacks the
vagueness of Debussy, Ravel, Griffes, or any of those
composers who follow the impressionism of Debussy. MacDowell
does not use the harmonies of the impressionistic school.
Nor does he write music of the type used by Berlioz or
Richard Strauss, with the detailed working out of a story.
His music is what one might call "suggestive".

"There is no definite program. The
listener would rarely sense the actual
literary idea if the title were not
there to tell him. The pictorial or
literary title defines the mood and
its source, but there is no detailed
phrase-by-phrase working out of a
program." 1

MacDowell likes to voice a mood or experience, or to
describe an aspect of nature. His music is often preceded
by a poem, his own or the one which gave him the inspiration
for the composition; if there is no poem the title offers a
clue, e. g., "To the Sea", "A. D. MDCXX", "From a Wandering
Iceberg", "Starlight", "To a Water-Lily", "A Haunted House",
"An Old Garden", and many others. In his shorter pieces,
he is very vivid in his painting of a scene or expression of
an emotion. One can feel the roll of the waves in "A. D.
MDCXX" (the year the Mayflower made the trip to America).

University Press, New York, 1943, Second American edition,
p. 757
The music at Coal also marked a change in style and technique. The ensemble, which had previously been dominated by a more traditional approach, began to incorporate elements of jazz and contemporary music. This fusion created a unique sound that was both innovative and accessible. The group's performances were well-received, and they gained a reputation as a cutting-edge musical act. In addition to their regular performances, the ensemble also embarked on a collaborative project with other local musicians, exploring new genres and styles. This cross-pollination of ideas led to a fresh and dynamic approach to their work, captivating audiences with their dynamic and engaging performances.
EDWARD MACDOWELL

the iciness in "From a Wandering Iceberg", the beauty of a wild rose or a water-lily, or the swoop of an eagle in "The Eagle".

In his music MacDowell expresses pathos, tragedy, humor, gayety, tenderness and a multitude of other human emotions. Beneath the humor in the eight pieces which make up the Marionettes one feels a touch of the seriousness which is the result of a great sympathy for human beings.¹

"His command of the accents of tragedy and dramatic crisis is sure and unaltering—as in the Keltic sonata. But his felicity in miniature is not less striking and admirable. He has, moreover, a remarkable gift for extremely compact expression. Time and again he amazes one by his ability to charge a composition of the briefest span with an emotional or dramatic content of large and far-reaching significance." ²

* * * * *

MacDowell's music is not absolute. His forms are free; he rarely uses traditional forms except in his sonatas, and a study of these works, in the order of their composition, reveals that MacDowell deviates more and more widely from the classical norm. Of the four sonatas, the first, the Tragica, is the closest to the traditional form.


² Gilman, Lawrence, Edward MacDowell, p. 26
In the music Department of a high school, the question is often posed: "What is the role of the teacher in the ensemble setting?" The answer is complex and multifaceted, involving not only the technical aspects of music education but also emotional intelligence and the ability to create a sense of community among the students.

The teacher's role goes beyond mere instruction. It includes motivating students to engage in the learning process, encouraging creativity, and fostering a supportive environment where students feel safe to express themselves. In this capacity, the teacher acts as a conductor, guiding the ensemble through rehearsals and performances, and as a mentor, offering guidance and support to help each student reach their full potential.

Moreover, the teacher must be adept at managing the diverse group dynamics that characterize a school ensemble. This requires not only musical skills but also interpersonal skills and emotional intelligence. The teacher must be able to facilitate effective communication among students, resolve conflicts, and create a positive atmosphere that promotes learning.

The role of the teacher in the ensemble setting is therefore multifaceted and requires a blend of technical expertise, emotional intelligence, and pedagogical skills. It is a role that goes beyond the traditional boundaries of music education and involves a commitment to creating a positive learning environment that supports the development of the whole student.
EDWARD MACDOWELL

The *Eroica*, his second sonata, shows an increased freedom, and in the last two, the *Norse* and *Keltic*, MacDowell demonstrates a growing tendency to develop his musical ideas in new ways.

Cyclical form is employed in the first three sonatas. In the *Tragica*, parts of the second movement have some relation to the dramatic opening of the first, and in the fourth movement the dramatic introduction of the first is again heard, but this time it is augmented in time value.

In the *Eroica*, the second theme of the first movement is recalled in the second movement. The melody at the beginning of the third movement reminds one of the theme in the second movement. And the two final pages of the fourth movement recall the opening theme of the first.

The theme of the second movement of the *Norse* sonata is recalled in the middle section of the third. In addition, the opening theme of the first movement is heard in the third.

There is also a hint of a program in MacDowell's sonatas, particularly in the *Keltic* which is preceded by the following lines:

"Who minds now Keltic tales of yore,
Dark Druid rhythms that thrall;
Deidre's song, and wizard lore
Of great Cuchullin's fall."
In the first year of the second movement, there was an increase in the number of cases.

In the second year, the cases continued to increase, and in the third year, the increase was more pronounced. The cases in the fourth year showed a decrease, but by the fifth year, the number of cases had returned to the level of the first year.

The following figures illustrate the trend:

<table>
<thead>
<tr>
<th>Year</th>
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<tr>
<td>1st</td>
<td>100</td>
</tr>
<tr>
<td>2nd</td>
<td>120</td>
</tr>
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<td>3rd</td>
<td>150</td>
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<td>4th</td>
<td>130</td>
</tr>
<tr>
<td>5th</td>
<td>120</td>
</tr>
</tbody>
</table>

Despite the fluctuations, there was a general trend of increasing cases in the second and third years, followed by a decrease in the fourth year.
EDWARD MACDOWELL

MacDowell himself commented on the Keltic sonata as follows:

"Like the third, this fourth sonata is more of a 'bardic' rhapsody on the subject than an attempt at an actual presentation of it, although I have made use of all the suggestion of tone-painting in my power—just as the bard himself would have reinforced his speech with gesture and facial expression."

1

Although MacDowell changed form to suit his own liking in the short pieces for which he is best known, he often makes use of the three-part song form or adaptations of it. Examples of this can be found in the Woodland Sketches which consists of ten short pieces. "To a Wild Rose", "To a Water-Lily", "From an Indian Lodge", "A Deserted Farm", "From Uncle Remus", and "By a Meadow Brook" are all in almost perfect three-part song form; the others are in adaptations of it.

MacDowell's harmonies are very rich. However, he does not use any new harmonic material; but, rather, the familiar material in a new way. Seventh and ninth chords are frequently used, and suspensions of the diminished seventh are occasionally found. The following is an illustration of his use of seventh and ninth chords:

1. Quoted by John Tasker Howard in his Our American Music on page 385
It is probably because of such chords that his music is so rich in texture.

According to Lawrence Gilman dissonance plays a comparatively unimportant part in MacDowell's technical equipment; the climax of "From a Wandering Iceberg" is about as far as he goes.

However, MacDowell's harmonies are occasionally quite advanced, as in "In Deep Woods" from the New England Idyls. Here he is not particularly concerned with the tonality, or even the key signature, as there is a constant
EDWARD MACDOWELL

shifting until he finally settles down in D major. Here are the beginning measures of this composition:

The chromatic movement of chords, on the rare occasions when it does appear, gives his music a heightened significance, as in the Norse sonata.
EDWARD MACDOWELL

The climax of "From a Wandering Iceberg" quoted in the previous example is another good example of heightened chromatic effect.

MacDowell is fond of augmented chords; the majority of these chords are used in inversion. Here is an illustration of his use of this device:

![Musical notation](image)

Another of his favorite harmonic devices is the pedal point, of which there are many instances. One of the longest ones may be found in "To the Sea" from the Sea Pieces where it is used extensively.

![Musical notation](image)
EDWARD MACDOWELL

It then changes to E flat for four measures, G flat for two measures, A flat for one measure, and finally returns to E flat for nine and a half measures.

Although MacDowell is

"a master of harmonic effect, he is yet persistently and frankly melodic—melodic with a suppleness, a breadth, a directness and spontaneity which one scarcely looks for in a contemporary of Debussy and Younger Russia. He knows the secret of a melody which can be at once spontaneous and subtle, at once fluent and distinguished. His insistence upon the value and importance of the melody is, probably, his most striking characteristic."

Because MacDowell's music covers a wide range of mood and feeling it is most difficult to perform. Some of his compositions require little technical skill but their depth of feeling can be interpreted only by the mature artist. On the other hand, he has written music that is close to the virtuoso side, such as the first piano concerto, his Etude de Concert, "Hexentanz", and his virtuoso studies for the piano, but even these have some meaning.

As a whole, his music is difficult to perform, both technically and musically. The Keltic sonata is one of the most difficult piano compositions in existence. In many of

EDWARD MACDOWELL

the pieces he uses three and four staves, usually when there are broad chords in the melody and the accompaniment. This helps to distinguish the melody from the accompaniment.

The playing of his compositions requires tone, technique, and strength. The dynamics vary from pppp to ffff; the pppp requires tone quality and control, the ffff both tone quality and strength. It is very easy to lapse into harshness and hammering in the loud passages. There are sudden contrasts in dynamics and mood; MacDowell often changes from solid chords to a simple melody, or to runs. There are, surprisingly enough, few examples of the arpeggio, a device which is common in most piano music. MacDowell's favorite devices seem to be simple melody with chord accompaniment and chords with an octave stretch. He frequently reminds one of Schumann in his use of solid chords and the doubling of a line; this line is usually the melody, but occasionally it is one of the inner voices.

Lawrence Gilman, in his book on MacDowell, has this to say about the piano technique of the sonatas:

"The style evinces, for the first time in his piano music, the striking orchestral character of his thought—yet the writing is not, paradoxical as it may seem, unpianistic. The suggestion of orchestral requirements is contained in the massiveness of the harmonic structure, and in the cumulative effect of the climaxes
EDWARD MACDOWELL

and crescendi. He conveys an impression of extended tone-spaces, of a largeness, complexity, and solidity of structure, which are peculiar to his own music, and which presupposes a rather disdainful view of the limitations of mere strings and hammers; yet it is all playable: it's demands are formidable, but not impossible."

MacDowell was the first composer to discard Italian directions for directions in English. He discloses his imagination in the use of these directions, as well as by his music and poetry. He is certainly the first to give such directions as these: "insinuatingly", "rumblingly", "in steady jog", "indolence", and "complainingly". This is a manifestation of his nationalism. He returns to Italian directions, however, in his last opus, the New England Idyls. He was also the first American composer to use Indian themes in his music, as in the orchestral Indian Suite.

MacDowell is a romanticist, influenced by Robert Schumann and Edvard Grieg. Schumann inspired MacDowell to write piano cycles composed of a number of short pieces combined poetically rather than by the music itself. The influence of Grieg may be seen in MacDowell's harmonies, for example, his predilection for seventh and ninth chords, long pedal points, and augmented chords. They both had a

1. Gilman, Lawrence, Edward MacDowell, pp. 60-61
EDWARD MACDOWELL.

love for nature and expressed it in their music. In addition, they write music of the same type; what Henry T. Finck says of Grieg is equally true of MacDowell:

"Grieg's programme music is of the poetic kind which merely suggests, leaving the details to the imagination---"  

With opus number

Opus 15  Suite in D minor  
          Prelude and Fugue
          Romance
          Capriccio

          9 Etudes for the musical and technical development

Opus 30  Suite in C minor  
          Appassionata
          Romanze
          Toccata

Opus 34  Pierrot
          Pierrette
          Valse peu dansante

Opus 37  Three pieces for the left hand alone

Opus 41  Five Poems after Omar Khayyam

Without opus number

From Rest Harrow
          Morning Glories
          Rain on the Garret Roof
          A Country Song
          Country Dance
          Alla Turca

Little Etude

Trois morceaux de piano
          Improptu
          Gavotte
          Mazurka

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**Note:** The above information is placeholders and should be replaced with actual data. The table structure is designed to organize and present the data clearly.
ARThUR FOOTE

Arthur Foote, born in Salem in 1853, studied at Harvard under Lang, Emery, and Paine, receiving his Master of Art's degree in 1875. From 1878 to 1910 he was organist of the First Unitarian Church in Boston. He has been the recipient of many honorary degrees. A free-lance teacher, pianist, and organist, he was one of the founders of the American Guild of Organists, and its president from 1909 to 1912. He was also president of the Cecilia Society, and a member of many other musical organizations. He died in Boston in 1937.

Arthur Foote's music has an academic character. There is not one of his compositions that is not in strict form. His harmonies are very simple--those used by the classicists.

Rupert Hughes writes in a magazine article:

"I know of no modern composer who has come so near relighting the fires that beam in the old gavottes and fugues and preludes. His two gavottes are the best since Bach. They are an example of what it is to be academic, without being a-rattle with dry bones." ¹

He goes on to say that Foote's Mazurka is better than many

¹ Hughes, Rupert, "Arthur Foote", Godey, Aug. 1895, pp.192-193
ARThUR FOOTE

of Chopin’s.

The forms that predominate in Foote’s piano music are the three-part and rondo forms, particularly the former. The following are a few examples of the three-part and da capo forms:

**IV of Five Poems after Omar Khayyam**

A B A’ Coda

"Morning Glories" from From Rest Harrow

A B A’

"Country Dance" from the same

A B A’

**Valse peu Dansante**

Introduction A B A Coda

The last composition is in da capo form.

In most of the compositions written in da capo or three-part, one or more of the various sections are likewise subdivided into two- or three-part form. In the following two examples the middle section B only is subdivided:

"A CountrySong" from From Rest Harrow

A B A’

A B A Coda

**II of Five Poems after Omar Khayyam**

A B A Coda

In the remaining examples, every section had been subdivided into da capo, two-part, or more commonly,
The following are the suggestions of the Cane-Belt and
the outcome of your conjecture on the Cane-Belt and
have been taken:

Volley peg pole

The first suggestion to its own tone.
In most of the casual suggestion attached to its crepe of
suggestion into one of the nature section and literally
complementary idea and state of state. The first

1.  A. 1.  A
   e  e  e

If or wire home after your statement
A  e  A  e
In some compositions the subdivisions are even more numerous, as in the following:

Trois Morceaux
1. Improptuo
   A B A' Coda
e f e g g' g'' f e

2. Gavotte
   A B A' Coda
e f e g h g' e f
g''
3. Mazurka
   A B A' Coda
e f e g h g' f e

V of Five Poems
   A B A' Coda
e f g h i e' f' g'
"Capriccio" from Suite in D minor
   A B A' Coda
e f e' g h g' e f e
g''

Zweite Suite
1. Appassionata
   A B A' Coda
e f e' g h e' f' g e''

2. Romanze
   A B A' Coda
e f e' g h i e' g' e' f'

In the above examples every section has been subdivided into da capo, two-part, or more commonly,
ARTHUR FOOTE

three-part form.

Foote's other piano compositions are in rondo form.

"Romance" from Suite in D minor
A B A' C D A' C' A' B' Coda on A

"Rain on the Garret Roof" from From Rest Harrow
A B A' C E' Coda

Five Poems after Omar Khayyam
I. A B A' C A' C A Coda on C
III. Introduction A B A C A Coda

"Toccata" from Zweite Suite
Introduction A B A C Introduction gh
A B A Coda gh

The adherence to traditional form is not the only practice which makes Arthur Foote's music academic, for his simple harmonies contribute to the academic quality of his music. He usually resolves dissonances; such as seventh chords, both diminished and dominant. However, they do not always resolve in the traditional way, but often to a chord one note of which would be found in the regular resolution.
The judge's notes on the decision are in the margin.
The first example shows a regular resolution; the second illustrates a resolution to a chord in the second inversion.

He sometimes uses chords as embellishments or as passing tones. For instance:

The most advanced harmony employed is the chromatic progression of chords.
The first example shows a certain interpretation the second illustrates a deviation from a chord in the second measure. Sometimes these chords are applicable as

essence zones for reference.

The next example presents a choice in the anticipation
Augmented chords are also occasionally used.

Rupert Hughes, in the article mentioned above, says that Foote wrote most of his compositions in the close harmony and limited range of vocal music and that he rarely swept the keyboard in strictly pianistic effect. It is possible that Mr. Hughes has been deceived by the simplicity of Foote's music. Foote often writes in close harmony, it is true, but his predilection for chromatic runs, scale passages, and especially for heavy chords reveals the composer of strictly pianistic music.

An outstanding characteristic of his piano compositions is the repetition of themes by octaves. In fact, his favorite pianistic device seems to be octaves. One finds them in all forms. The subject of the fugue from the Suite in D minor is repeated in octaves. There is one composition in which the accompaniment is one of broken octaves; these octaves are later divided again, and skip up
and down the keyboard, as in the last example. Here are a few examples of his predilection for octaves:

His piano technique, as a whole, is kept in the
and your fee regarding is to get their example. Here are in

\[\text{Example of the explanation for reference.}\]

\[\text{The diagram explains as a whole, to point in the}\]
ARThUR FOOTE

virtuoso style with scale passages, chromatic runs (both single note and octave runs), and big leaps. He uses the pedal a great deal, marking it in clearly. This style is most clearly defined in No. III of Five Poems, the Zweite Suite, and the "Capriccio" from the Suite in D minor. The opposite extreme, the simple style, is reached in From Rest Harrow, a suite consisting of compositions whose titles, e.g., "Morning Glories", "Alla Turca", and "Rain on the Garret Roof", suggest that, in all probability, it was written for children to play. The accompaniments also range from the very simple to the extremely difficult.

Arthur Foote's music is not dry; his simple harmonies are never monotonous. Although his music never has a high color, it is satisfying and pleasing without approaching the sentimental.
n


ETHELBERT NEVIN

LIST OF WORKS

With opus number

Opus 2 Sketchbook
Gavotte
Love Song
Berceuse
Serenata
Valse rhapsodie

Opus 6 Valse caprice
Country dance
Mazurka

Opus 7 Four compositions for the piano
Valzer gentile
Slumber Song
Intermezzo
Song of the Brook

Opus 13 Water Scenes
Dragon fly
Ophelia
Water Nymph
Narcissus
Barcarolle

Opus 16 In Arcady
A shepherd's tale
Shepherds all and maidens fair
Lullabye
Tournament

Opus 18 Two Etudes

Opus 21 Maggio in Toscana
Arlecchino
Notturno
Barchetta
Misericordia
Il rusignuolo
La pastorella
ETHELBERT NEVIN

LIST OF WORKS (concluded)

Opus 25  Un giorno in Venezia
          Alba
          Gondolieri
          Canzona
          Buona notte

  "  30  En passant
          A Fontainebleau
          In dreamland
          Napoli
          At home

Without opus number

La Guitarre (Pierrot et Pierrette)

Lilian Polka

Mazurka in E flat

O'er hill and dale

'Twas a lover and his lass
The thrush
Love is astraying ever since maying
The lark's on the wing

Ethelbert Nevin was born in Pittsburgh, Pennsylvania, in 1862. He showed talent at an early age, composing his first piece at eleven. He studied in Boston, and upon his return to America, he settled down in New York (1887). He frequently gave piano recitals. In 1891 he left this country and the following year, traveling throughout Europe, especially Italy where he lived for two years. In 1897 he settled in New York, then moved to New Haven in 1900. A year later.

Nevin is a master craftsman. His piano works are all in the small forms; they are not the long suites of the romantic period. Each of them consists of four to six short pieces linked together more by poetry or poetical titles than by the music itself. This is reminiscent of Robert Schumann's piano cycles, such as the Carnaval and Kinderscenen.

All of the compositions in the so-called suites are either in three-part or da capo form; only one or two of
Ethelbert Nevin was born at "Vineacre", a country house near Pittsburgh, Pennsylvania, in 1862. He showed talent at an early age, composing his first piece at eleven. He studied in Boston and Germany, and upon his return to America, he settled down in Boston (1887). He frequently gave piano forte recitals. In 1891 he left this country again and spent most of the following years traveling throughout Europe, especially Italy where he lived for two years. In 1897 he returned to New York, then moved to New Haven in 1900. He died one year later.

Nevin is a miniaturist. His piano works are all in the small forms; the shortest contains but a dozen measures, the longest about six or seven pages. He wrote many suites; these are not the suites of classical music, but rather, those of the romantic period. Each of them consists of from four to six short pieces linked together more by poetry or poetical titles than by the music itself. This is reminiscent of Robert Schumann's piano cycles, such as the *Carnaval* and *Kinderscenen*.

All of the compositions in the so-called suites are either in three-part or da capo form; only one or two of
ETHELBERT NEVIN

these are in simple three-part form, however. The rest have each of the sections subdivided in turn. The following are analyses of the form of four of the suites.

Water Scenes

Dragon Fly

A          B          A

Ophelia

A          B          A'         Coda
e  e'  f  e'   g  g'  h  e''

Water Nymph

A          B          (B' )         A' with Coda
e  e'  f  g  h  i  h'  h'  i'  h''

Narcissus

A          B          A'         Coda
e  e'  f  g  h  e''

Barcarolle

A          B          A          Coda
e  f  e  f  e'   g  g  h  i  z

In Arcady

A Shepherd’s Tale

Introduction          A          B          A
e  e'  f  g  f'  e  e'

Shepherds all and Maidens fair

Introduction          A          Intro.     B          (B' )
e  f  e  g  h  g  g'  h'  g''
g' repeated        Intro.          A          Intro.     Coda
e  f  e
ETHELBERT NEVIN

Lullabye

Introduction  A  B  A'  Coda
  e e'  f f'  Intro. e

Tournament

Introduction  A  B  A'
  e e' e'  f g h  e' e' e

Maggio in Toscana

Arlecchino

A  B  A'  Coda
  e f  g g' f e

Notturno

A  B  A'  Coda
  e f e'  g h  e'

Barchetta

A  B  A'

Misericordia

A  B  A'  Coda
  e e' f  g h g'  e'

Il Rusignuolo

Introduction  A  B  A'
  e f e'  g h  Intro. e'  2

La Pastorella

A  B  A'  Coda
  e f e'  g
ETIELBERT NEVIN

Un Giorno in Venezia

Alba

Introduction A B (A' B') A'' Intro. as Coda

Gondolieri

A B A' Coda
e f e' g g' e''

Canzone

A B A
e e' f g e e'

Buona Notte

Introduction A B A 2
 e e f f e

The other compositions analysed are all in three-part or da capo form, except two which are in rondo form.

Valzer Gentile

A B A C A

Intermezzo

A B A C A Coda

One can say, after the above analyses, that Nevin often repeats his ideas once, and sometimes more than once. The repetition is usually the same as the original but the accompaniment is mostly changed.

The entire middle section has been repeated with a little change in two of the pieces, "Shepherds all and Maidens fair" and "Water Nymph". In "Alba" the first two
ETHELBERT NEVIN

sections are repeated slightly changed. Although Nevin keeps quite close to form he extends it; it is not something that binds. Sometimes he makes the form less formal by introducing interludes of four to eight measures which either lead to a new section or come back to an old one.

In harmony Nevin is as far advanced as the romantic composers, such as Schumann and Chopin. His harmonies are more complex and "modern" than those of his contemporary, Arthur Foote. Unlike Foote, he does not usually resolve diminished and secondary seventh chords and augmented chords; sometimes he progresses without any resolution at all, at other times he resolves these chords irregularly to one note in the following chord. In "Misericordia" there is a succession of seventh chords without resolutions.

Nevin is fond of chromatic progressions; his music abounds in accidentals, one of his favorites being the chromatic passing tone. Furthermore, he uses almost all the non-harmonic tones, such as passing tones, embellishments, appoggiaturas, and so forth. These appear not only as single notes but as chords as well, as the chord used as an embellishment in the following example:
He frequently has a succession of chords move chromatically. The following is the most outstanding example of this:

The above example shows his use of pedal point as well. The following illustrates the pedal point\(^1\) as well.

---

\(^1\) This pedal point lasts for 16 measures.
The score example shows the use of many notes:

Example of five:

The following illustration shows how to begin:

---

This page serves as a note to remember.
When Nevin uses chords from other keys, he generally resolves them to a chord in the original key, as in the following example:

Another notable characteristic of Nevin's harmony is the occasional use of the subdominant minor chord before the tonic at the end of a composition.
When you're near a place from other parts, be considered

resonance from a group in the original for as to the

following example:

Another portfolio of characteristics of Wagner's persona

is the consistent use of the maestoso minor mode

that comes at the end of a composition.
ETHELBERT NEVIN

One does not expect to find even a hint of counterpoint in the work of a composer who confines himself to the shorter and simpler forms. He does not go so far as to write a canon, but in two pieces he does have a counter-melody when the first section is repeated at the end of the composition. One of these follows:

Although it is only imitation, there is a hint of counterpoint at the end of his "Narcissus", that "nasty little piece", as he often called it because he thought it was not worth the attention and popularity it had gained.

Although Nevin's harmony and form have been here considered at some length, his originality is best shown in his melodies. He has a wonderful melodic imagination. His melodies have a lilt to them that is particularly his own; he gives an individual quality to a mere chromatic
One does not expect to find even a hint of counterpoint in the work of a composer who continues publicly to write souter and simpler forms. It does not do so for us to write a souter and in two pieces we have a composer.

One of these follows:

\[ \text{Musical notation} \]

Although it is only introductory, care at a point of counterpoint at the end of the "Interlude" has been used, not in the "Incantation" part. It is not only the same as the previous, but not.

Music the structure and construction of a composition.

\[ \text{Musical notation} \]

The point was not in the composition. It was a point to some extent at the beginning and would on face or introductory analysis of a more comprehensive
ETHELBERT NEVIN

passage. His fondness for chromatics in his melodies often reminds us of Chopin.

Besides chromatic melodies he has melodies based on chord tones, as:

The latter, "Narcissus", is an illustration of one of his lilting melodies, his most famous although far from his best; it also shows his use of rhythmic combinations. His compositions demonstrate his understanding of different combinations of rhythms and his ability to use them well. The predominant rhythmic designs are; the triplet in even time, sixteenth note motion in compound and even time, and the dotted eighth and sixteenth note (\(\cdot\)) ; these he combines
ETHELBERT NEVIN

particularly well.

The following is an example of his fondness for syncopation:

![Music notation]

Although Schumann used the device on a much broader scale, Nevin resembles him in his fondness for syncopation. Another reminder of Schumann, (and of Brahms), is the frequent placing of the melody in one of the inner voices. He does not approach Schumann or Brahms but he differs from the majority of piano composers who invariably place the melody either in the soprano or bass forgetting that there is a middle road.

Nevin's piano style is definitely not virtuoso. He keeps within a small range of the keyboard, usually the middle section, and does not leap about. There are a very few pieces that are brilliant; the shadings are delicate. Only occasionally does he rise to fff and even then most of the composition is on the soft side. His compositions are graceful with the melody well marked. He reiterates this in his directions:

---

- il melodia sempre poco marcato
- piu marcato

---
The following is an example of the tonal set for

![Musical notation image]

...
ETHELBERT NEVIN

allegretto grazioso

sempre con grazia, etc.

The grace of his compositions is sometimes marred by sentimentality. He was a highly sentimental person, and at times his music mirrored this quality.

As has been indicated above, Nevin's music owes much to the influence of Schumann, Brahms, and Chopin. One or two of his compositions are almost imitations of Chopin. Nevin's musical inspiration was quickened by his travels in Europe, particularly in Italy. As John Tasker Howard says:

"His talent required foreign soil for nutrition, his musical speech was continental rather than inherently American. Just as it was France, rather than his native America, that produced the aristocratic elegance of Gottschalk's music, so it was France, Germany, and later the sunny laziness of southern Italy that made Nevin's later piano suites the haunting, lilting musical figurines that they are. His peculiar talent, individual to a degree, needed association with foreigners and cosmopolitans as well as a frequent change of surroundings. He was one who actually needed to travel to achieve a faithful locale in his own product."

FREDERICK SHEPHERD CONVERSE

LIST OF WORKS

With opus number

Opus 2 Suite "4 Waltzes "5 Waltzer Poetici

Without opus number

From the Hills (Pastels for Pianoforte)
Campfires
Lake Solitude
Shadows
Dances

Prelude for Piano

Sonata no. 1
Allegro con brio
Andante sostenuto ed espressivo
Allegro moderato ma appassionato

Three easy piano pieces

Although he does not use strict form he has been
influenced by the wordo. In his Prelude for Piano, when
the theme reappears for the first time it is slightly
changed, and the second time it appears it is transposed up
a fourth and shortened.

A (and little B A C A (transposed D, Coda
development) and shortened)

Two of the compositions from From the Hills (or
TIME STUDY

With one worker

Date  

Next page  

Next page  

DRAFT

From the Field

Date

DRAFT
Frederick Shepherd Converse was born in 1871 in Newton. He graduated from Harvard with a degree in music. After a trial in his father's business, he went to Europe to study in Munich with Rheinberger. He returned to Boston in 1899 to teach harmony at the New England Conservatory. Then he was a teacher of composition at Harvard until 1904, and was appointed assistant professor in 1904. In 1907 he resigned to devote himself entirely to composition, but he later went back to the Conservatory.

Converse may be considered a modernist. His form is not strict for he makes changes where he thinks they are needed. In addition, his harmony is greatly influenced by atonality. He has not written much piano music but what he has written is very interesting and shows individuality.

Although he does not use strict form he has been influenced by the rondo. In his Prelude for Piano, when the theme reappears for the first time it is slightly changed, and the second time it appears it is transposed up a fourth and shortened.

A (and little B A' C A (transposed D Coda and shortened)

Two of the compositions from From the Hills (or
In 1960 to teach period at the New England Conservatory,

Two of the compositions from this latter period

"A Canto Temperamorto" (by Mark A. Pfeiffer, 1961)

"Some Reflections on the Allegro" (by Mark A. Pfeiffer, 1961)
FREDERICK SHEPHERD CONVERSE

Pastels for Pianoforte are influenced by rondo form. They are:

"Lake Solitude"
A B A C Lead₁ D Lead A E Coda

"Shadows"
A B A Lead₂ C Lead₂ A D E Coda (on A and E)

The third, or last, movement of the Sonata shows the influence of, but also deviates the furthest from actual rondo form.

A B A' C Lead A'' B' C' B'' Coda

The first part, A B A' C Lead A'', is definitely a rondo, but then B' C' B'' follows. This is a three-part form consisting of the two episodes, and is tacked on after the rondo itself. From this it must not be concluded that the movement as a whole is choppy; on the contrary, it is well unified.

Two conclusions can be drawn from the above four compositions. He brings the rondo itself to a close with an episode, which was not the customary practice among the classicists and romanticists, and he follows the rondo with a coda. He unifies the rondo by occasionally inserting parts

1. "Lead", as used here, is an interlude of two measures or longer, progressing to the following section.

2. These two leads are exactly the same.
A B C I A. Head 1. I. 500

A B A. I A. Head 1. D. 500

The fight of the movement at the Women's Movement

Influence of part also developed the movement from society

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To a large extent, the movement has been taken into account in the whole of the movement, including the movement from society.

To a large extent, the movement has been taken into account in the whole of the movement, including the movement from society.

To a large extent, the movement has been taken into account in the whole of the movement, including the movement from society.

A B A. I A. Head 1. D. 500

A B C I A. Head 1. I. 500

A B A. I A. Head 1. D. 500

A B C I A. Head 1. I. 500

A B A. I A. Head 1. D. 500

A B C I A. Head 1. I. 500

A B A. I A. Head 1. D. 500

A B C I A. Head 1. I. 500

A B A. I A. Head 1. D. 500

A B C I A. Head 1. I. 500

A B A. I A. Head 1. D. 500

A B C I A. Head 1. I. 500

A B A. I A. Head 1. D. 500

A B C I A. Head 1. I. 500

A B A. I A. Head 1. D. 500

A B C I A. Head 1. I. 500

A B A. I A. Head 1. D. 500

A B C I A. Head 1. I. 500

A B A. I A. Head 1. D. 500

A B C I A. Head 1. I. 500

A B A. I A. Head 1. D. 500

A B C I A. Head 1. I. 500

A B A. I A. Head 1. D. 500

A B C I A. Head 1. I. 500

A B A. I A. Head 1. D. 500

A B C I A. Head 1. I. 500

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A B C I A. Head 1. I. 500

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A B A. I A. Head 1. D. 500

A B C I A. Head 1. I. 500

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A B C I A. Head 1. I. 500

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A B A. I A. Head 1. D. 500

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A B A. I A. Head 1. D. 500

A B C I A. Head 1. I. 500

A B A. I A. Head 1. D. 500

A B C I A. Head 1. I. 500

A B A. I A. Head 1. D. 500

A B C I A. Head 1. I. 500

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A B C I A. Head 1. I. 500

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A B C I A. Head 1. I. 500

A B A. I A. Head 1. D. 500

A B C I A. Head 1. I. 500

A B A. I A. Head 1. D. 500

A B C I A. Head 1. I. 500

A B A. I A. Head 1. D. 500
FREDERICK SHEPHERD CONVERSE

of the ritornello in the coda; this can be illustrated by "Shadows", where the coda is based on the ritornello plus the last episode. Another practice in which his use of the rondo form differs from the classical rondo is his occasional failure to insert the ritornello between episodes. Illustrations of this are found in "Lake Solitude" and in "Shadows".

Converse's simplest forms are those found in "The Dancers" from Pastels for Pianoforte and the middle movement of the Sonata. "The Dancers" is in da capo form with the da capo likewise divided into da capo form.

A Lead B e f e g (and little e f e development)

Coda

The middle movement of the Sonata is slow and is in simple three-part form, A B A' ; this is the usual practice in the slow movement of a sonata.

The remaining composition from Pastels for Pianoforte, "Campfires", is in very loose form.

A A' B A2 B' A3 B2 C A4 Coda

This composition may be analysed as either free rondo form or, more probably, as loose variation form. This may be called a double variation. The first theme is stated, then there is a variation on the first theme. The second theme then enters and is followed by two sets of variations on
both the first and second themes. Just before the final variation a new idea appears. The final variation is on the first theme, and the coda is also based on the first theme.

The most unusual form found in Converse's piano music is that of the first movement of the Sonata. Contrary to both tradition and the practice of the most advanced nineteenth and twentieth century composers, it is not in sonata form. It is in three-part form followed by another three-part form. The theme then reappears before the coda.

A  B  A'  |  A  B'  A'  |  A  Coda
    e  f  g  |    f  g  |    e  f  g  |    f  g  |    e

The dotted lines have been drawn to differentiate between the two three-part forms.

The first A is subdivided into three different parts, e  f  g; if this were a sonata form this section would be called the exposition. Both A' sections consist of the second and third parts, f and g. After the first three-part form is completed the movement goes back to the A section from the beginning, namely, from e, but the section as a whole is condensed. When the second three-part form is completed e reappears; however, it is now in augmentation and in the left hand instead of the right, as it was at the beginning of the movement.

In this movement Converse uses two devices of
FREDERICK SHEPHERD CONVERSE

counterpoint, augmentation and diminution. The following is an example of Converse's use of augmentation:

Strettos combining two ideas at the same time often appear. In one of these strettos one idea is in augmentation while the other is in the regular time value. Imitation is also found in this movement. An example of this follows:

Converse breaks away from the traditional in harmony as well as in form. The most outstanding feature of his harmonies is the influence of atonality, an influence which is best shown in his composition, Prelude for Piano. It is not atonal in the sense of the twelve-tone technique, but there is no definite tonal center, nevertheless. There is a sense of shifting tonality; one or two measures start
FREDERICK SHEPHERD CONVERSE

out to be in some definite relationship and then suddenly shift to a different relationship. In the process of shifting, Converse naturally uses all manner of altered chords, such as the diminished seventh with the fifth raised. The following quotation consists of the first ten measures of the Prelude for Piano:
As can be seen in the above, Converse uses no key signature because of the constantly shifting tonality. The other compositions have some definite key relationship although most of them have no key signature. "Shadows" has a key signature and also more of a tonal center than any of his other compositions. It is in E minor, but so many non-harmonic tones are used that the tonal center is not so clear as it would otherwise be. Most of the resolutions of diminished and dominant seventh chords, and of dissonances are regular here.

In those compositions less influenced by atonality his predilection for seventh chords, diminished and dominant, may be seen. He is especially fond of secondary sevenths, as can be shown by the following example:
As can be seen in the above, the nodes need no key.

When non-performance comes, the need that the company content is not to clean as it might otherwise, but to keep on the observation of diminish and government emergency of necessity.

If above, non-performance has influence of necessity or necessity.

In the decision for recent, absolute, diminishing and government may be seen the in necessity of dependency.

It may be seen to the following example:
He frequently makes use of chromatic harmony. The following are two of the most outstanding examples of the practice:
He also resolves chords to one note of the following chord instead of to the root.

This passage also illustrates the chromatic progression of chords and his use of retardations. The latter are found in the left hand. In the first measure the E of the first chord does not resolve until the very end of the measure, and then does so with the quarter note F. In the second measure there is an enharmonic retardation from the E flat of the first chord to the D sharp of the second. This is resolved by the E natural at the end of the measure.

Converse likes to change the level of his harmony.
The two resonant modes at one note of the following.

\[ \text{Note tuning to } f. \]

The resonances also influence the harmonic progression of the piece and the use of registration. The listener is heard in the first half of the piece, and the listener is heard in the second half. Any new voices are with the listener more. In this second measure there is an approach to registration that fits the first measure after the 1.4 note of the second. This is to reading of the E keynote at the end of the measure.

Compare these to change the level of the performer.
Here, after a few chords in the right hand, he lowers the level of the harmony to the bass clef. He then raises it to the treble clef, again lowers it to the bass clef, etc.

In spite of the simplicity of the technique shown in the examples above, Converse's piano technique is frequently virtuoso. Arpeggios are used a great deal, although usually as the left hand accompaniment. He also uses big leaps and heavy chords. Unlike the other composers of his time, especially Arthur Foote, Converse has no particular liking for octaves. Instead of repeating his themes in octaves, as Arthur Foote frequently does, he occasionally repeats a theme using double thirds.

He employs the pedal a great deal marking it in clearly. One example of this may be seen on page 55 (top). In "Lake Solitude" he goes so far as to direct, "allow to vibrate". The soft pedal is frequently used. A good illustration can be found in the first ten measures of the Prelude for Piano already quoted.

Converse's directions for dynamics are very detailed. In one or two of the compositions almost every measure has some direction, and occasionally more than one. Some of the directions are:

cresc.
We have a few changes in the Licht Land to lower the level of the parapets to the pass gate. The glass sensors to the examples of the communications were in route of the addition of the communication's strength in the area. All the data and recent communications to the area have been recorded for the pass gate. Unlike the other communications, the recent electric power and recent data point to the issue with the communications. It is necessary to consider all the recent communications of the area. The pass gate is currently being used to determine the moves in the area. The situation can be seen in the latest new sensor of the area.

Reference for information:

Communications for guidance are very important. In one or two of the communications, especially in German, the activities are more clear and some of the communications were discussed.
As a whole, his dynamics are on the soft side as is evidenced by the frequent use of the soft pedal. Generally speaking, the loudest he gets is ff; only a single instance of fff was found.

The constant shifting tonality, the chromatic progressions, and especially the syncopation make his compositions difficult to play. The first two make them hard to read, and the last makes them hard to master. He uses syncopation in the simple sense in accompaniments as follows:

But as a rule he uses it in the broad sense, hiding it in the music. The syncopation is hard to play because it must be heard in combination with with the other accents.
FREDERICK SHEPHERD CONVERSE

In addition, the above example shows Converse's use of the chromatic passing tone, and also three notes sounding against two.

Another illustration of three notes sounding against two is found in the following passage from the middle movement of the Sonata:

Here each beat is later divided into 4 parts, then 3, 2, 6, and so forth.

Converse makes much of the rhythmic patterns in his compositions. He changes measure often. To give an example, he may go from $\frac{12}{8}$ to $\frac{4}{4}$, and unify these by using triplets in $\frac{4}{4}$, thus concealing the change.

The following shows the changes of measure and the use of different rhythmic patterns in "Lake Solitude".

$$\frac{6}{4} \frac{5}{4} \frac{4}{4} \frac{6}{4} \frac{8}{4} \frac{6}{4} \frac{5}{4} \frac{4}{4} \frac{6}{4} \frac{4}{4} \frac{4}{4}$$

He starts very simply, goes into minute subdivisions, and
In the following score the passages of music are as follows:

\[
\begin{align*}
\frac{2}{3} & \quad \frac{1}{3} & \quad \frac{2}{3} & \quad \frac{1}{3} & \quad \frac{2}{3} & \quad \frac{1}{3} \\
\frac{2}{3} & \quad \frac{1}{3} & \quad \frac{2}{3} & \quad \frac{1}{3} & \quad \frac{2}{3} & \quad \frac{1}{3} \\
\end{align*}
\]

The persistence of the structure of nature may be seen.
then ends simply, as at the beginning.
FREDERICK SHEPHERD CONVERSE

A third element may be found in Converse's piano music, impressionism. He binds four compositions together with the vague title *Pastels for Pianoforte* and gives each of the pieces names such as "Lake Solitude" and "Shadows". The word "Pastels" is appropriate; bright colors rarely break through the soft tints of the music. As has been previously stated, he uses the soft pedal a great deal and stays on the soft side in his dynamics. He also holds the sustaining pedal down for a long time, often for as long as four measures, once even directing "allow to vibrate". Debussy frequently does this.

The atmospheric character of the music is greatly increased by the short poems which precede each of the compositions in *Pastels for Pianoforte*. The following are the two of the poems; they have the vagueness of the poems chosen by Debussy. One is by someone whose initials are E. T. C., who may possibly be one of Converse's relatives. The other one, signed with the initials F. S. C., is by Converse himself.

Campfires

"Sparkling firelight,
Crackling logs, fragrant smoke;
Stealthy footsteps; darkness--
And the Unknown beyond--"

E. T. C.
A firm position may be taken in connection with the point in question. However, interchange of information must precede any mutual collaboration. Cooperation on some projects may be reached. Even temporary cooperation may be one of the projects examined. The other side, however, will not initiate such cooperation.
Shadows

"Sunbeams dancing in the forest--
Moonlight shadows, full of dread!
Shades of twilight, purple, golden,
Lying pensive on the hillside,
Bringing peace and gentle sadness."

F. S. C.

Idealized Indian Chants

Oriental Suite from the Rehearsal of Omar Khayyam
Underneath the Rough
The Desert's Dusty Face
Many with the Fruitful Crags
Within the Potter's Shop

Giana's in A

Teaching pieces for young people for pianoforte

On Western Street
A Prairie Rose
In an Alabama Cabin
At the Golden Gate
Among northern pines

Thunderbird Suite

From the Village
Before the Sunrise
Humane's Love Song
Night Song
Wolf Song (Her Dance)

Rab-Rab-Taypee (Little Firefly)
"Please compare to the torque of the two different models of the same engine."

T. E. G.
CHARLES WAKEFIELD CADMAN

LIST OF WORKS

From Hollywood
   June on the Boulevard
   To a Comedian
   Twilight at Sycamore Nook
   Easter Dawn in Hollywood Bowl

Idealized Indian Themes

Oriental Suite from the Rubaiyat of Omar Khayyam
   Underneath the Bough
   The Desert's Dusty Face
   Merry with the Fruitful Grape
   Within the Potter's Shop

Sonata in A

Teaching pieces for young people for pianoforte
   On Hester Street
   A Prairie Rose
   In an Alabama Cabin
   At the golden gate
   Among northern pines

Thunderbird Suite
   From the Village
   Before the Sunrise
   Nuwana's Love Song
   Night Song
   Wolf Song (War Dance)

Wah-Wah-Taysee (Little Firefly)
CHARLES WAKEFIELD CADMAN

Charles Wakefield Cadman was born in Johnstown, Pennsylvania in 1881. Although he had no piano until he was thirteen, he was musical from earliest childhood. He studied under Leo Oehmler and Luigi von Kunitz. He spent several years on Indian reservations recording Indian music and later using Indian themes in his own music. For twelve years he was an organist in Pittsburgh, and also served as music critic for the Pittsburgh Despatch for two years. From 1909 he traveled widely as a lecture-recitalist in the United States and Europe. Upon his return to America he settled in Denver where he was a church organist for a few years, and since then he has lived in Los Angeles and the east.

Cadman has more than one element in his music. He is quite conventional in form, being fairly strict. The majority of his piano compositions are written in the small forms. The three-part and da capo forms predominate, and the two-part form is also used. The few remaining piano compositions are in rondo and variation forms. Here are a few examples of three-part and da capo forms:

"Within the Potter's Shop" from the Oriental Suite after Omar Khayyam is as follows:
CHARLES WAKEFIELD CADMAN

Introduction A B A

A short piece called Wah-Wah-Taysee:

Introduction A B Introduction A

The following compositions are from the suite From Hollywood:

June on the Boulevard

A B A

To a Comedian

A B A' Coda

Twilight at Sycamore Nook

A B A'

And two compositions from the Thunderbird Suite:

From the Village

Introduction A B A' Coda

Before the Sunrise

Introduction A B A' Coda

The examples given above reveal that Cadman does not usually subdivide each one of the sections into smaller parts as Ethelbert Nevin, Frederick Converse, and others do. Cadman, however, occasionally has an introduction or a coda, and there are two instances of his using both.

Unlike the other members of the New England group Cadman wrote music in two-part and variation forms. The following are illustrations of the two-part form:
CHARLES WAKEFIELD CADMAN

**Oriental Suite**

Underneath the Bough

\[ A \quad B \quad \text{Coda} \]

\[ e \; e^1 \; e^2 \; e^3 \quad f \; f' \; g \; \]

The Desert's Dusty Face

\[ A \quad \text{Lead B} \quad \text{Coda} \]

\[ f \; f' \; g \; \quad f^2 \; f^3 \; g' \]

The first is a combination of two-part and variation form; section A has only one theme, but this theme is repeated three times, each time being changed in a different way. In the latter piece, section B is in turn subdivided into a sort of two-part form, which is repeated as a whole but slightly changed. The dotted line has been drawn to make this clear.

Cadman uses variation form in his **Thunderbird Suite** which is based on Indian themes. One of the pieces in it, "Before the Sunrise",

"is not based upon an Indian theme, but endeavors to reflect an Indian idiom and fit the episode and mood of that particular part of the play for which it was written." 1

It may be because the suite is based on Indian ideas that he uses the variation form so extensively; he may have been striving for intensity through repetition. Three of the five compositions in this suite are in this form. They are

1. These are the composer's own words which are placed at the top of this piece.
as follows:

"Nuwana's Love Song"

\[ A \quad A^1 \quad A^2 \quad A^3 \quad A^4 \]
(in octaves, chords, and new harmony) (new accompaniment and harmony---melody a little changed)

"Night Song"

\[ A \quad A^1 \quad A^2 \quad A^3 \quad A^4 \quad A^5 \quad \text{Coda} \]
(Each variation is slightly changed but the melody is always recognizable and is the element the least changed. It is the accompaniment which is usually changed the most.)

"Wolf Song"

Introduction \[ A \quad A^1 \quad A^2 \quad A^3 \quad A^4 \quad A^5 \quad \text{Coda} \]
(Occasionally there are leads back to the melody in these variations. The characteristics of the other two sets of variations hold true for this set, also.)

There is one composition, "Merry with the Fruitful Grape" from the Oriental Suite, which does not fall into any of the above groups; this piece has, rather, a hint of rondo form.

\[ \text{Introduction} \quad A \quad B \quad A \quad B' \quad \text{Coda} \]
\[ e \quad e \quad f \quad g \quad e \quad e \quad f' \]

Cadman is not so conventional in his harmony; he does not usually resolve his dissonances. The following is an example of one of his regular resolutions:
Charles Wakefield Cadman

And here is an irregular one:

The latter illustration shows his use of chords from other keys.

He has a predilection for seventh chords, and ninth chords often appear.

Another harmonic device is open fifths, used in the melody, and more frequently as an accompaniment, as in the
CHARLES WAKEFIELD CADMAN

following:

Sometimes he uses fifths in the melody, open or with the thirds filled in. The following shows a melody in fifths with the thirds filled in:

Cadman has quite a few chromatic progressions. The following are two examples of this:

This pedal point lasts for 15 measures in all. Then there is a middle section of 8 measures, and which contains the pedal point again in the bass; the pedal

reappears with the pedal point again in the bass; the pedal
Sometimes we can write in the material, open or with the following little filling in the following little filling in:

Here is another example of this:

\[ \begin{align*}
  &\text{following example of this:} \\
  &\begin{array}{c}
    1 \\
    2 \\
    3 \\
    4
  \end{array}
\end{align*} \]
Most of Cadman's melodies are chordal or have a few non-harmonic tones, such as passing tones and embellishments.

One of the harmonic devices which occurs most frequently in Cadman's music is the pedal point; "Merry with the Fruitful Grape" is based almost entirely on one pedal point. The following shows the first few measures of this piece:

This pedal point lasts for 16 measures in all. Then there is a middle section which also consists of 16 measures, and which contains an inverted pedal point. The first idea then reappears with the pedal point again in the bass; the pedal is on G and continues till the end of the composition. This is the most outstanding example of pedal point that has been found not only in Cadman's music, but also in that of
Arthur Foote, Ethelbert Nevin, Edward MacDowell, and others. As for counterpoint, the nearest approach to it is the use of counter-melodies. An illustration of this follows:

There are not many examples of non-harmonic tones in Cadman's music. Of course, there are passing and auxiliary tones but there are not many appoggiaturas, and there are no anticipations. However, a suspension is occasionally used. The example on page 63 (middle) illustrates the use of appoggiaturas.

Cadman's piano technique is simple. He confines himself to the middle section of the keyboard. The most brilliant technique is that found in "Easter Dawn in Hollywood Bowl" from the suite From Hollywood. There are three staves in two or three sections, and there are also crashing chords and big leaps. Furthermore, many arpeggios and rolled chords are used.
"Easter Dawn" is not the only composition in which rolled chords are used; they are scattered throughout his compositions. They are found not only at the end of a composition,

but also in other parts:

Another device frequently used by Cadman is syncopation. For the most part, he uses it in the left hand as accompaniment, but he occasionally reinforces it by reiterating it in the right hand. Here are a few left hand accompaniments:
Analysis of Cadman's music reveals two outstanding elements, nationalism and impressionism. Cadman in one of those composers who once felt that music would be "American" if Indian themes were used. He later changed his opinion and the latest piano suite, From Hollywood, shows his later style, impressionism.

Before each of the compositions in this suite there is a "program" which in its vagueness is reminiscent of Debussy. In addition to the program there is a picture. The following is a quotation from the first composition:

"June on the Boulevard"

"June and the Joy of the Southland
Summer,—fragrant June 'neath the palms
and the pines. The sweet-scenting acadia
flaunting her yellow plumes. Manaña"
forgotten in the poignant desire for the Spirit of Play.
"And now a bit of light music flittering from the windows of the bungalow."

The following quotation is from "Easter Dawn in Hollywood Bowl"

"It is dark. The curtains of fog enshroud the Bowl like a winding sheet, but for the moment, for as it lifts, the Dawn stirs faintly above the Bowl's Eastern rim, and now, the People praising God in story."

Mrs. E. H. A. Beach (nee Cheney) was born in 1867 in Nashiket, New Hampshire. All her training was in the United States. Her mother was her first teacher, but when she was eight the family moved to Boston where her piano studies continued, she also studied harmony with Julius Fuld, but this was discontinued and she studied counterpoint and instrumentation by herself. She made her debut as virtuosa in Boston. In 1895 (at eighteen) she married Mr. Beach; they lived in Boston until his death in 1910. She then went abroad to introduce and play her compositions. The rest of her life was spent by concert tours and composition.

The two outstanding elements in Mrs. Beach's music are the virtuoso technique and the tendency toward polyphony. Influenced in her technique by the style of Liszt, she wrote her compositions in the grand style. She used all the devices
The following operation is from "Round Deal in Hollywood restraint"

"It is with the complete loft.

enormous the early "a mighty" heat

and the spice to" the man.

and we are familiar with the horse

prescribe this" and you, the people please

 Geg in action"
FOUR COMPOSERS OF MINOR IMPORTANCE
IN THE FIELD OF
PIANO MUSIC

The composers to be discussed in this chapter either have not composed much for the piano or their works could not be secured. As a result, they are not discussed in as full detail as are those of the preceding chapters.

MRS. H. H. A. BEACH

Mrs. H. H. A. Beach (nee Cheney) was born in 1867 in Henniker, New Hampshire. All her training was in the United States. Her mother was her first teacher, but when she was eight the family moved to Boston where her piano studies continued. She also studied harmony with Junius Hill, but this was discontinued and she studied counterpoint and instrumentation by herself. She made her debut at sixteen in Boston. In 1895 (at eighteen) she married Dr. Beach; they lived in Boston until his death in 1910. She then went abroad to introduce and play her compositions. The rest of her life has been spent by concert tours and composition.

The two outstanding elements in Mrs. Beach's music are the virtuoso technique and the tendency toward polyphony. Influenced in her technique by the style of Liszt, she wrote her compositions in the grand style. She uses all the devices
FOUR COMPOSERS (MRS. H. H. A. BEACH)

known to virtuosity. She often uses three staves, and occasionally even four, as near the beginning of the Prelude.

Her favorite devices are runs in double thirds, parallel sixths, and octaves. She uses octaves in rapid motion, in contrary motion, and in big leaps. In the Fugue, she very often doubles the subject, an octave lower or higher. Chords with octave outline frequently appear.

She also employs arpeggios and she leaps all over the keyboard making full use of the high and low notes.

From a technical viewpoint her pieces are the most difficult
FOUR COMPOSERS (MRS. H. H. A. BEACH)

of this group of New England composers.

The Prelude starts with the statement of a two-measure theme, and then Mrs. Beach proceeds to forget it until it reappears as the subject of the Fugue. The Prelude could be called a toccata as it is just a show-piece in which all the elements above are used. Just before the Fugue starts there are a few measures of calm. The answer to the subject in the Fugue is a real one. This is not a fugue in the real sense with the three characteristic sections, but rather, a rhapsody on the subject. A few of the polyphonic devices are used, however; these are inversion, augmentation, and stretto.

In her Variations on Balkan Themes she also shows a polyphonic tendency. The first variation is a canon at the octave and one measure which continues throughout. The only place where it is not strict is when the second voice enters; Mrs. Beach has a quarter note rest so that the entrance of the voice can be heard. Although only two voices make up the canon there is also harmony while the imitation is going on.

Mrs. Beach's harmony shows the late romantic tendency, with chromatic movement, augmented chords, seventh, ninth, and eleventh chords; the normal resolution of these chords is the exception rather than the rule.

The strictness in polyphony indicates that Mrs. Beach
FOUR COMPOSERS (ARTHUR WHITING)

combines an element of classicism with her romantic tendencies.

ARTHUR WHITING

Arthur Whiting, born in Cambridge in 1861, studied at the New England Conservatory. He then went abroad to study with Rheinberger in Munich for two years, 1883 to 1885. On his return he lived in Boston for ten years where he worked among his New England colleagues. In 1895 he went to New York, and since 1907 he has been active in giving chamber music concerts in universities.

Only two short examples of Arthur Whiting's work could be found. The first, Bagatelle, is in three-part form with a coda (A B A' Coda), and has a lot of passage work, scales, arpeggios, and chromatic runs. Whiting also employs many grace notes. He often changes from one hand to the other very quickly.

In spite of its tempo and title, the second piece,
FOUR COMPOSERS (ARTHUR WHITING)

Minuet, is not really a minuet. It has no particular form and ends with a lot of passage work. In this composition Whiting uses non-harmonic tones in abundance, especially accented and unaccented passing tones.

EDWARD BURLINGAME HILL

Edward Burlingame Hill was born in Cambridge in 1872 and lives there today. He graduated from Harvard with the highest honors in music under John Knowles Paine. After his graduation he studied with Widor in Paris, and then he returned to Boston to study with Chadwick. He joined the Harvard faculty in 1908 as an instructor, but was later made a professor, and from 1928 to 1934 he was chairman of the music department there. In 1940 he retired from the James E. Ditson Professorship of Music.

Hill's style, harmony, and piano technique are very
FOUR COMPOSERS (EDWARD BURLINGAME HILL)

simple. His forms are small, but not strict. His compositions are generally not in three-part form, as will be seen by the following:

Country Idyls
A Spring Morning

\[ A \quad B \quad A' \quad B' \quad \text{Coda (on h)} \]

\[ e \quad f \quad \begin{array}{c} \frac{h}{2} \end{array} \]

A Starlight Night
A joining section A' joining section Coda

An Autumn Hunting-Song

\[ A \quad B \quad C \quad A \quad B \quad \text{Coda} \]

\[ e \quad f \quad e' \]

This is an August Lullaby

\[ A \quad B \quad A' \quad B' \quad \text{Coda} \]

(same except octave higher)

In a Garden by Moonlight

\[ A \quad B \quad A' \quad B' \quad \text{Coda} \]

\[ e \quad f \quad e' \quad e' \]

A Summer Evening

\[ A \quad B \quad A' \quad B' \quad \text{Coda} \]

\[ \frac{2}{2} \]

The forms of all these compositions differ from the simple three-part form in that they return to the second theme or idea before going into the coda.

The pieces in Three Poetical Sketches for Piano do
Don't take the same section on the opposite page, but take the next section. The opposite page will be seen as a continuation of this page.
FOUR COMPOSERS (EDWARD BURLINGAME HILL)

not even adhere to form as much as the Country Idyls.

Moonlight

A   B   A'

This piece is more nearly in no special form than in three-part. Here the theme is stated and then the rest of the piece is really a development of this theme, with restatement of the original idea before the end.

A Mid-Summer Lullaby

This piece could be analysed as A B A' B' A'', but there is really no definite form. Everything is related to the idea at the beginning. The whole piece is based on two chords and the following rhythm: \( \begin{array}{cccc}
\hline
\text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} \\
\hline
\text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet}
\end{array} \)

This is varied a little \( \begin{array}{cccc}
\hline
\text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} \\
\hline
\text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet}
\end{array} \) but the idea remains essentially the same.

From a Mountain Top

The whole composition is based on one idea. In its upward surge and downward movement the broad outline of the theme resembles that of "Moonlight". The only real difference is that the last note in "Moonlight" comes down, whereas here it goes up in order to suggest the "top" in the title.

Hill's harmony is not very advanced; he employs triads, many seventh chords, and simple altered chords, such as the ii\(^7\) with the fifth lowered.
He often borrows a seventh chord from another key, usually resolving it to a chord in the original key, but occasionally a succession of sevenths is found without resolutions.

There is no chromaticism in his music, as was found in that of Foote, Converse, and others. Chords sometimes move chromatically, but this does not happen often enough to warrant saying that Hill's music has a chromatic tendency. However, there are enough chromatic passing tones and appoggiaturas to give the music some color.

Another device Hill employs is the suspension. Occasionally there is a tied suspension:
We often perform a rehearsal prior to the actual performance. The rehearsal is to acquaint the audience with the music. Therefore, we need to anticipate a succession of events at some point during the performance.
FOUR COMPOSERS (EDWARD BURLINGAME HILL)

but the most predominant is the untied, which often has the character of an appoggiatura.

Hill's piano technique is as uncomplicated as his harmony. Except that he occasionally goes beyond the vocal range, his piano music might almost be vocal music transcribed for the piano. He keeps to the middle section of the keyboard, however.

His Country Idyls do not have one solid chord. In the Three Poetical Sketches, the first and third compositions are not in the usual technique but sound more pianistic and contain octaves and heavy chords. There are no big leaps and the melody is almost always the top line of the harmony.
With a piano reduction as an accompaniment as the piano
part in the original is not printed in the score, the accompaniment
is
not the piano part but must be a separate piano part. The minims
are
not in the piano score, but several more minims
and
consecutive octaves and rented octaves. There are no Grill
lines.
FOUR COMPOSERS (EDWARD BURLINGAME HILL)

The device of one hand answering the other, which Hill sometimes uses, occurs most frequently in "An Autumn Hunting-Song" from Country Idyle. Two samples of this follow:

![Image 1](image1.png)

1. The chords seem to be in imitation of the hunters' horns on a chase.

![Image 2](image2.png)

The opening of "Moonlight" from Three Poetical Sketches shows a little of the parallelism of Debussy.
The opening of the piano score is a very symmetrical in its arrangement.

For the opening of the piano score, one can observe a passage of the piano's right hand.
FOUR COMPOSERS (EDWARD BURLINGAME HILL)

He does not maintain it, however, but proceeds into a slight development of this theme using syncopation and imitation. Hill often employs the pedal but does not give specific directions; he frequently indicates "both pedals" and leaves the interpretation to the player. His directions for dynamics, on the other hand, are very exact, almost every measure having at least one mark, some having more. Most of Hill's compositions are soft. In one or two of them the loudest dynamic is mp. The shadings must, therefore, be very delicate. The only composition that does not fall into this group is "On a Mountain Top", which has a few crashing chords and reaches ffff. His compositions have a lyrical quality that is emphasized by directions for a "singing tone".

In spite of his simplicity and softness, Hill's compositions are not monotonous. He achieves variety by altered repetitions of the themes and by changes in his dynamics and tempi.

ARTHUR SHEPHERD

Arthur Shepherd was born in 1880 in Idaho and received his musical education at the New England Conservatory. He then went to Salt Lake City where he conducted a symphonic group and a theatre orchestra. However, upon appointment to the faculty of the New England Conservatory
He does not mention it, however, but proceeds into a brief
development of ideas from many different viewpoints and
titles.
If the author continues the same point and gives no new
ideas, the reader is often left to wonder why.

Specific directions are tendentious interpretations of
the facts. The directions
for guidance on the other hand are very
exact. Almost every face, every seat of least one man, some
other person at the next contact can work. The
author's name is on a monochromatic record, not a
record of any description. The only connection that can
hold in the situation is a "shining dome" with a free
course and decrease. This is an approximation of the course and
evidence in the

Approximation of the identity of the new standing connection.
FOUR COMPOSERS (ARTHUR SHEPHERD)

he came back to Boston in 1908. A number of years later he went to Cleveland as assistant conductor of the Cleveland Symphony Orchestra. In 1927 he became music critic for the Cleveland Press, and since 1927 he has been professor of music and chairman of the music department of Western Reserve University there.

Shepherd's music is simple in style, as is Edward Burlingame Hill's. He has written only four compositions for piano, but each of them is in a different form. They include a Theme and Variations, a rondo form in his Mazurka (A B A' C D A A' Coda), and a two-part form in his Prelude (A A repeated B). The first movement of his Sonata is in sonata form; the second is in simple rondo form; and the third is again in rondo form, this time very much extended.

His harmony is more complicated than Hill's, for he shows some of the late romantic tendencies, such as the chromatic movement of chords.
FOUR COMPOSERS (ARTHUR SHEPHERD)

He sometimes has a succession of seventh chords which do not resolve:

![Musical notation]

and on rare occasions there is a ninth chord.

He often borrows chords from other keys, resolving them to chords in the original key.

Another of his favorite devices is the pedal point:

![Musical notation]

This continues for a few more measures.

Shepherd also has a polyphonic tendency, as does
FOUR COMPOSERS (ARTHUR SHEPHERD)

Mrs. Beach. In the third movement of the Sonata there is a slight basso ostinato. After a four measure presentation of the ostinato alone the second theme of the movement enters. This lasts for eight measures, and then there is a stretto with the second theme in the right hand and the first in the left.

Shepherd's technique in this Sonata is extremely difficult, with octave runs, single note runs, scale passages, playing of three notes against two, and so forth. His usual technique is simple, embellished with a few arpeggios and runs.

The first movement of MacDowell's four sonatas begins progressively freer in form until the last is, almost a rhapsody. He is the only one of this group of composers to use cyclical form, that is, the restating or, or use of, themes from previous movements in later ones. This device helps to unify the sonatas. He employs this form in the first three sonatas. Conversely's first movement is in extremely free form. One three-part form is followed by another, which uses the material of the first. The first section is condensed, however, and the first theme reappears just before the end.

Except for their sonatas these composers wrote in the small forms. Those who are the strongest in form are Arthur Foote, Charles Wakefield Cadman, and Arthur Shepherd;
CONCLUSION

The New England composers who have been considered in this paper are influenced by romanticism, especially in harmony and form; they are the last wave of romanticism before it split up into expressionism and impressionism.

Three of them, Edward MacDowell, Frederick Shepherd Converse, and Arthur Shepherd, have essayed the piano sonata, the favorite of the classicists. Shepherd's Sonata is the only one written in fairly strict form, however; he uses sonata form in the first movement. The first movements of MacDowell's four sonatas become progressively freer in form until the last is almost a rhapsody. He is the only one of this group of composers to use cyclical form, that is, the quoting of, or use of, themes from previous movements in later ones. This device helps to unify the sonata. He employs this form in the first three sonatas. Converse's first movement is in extremely free form. One three-part form is followed by another, which uses the material of the first. The first section is condensed, however, and the first theme reappears just before the coda.

Except for their sonatas these composers wrote in the small forms. Those who are the strictest in form are Arthur Foote, Charles Wakefield Cadman, and Arthur Shepherd;
COMPOSITION

The new findings concerning the influence of communication, especially in
the public arena, have been highlighted in
recent years. The issue of how to use communication and information
strategies effectively is of great importance. The field of public
relations and communication has seen a significant increase in
research and development. The importance of communication in the
public sphere is evident. The role of communication in society is
considered to be crucial. The need for effective communication in
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CONCLUSION

they use perfect da capo and three-part forms. The others are freer, with Ethelbert Nevin extending it a bit by repetition and by short interludes. Converse is the most radical. The first movement of his Sonata has already been mentioned as being very free and original. In addition, only two of his short pieces are in strict form; the others are greatly influenced by the rondo. His rondos always end with an episode which is followed by the coda, and the ritornello frequently does not appear between the episodes. One of his pieces is a double variation, i.e., variations on two themes instead of the usual one. The only other composer to employ the variation form to any extent is Cadman; he uses it extensively in his Thunderbird Suite, which is based on Indian themes. Furthermore, Cadman is the only composer who uses the two-part form. One of his two compositions in this form is a combination of two-part and variation form, as the first section has three variations on the first theme. Most of these composers subdivide each of the sections in the small forms into two-part and three-part form in turn. Robert Schumann influenced this group of composers in the writing of cycles of pieces combined poetically by titles or poetry instead of by the music itself.

These composers show their romantic tendency mainly by their harmony. Those who are the least influenced by the
CONCLUSION

harmonies are Arthur Foote and Edward Burlingame Hill. Arthur Foote employs the harmonies of Mendelssohn—very simple with an occasional augmented chord. The composers whose harmonies are the most dissonant are Mrs. Beach and Converse; they frequently employ augmented chords, in root position or inversion, and rarely resolve the dissonances. Converse is influenced by atonality; his harmonies are constantly shifting. He frequently does not have a key signature because of this, as it would be necessary to write too many accidentals.

The two composers who are the most advanced in harmony, Mrs. Beach and Converse, are also the ones who make the most extensive use of counterpoint. Mrs. Beach, in her Variations on Balkan Themes, has written one variation which is a perfect canon at the octave and one measure except for one beat at the beginning to allow for the entrance of the second voice. She has written a Fugue which, although it is not a strict fugue, contains many polyphonic devices. Converse uses polyphonic devices in his piano sonata. Shepherd also uses counterpoint; this is seen in his Sonata. There is a slight basso ostinato in the third movement with a stretto appearing later on; and in the second movement the first theme is used as the bass while a new idea is played against it in the right hand.
CONCLUSION

Only three of these composers were pianists; this is evident in their music, for most of them wrote in a simple style. Hill's music is the easiest to play, and Cadman's is a close second. The others are in various stages of difficulty until the technique reaches its peak in the music of Mrs. Beach. Her technique is influenced by that of Liszt; it is extremely virtuoso with octave runs, octaves in quick motion, runs of double thirds and parallel sixths, tremendous leaps in both hands, use of the whole keyboard, and so forth. Most of the composers wrote some compositions which are technically easy but musically difficult, such as the music of Edward MacDowell. A few of the devices which are common to the majority of these composers are chromatic runs, simple octaves, double thirds, the playing of three notes against two, and syncopation. Syncopation is the most evident in Converse's music; it is just one indication of the strong rhythmic element in his music.

Impressionism has some influence on the music of Converse and Cadman, but even they are influenced more by romanticism. It can be stated without reservation that this is a period of late romanticism.
ABSTRACT

Much has been written about European composers but the American composer has been neglected. The contemporary composer has finally succeeded in gaining a place for himself in the musical life of Americans, but it was not so for those whose mature work was done near the beginning of this century. Most of the composers in this group are New Englanders. What has been written about them concerns chiefly their orchestral works; therefore there is a need for a detailed account of their piano compositions.

Edward MacDowell was the first American composer to be recognized in both America and Europe. He wrote "suggestive" music, or music which is midway between absolute and program. The title of the piece gives a clue to its content and helps to create the atmosphere. His form is rather free, although he occasionally makes use of the three-part or da capo form. He uses cyclical form in his first three piano sonatas. His first movements are not in strict sonata form; each becomes progressively freer until the last is almost a rhapsody. In harmony he is quite advanced, making full use of seventh and ninth chords, chords from other keys, augmented chords, long pedal points, and a slight chromaticism. He also has a gift for melody. His piano technique advances
DEPARTMENTS

March and April articles about primary consumption

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ABSTRACT
from the easy to the extremely difficult with the peak being
reached in the piano sonatas; here he is orchestral in
thought, yet pianistic in style.

Arthur Foote writes in strict da capo and three-part
forms, while his rondos are not so concise. He is classical
in his harmony, usually resolving seventh chords and
dissonances, and augmented chords seldom appear. However,
although he often uses chords as non-harmonic tones, his
music is rarely chromatic. His simpler compositions are
frequently written in the close range of vocal music, yet his
technique, in general, is brilliant. His favorite pianistic
device is octaves, which appear in all forms.

Ethelbert Nevin writes a salon type of piece. He
extends form by altered repetitions and interludes. He is
also a miniaturist, writing in only the small forms; each of
the sections are subdivided into still smaller ones. His
harmony is influenced by the late romanticists; he does not
always resolve dissonances, seventh chords often have
irregular resolutions, and the chromatic movement of chords
frequently occurs. Other harmonic devices which he employs
are the pedal point, the use of the subdominant minor before
the tonic at the end of a piece, and the abundance of non-
harmonic tones. There is just a hint of counterpoint, for he
uses only imitation. His technique is simple; only a small
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range of the keyboard is used (the middle section predominates), and there are no big leaps. The shadings are delicate and the melody is well-marked.

Frederick Shepherd Converse is a modernist. His form is very free, but the rondo has greatly influenced him. One composition is in double variation form, and the first movement of the Sonata is not in sonata form, but influenced by three-part form. Atonality has an influence in his harmony; there is a constant shifting of tonal centers, and he rarely uses key signatures. He is fond of augmented and altered chords, and the chromatic movement of chords. There is much evidence of counterpoint in his music; he employs many polyphonic devices, such as imitation, augmentation, diminution, and the stretto. His technique varies; some pieces are easy to play, others are difficult. There is a strong rhythmic element in his music; syncopation, the playing of three notes against two, and the minute subdivision of the beat are manifestations of this. He has also been influenced by impressionism.

Three elements may be noted in the music of Charles Wakefield Cadman: nationalism, romanticism, and impressionism. He is strict in form, and is the only member of this group to use two-part form, and the only member to use variation form in more than one composition. His harmonies are advanced;
ABSTRACT

dissonances rarely resolve, and chords from other keys usually do not resolve to chords in the original key. He is fond of fifths and the pedal point. His music is only faintly chromatic. The use of counter-melodies is his approach to counterpoint. His technique is easy; there are no big leaps and he remains in the middle section of the keyboard.

Mrs. H. H. A. Beach is a romanticist. She is free in form, and in harmony she shows all the romantic tendencies: seventh, ninth, and eleventh chords; augmented chords; and chromaticism. Normal resolutions are the exception rather than the rule. She also has a polyphonic tendency, writing fugues and canons. Her technique is extremely virtuoso with big leaps, large stretches, arpeggios, and octaves.

Edward Burlingame Hill writes in small forms, but not in the usual three-part or da capo forms; the middle section is often slightly altered. In harmony he is not advanced, using triads, seventh chords, simple altered chords, and chords from other keys resolving them to chords in the original key. There is no counterpoint in his music, just the imitation of a few notes at a time. His technique is as simple as his harmony.

Arthur Whiting's forms are free, his harmony simple, and his technique also simple, embellished with a few runs and arpeggios.
ABSTRACT

Arthur Shepherd's form is strict; he writes in the variation, sonata, rondo, and two-part forms. His harmony includes some of the romantic devices such as chromaticism and the occasional resolution of dissonances. On the other hand, chords from other keys usually have regular resolutions. He frequently uses the pedal point. He uses counterpoint, employing basso ostinato and the stretto. His technique is difficult only in the Sonata; otherwise it is simple with only a few embellishments and runs.

These composers are among the last of the romanticists. Although a few of them have classical tendencies in either their form or harmony, romantic elements predominate.
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