1935

The life and works of Arthur Foote

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Boston University

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Thesis

THE LIFE AND WORKS OF ARTHUR FOOTE

by

Annie Rachel Blanchard

(Mus.B., Boston University, 1933)

submitted in partial fulfilment of the
requirements for the degree of

Master of Arts

1935
OUTLINE

of

THE LIFE AND WORKS OF ARTHUR FOOTE

Chapter I  Childhood and Youth  pp. 1 - 9

a. Parental background.

b. Study with distinguished teachers.

c. Matriculation at Harvard.

d. Study with John Knowles Paine.

Chapter II  Work as Organist  pp. 10 - 12

a. Organist at First Church in Boston 1878-1910.

b. Recitals.

c. One of the founders of the American Guild of Organists.

d. President of the A. G. O. 1909-1912.

Chapter III  Organ Compositions and Choral Works  pp. 13 - 20

a. List of organ compositions.

b. List of choral works.

Chapter IV  Pianoforte Teaching  pp. 21 - 46

a. Pupils

b. Ideals

c. Theories of playing

Chapter V  Compositions for the Pianoforte  pp. 47 - 59

a. Original works.

b. Edited works.

c. List of original works.
OUTLINE

THE LIFE AND WORKS OF ABNER DOUGLAS

1. Early Life and Youth

Chapter I

2. Parental Background

Chapter II

3. Study with Intellectual Leaders of the Time

Chapter III

4. Membership in the Young Men's League

Chapter IV

Chapter V

Chapter VI

Chapter VII

Chapter VIII

Chapter IX

Chapter X

Chapter XI

Chapter XII

Chapter XIII

Chapter XIV

Chapter XV

Chapter XVI

Chapter XVII

Chapter XVIII

Chapter XIX

Chapter XX
d. List of edited works.

Chapter VI **Songs** pp. 60 – 64

a. Almost a hundred solos and ten duets published.
b. Points of interest about special songs.
c. List of songs, solos, and duets.

Chapter VII **Chamber Music - Orchestral Works - Performances** pp. 65 – 87

a. List of orchestral works.
b. List of chamber music compositions.

Chapter VIII **Work as Educator** pp. 88 – 99

a. Translations.
b. Text books.
c. Editing.
d. Degrees.

Chapter IX **The Musician** pp. 100 – 113

a. Activities

1. European visit - Bayreuth.
2. Piano recitals - Trio concerts.

b. Trends of the times

1. Stimulation of choral work by the Peace Jubilees.
2. Awakening of a higher standard in music through the work of Theodore Thomas and his orchestra.
3. Increased growth of orchestral interest in Boston, leading to the founding of the Boston Symphony Orchestra.
c. B. J. Lang as one of the leaders of musical thought and activities in Boston; incident of the coal scuttle in "Parsifal" performance.
d. Mr. Foote's concert programmes and performances

e. "The Big Four"
f. Lectures at the University of California, at Berkeley.
g. Lectures and piano teaching at the New England Conservatory of Music.
h. Influence on American music.

1. Style of writing
2. Summary of qualities as composer

Chapter X  The Man  pp. 114 - 116

a. Personality
   a
b. Character
   c. Influence upon pupils

Supplementary: List of Works  pp. 117 - 124

a. Works with Opus numbers.
b. Works without Opus numbers.

I. "Saleh and Mary Ridge Foote" Reminiscences and Letters, Edited by Mary Ridge Tilstra. p. 294
Chapter X The Early Period

Influence on American Music

Supplementary Material: Map of Makers

Note: Add Own Maps
Parentage - Childhood and Youth  

Study with distinguished teachers  

Matriculation at Harvard - Study with John Knowles Paine.

On the fifth day of March in the year eighteen hundred and fifty-three there was born in the charming town of Salem, Massachusetts, a boy to whom was given the name, Arthur Foote. This name, which was later to become famous, was that given to the little son of Caleb and Mary Wilder (White) Foote, who were both of direct English descent.

Caleb Foote's father was a sea captain, as were also his grandfather and great grandfather; and it is a noteworthy coincidence that in each case the captain sailed from home, never to return, leaving unprotected orphans to the hardships of poverty. It is an interesting fact that a sister of Caleb's grandmother married a Mr. Johnson, "owner of the rocky and unprofitable farm - Nahant."

Caleb's schooling lasted only until he was a little over ten years old, when he went to work in his uncle's grocery store. He continued this line of work in various places, including two years spent in Boston, until in 1817 at the age of fourteen he entered the office of the Salem "Gazette," as apprentice. There the discovery in himself of a natural talent for newspaper editing led him to continue in this work throughout the remainder of his life.


2. Ibid. p 303
Chapter 1

Analysis - Classification Techniques

For a detailed analysis of the data, certain classification techniques were used to group similar elements together. This process involved the application of algorithms that could identify patterns and characteristics that distinguished one category from another. The classification models were trained on a large dataset to improve their accuracy and efficiency. The results of these analyses were then used to make informed decisions and predictions.
Mr. Foote, by his industry and integrity of character made a distinguished place for himself in his community. He was held in such high esteem by those whose interests he served that they, (the people of Salem), elected him to the State Legislature and to a place on the Council of the State. He also held for a time the position of postmaster of Salem.

Caleb Foote was a gentleman in every sense of the word. He was honest in all his dealings with men, intensely loyal in his friendships, and a loving, kind and understanding father. The crowning joy of his life was the perfect devotion which existed between himself and his beloved wife Mary Wilder (White) Foote. There love was never marred by jealousy or petty quarrels, and their marriage was the fulfilment of that rarest of human aspirations, - a perfect union.

Mary Wilder White, born December 12, 1810, was the daughter of Judge Daniel Appleton White (of Newburyport and Salem), and Mary (Wilder) White. She was a very winning child, and charmed with her sweetness everyone who knew her. Her mother, a beautiful young woman, died when she was a baby. After a lapse of a time her father married the sister of his first wife who lived only a few years. Later Mr. White married a third time. During the most of Mary's childhood, her cousin Amelia White took charge of her father's household. She and her sister Eliza were constantly in an atmosphere of refinement whether at home or in school. They attended the aristocratic private schools in Salem and Brookline. Thus their naturally bright minds were

1. Ibid. p 337
given the advantage of cultural training.

On October 21, 1835 Mary became the wife of Caleb Foote, who had by that time established himself securely in the business and social life of Salem. To them were born six children, three of whom, Eliza, William and Martha died in infancy—the last named living only eight weeks, while the other two died in their second year. The remaining three children lived to grow up and become in their turn heads of families.

The oldest of these three was Henry Wilder Foote, who at the age of twenty-two, was ordained as Minister of King's Chapel in Boston. He served the parish of this church successfully for nearly twenty-eight years.

Mary Wilder Foote was five years younger than Henry, two children between them having been lost by death. Her mother's letters record her as having been a lovely child and a delight to her family. She was a great joy to Henry who watched after her with much care and affection. Mary married Mr. Tileston.

Arthur Foote, the youngest of the family, was especially welcomed by his mother, who was overjoyed at the thought of once again, after ten years, holding a baby in her arms. But this mother was destined to leave her loved family when the little boy was not yet five years old. Her life had been filled with sunshine for others. Her heart overflowed with sympathy for those about her. Much joy did she know in her husband and children, great sorrow also in the loss of three babies to whom she was

1. Ibid. p 335
2. Ibid. p 187
strongly attached. But her heart was sustained through whatever trials came to her by faith in God and by the perfect love of her husband. A brilliant mind, coupled with her greatness of heart and soul, made Mary Foote one of the finest women of her day.

With such a background of culture and parentage, Arthur Foote received an excellent start for his successful career.

Salem at this time was a most delightful place in which to live. Like its companion seaport towns, (Newburyport and Portsmouth) it was cultured, prosperous and independent.

Extensive fishing and shipping, the chief business enterprises, were carried on right at its harbor; contact with the outside world was direct, and present day dependence for supplies in large cities such as Boston and New York, was unknown.

Culture, prosperity and independence were embodied in the shaded streets with their substantial three-story mansions, many of which still maintain their former charm and dignity, recalling the glories and adventures of the days when Salem's ships "still sailed the seven seas."

Not far from the Foote homestead (at a distance of about one-eighth mile) was the historic "Gallows Hill" where were hanged many innocent victims of the "witch" fallacy.

In the eighteen-fifties and sixties golf and tennis did not exist, although boys of this period played crude baseball, - while football was in its infancy. The lad's chief
recreations were going on picnics, rowing and walking, of which the last named was the favorite, - and which incidentally has remained to this day his chief relaxation.

As a child, Mr. Foote played as other boys, not being especially interested in music until he was about fourteen years old, though he had begun the study of piano a year or so before that time.

Early in his musical life Mr. Foote played a great deal Mendelssolin's "Songs Without Words." It is interesting in this connection to observe the change in popular taste between that day and this. Today the "Songs Without Words" are not much used. As a matter of fact, in twenty-five years no pupil of Mr. Foote's has studied them.

He recalls that a gentleman named Oliver who lived on Federal Street was the composer of several books of hymn-tunes. Among these tunes was one which still lives. It is called "Federal Street," appears in current hymnals to-day, and is frequently sung.

There lived also in Salem at that time another gentleman who sang and directed the music at various churches; and who also, (more by instinct than training), composed. Though not musically educated, he was sensitive to music, and had a poor opinion of Oliver's compositions. Oliver, in turn, reciprocated with a like scorn of the other gentlemen's musical efforts. The consequent sparring between the two afforded their acquaintances considerable amusement.
During his high school days, the boy used to play the marches for students as they entered and left the building. This was no doubt his first experience in public performance.

An incident that happened during his study at the high school "shows," as Mr. Foote says," how the real thing may get home to a very green youngster." His father was editor and owner of the Salem "Gazette," (founded in 1760). There were published in Salem on Mondays and Tuesdays a local paper called the "Register," - on Thursdays and Fridays the "Gazette," on Saturdays the "Observer." (This abundant issue of newspapers shows the independence of communities of the day). At that time there was but one Sunday paper in Boston - the "Saturday Evening Gazette" (four pages in all). This paper was brought from Boston to Lynn - and from Lynn to Salem in an old buggy.

According to the fashion of those days his father's paper exchanged copies with a number of others, - among them a musical paper, (and a good one), which always had musical supplements.

One day the boy came across some music by one of whom he had never heard - a certain Schumann - and he made acquaintance with the sixth of the Kreislerianas, which made on him such an impression of delight, that he remembers it to this day. That enthusiastic appreciation unquestionably revealed the fact that there was latent a real musical instinct.

When he was fourteen years old, the youth's piano playing had so far developed that his teacher took him to Boston to
The way we count the number of squares in the T"an"-g"o"n game is to lay out the
squares on a grid. The grid is divided into smaller squares, and each square is
considered to have a certain number of points. The total number of points is then
summed to obtain the score. This method allows for easy calculation and
comparison of scores.
play for her teacher, Mr. B. J. Lang, (who afterwards became his teacher.)

The piece chosen for this important occasion was the Chopin "A flat Ballade," the playing of which, he says now, must have been pretty crude. He remembers asking Mr. Lang what those curved lines (slurs) meant. The famous teacher advised the boy to go to Stephen A. Emery at the New England Conservatory of Music for study in harmony, and the advice was followed.

(Little did Mr. Foote dream then that years in the future he would be co-author of a harmony book himself.)

"Emery was a fine teacher," says Mr. Foote, "but the harmony book (by Richter) left much to be desired." It told us (for example) that seventh chords are always prepared and resolved in one way. "It did not mention the chord of the ninth, and so on. "You can hardly believe," says the composer, the narrow way in which harmony was taught at that time."

After completion of work in the Grammar and High Schools the young man matriculated at Harvard University. While there he was appointed Conductor of the Glee Club and was by virtue of his office Class Chorister. His classmates used often to come to his room to hear him play the piano. Grieg pieces (which were then new) were especial favorites. "I even managed," says Mr. Foote, "(how the Lord knows), to play the Liszt 'Rigolletto'."

At the time of his entrance at Harvard the young man intended to become a lawyer, and studied throughout his course,
The piece opens for the important occasion we give

A letter saying "the playing or speaking the piece was

must have been made in order to remember exactly that

from an earlier time (which was not: The manesses occurring

the few more times of the same. A sheet of the new ending contained

part of a note for the author's part and the piano was followed

little girl" no. Please print that verse in the piano at the

enough to co-operate in a normal good print.

enough to be continued as. I was. Toote. and the

incidental book (fortune) fail must to be continued with another

be known that several groups were taken up by the story of our old

if it not mention the event of the

"Yiddish" and I can not partake of the same. The piece was placed on the

then the version was to add parentheses and any of the

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satisfy the young now materialized at Harvard University,

the house were opened to the command of the chief chap and was

the three of the Office Phone Committee. The appearance may

of the Office of the Phone Committee. He appeared to get to the room to meet the plan the piece

piece (which means I am) were expected to run. I have

message. "Join the Forty Second" to open the

Last "Eloquence."

At the time of the existence of the party on the morning

intended to become a member of the public and recognize the occasion"
for that profession, in spite of his success with the Glee Club and growing love of music. He studied musical theory with John K. Paine during his senior year.

During the summer after graduation from college (1874), the future composer took some organ lessons of B. J. Lang, still intending to make the law his profession. That excellent teacher, however, so ably convinced the young law student of his inherent musical ability, that he turned from the pursuit of law to the serious study of music. This study began with piano lessons from Mr. Lang.

Speaking of this period in his career, Mr. Foote says, "I shudder when I think of the piece I played to him first - by main force; - it must have been a nightmare. I had to go back to fundamentals first of all to get limbered out, so that I have sympathized with pupils more, probably, remembering my bad time."

Thanks to Mr. Lang's wise counsel and influence, a young man was started on the road to fame, and we, the music lovers of America, are blessed with the fruit of his labors.

In the fall of 1874, he returned to Harvard for intensive study in theory, (counterpoint, fugue, etc.) with John Knowles Paine who began there in 1869 as instructor, (that being about the start of music in the colleges.)

The difference between conditions of that day and this is shown by the fact that whereas he used to take his lessons at Mr. Paine's home, to-day classes in theory such as that of
musical appreciation, are of sufficient size to fill a large classroom.

"Paine was," says Mr. Foote, "a teacher we could get a great deal from, as I did. "He is best known today by his really fine music for the choruses of the 'Bor'pus', which was played (in Greek) in 1881. "By the way," he adds, Owen Wister had a part in it; the 'Bor'pus being my classmate, George Riddle, - who was famous in his later years as a reader."

For his work with Paine, Mr. Foote received the degree "Master of Arts in Music," the first degree given in America for work in music.

church was founded in 1850; besides originally the Episcopal form of service, about 1870 it adopted the form of service which King's Chapel had (King's Chapel is changing from the Episcopal to the Unitarian service; had uniting the former to the Unitarian Church).

In the First Church (in the early 1900's) services in the Ye Dean were one by one dropped, with the result that it became impossible eventually to adapt it to the music already written. Thus, gradually all the features of the Episcopal service were abandoned and a transition was made from the quasi dignity of the church of England service to the plainer Unitarian one.

It was customary on Thursday afternoons for Mr. Foote to give a short medall preceding the relief service held at the
You are working with facts. Are people missing the gesture of love in America? I love the gesture shown in America.
Chapter 2

Work as Organist

Organist at First Church in Boston
1878-1910 - One of Founders of the
American Guild of Organists - - -
President of the A. G. O. 1909-1912.

That Mr. Foote's progress in the technique of organ
playing was rapid (as a result of his study with B. J. Lang,
and of his own powers of intelligent concentration and atten-
tion to detail), - is shown by the fact that within three
years of the close of his graduate study he became organist of
the First Church in Boston (Unitarian), one of the most out-
standing of Boston's distinctive churches.

The First Church was founded in 1630, having originally
the Episcopal form of service. About 1870 it adopted the form
of service which King's chapel had (King's Chapel in changing
from the Episcopal to the Unitarian service had modified the
former to meet Unitarian beliefs).

In the First Church (in the early 1900's) sentences in
the Te Deum were one by one dropped, with the result that it
became impossible eventually to adapt it to the music already
written. Thus, gradually all the features of the Episcopal
Service were abandoned and a transition was made from the
ornate dignity of the church of England service to the plainer
Unitarian one.

It was customary on Thursday afternoons for Mr. Foote
to give a short recital preceding the brief service held at that
Chapter 3

Work in Development

Offices of the Governor in Progress

1943-1947 - One on Committee of the
1950-1960 - Another of Committee of the
1960-1965 - Another of Committee of the

The best plan for planning in the present state of

the public work is to begin by a survey of the various

activities of the state. It is desirable to have a

comprehensive plan of the various activities of the state

and to make a thorough study of the present

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time. Consequently a goodly number of recitals were given during his period of playing at First Church.

A humorous incident occurred one day in connection with these services. His piano teaching studio was about five minutes walk from the church and he usually taught up to the last moment, allowing about five-and-a-half minutes to make the trip. One day he was late, and not having sufficient time to prepare the music for the service, he hastily chose what he took to be the right hymn. The correct hymn was "America," but as he glanced quickly at the number he mistook it for that of the "Italian Hymn" - "Come, Thou Almighty King." Imagine his dismay when, after he had played the tune once through and was partly through it the second time, he found the congregation was trying to sing "America" to the tune of "Come Thou Almighty King!"

As part of his duties as organist Mr. Foote naturally had charge of the quartet which sang at the church. He wrote many anthems, Te Deums, Cantatas, etc.

In addition to the Thursday afternoon recitals, he gave occasional Concert Programs on the organ.

The American Guild of Organists (organized in 1896) sent a representative in 1905 to Boston to organize the New England Chapter, and Mr. Foote, outstanding among Boston Organists, was naturally one of the "founders." On the death of Horatio Parker in 1909, Mr. Foote was elected honorary President to succeed him, serving in this capacity from 1900
In 1910, after thirty-two years of active and conscientious service he resigned his position as organist and musical director of the First Church in Boston, to devote his time and energy to teaching and composition.
In 1910, after thirty-four years of service to science and country,
Chow founded the position of astronomer, and his
discussion of the 'Four Corners' in Boston to advocate the time and
energy to teaching and composition.
Chapter 3

Organ Compositions and Choral Works

Probably of all Mr. Foote's organ compositions the most important is a "Suite in D Major," Op. 54, published in 1904. The movements of the Suite are I Maestoso-Allegro Energico-Piu Animato Maestoso, II Quasi Menuetto, III Improvisation-Andantino-Espressivo, IV Allegro Commodo-Animato-Maestoso. The suite is energetic—well balanced formally and rhythmically; it is melodious and interesting in its harmonic changes.

Of his shorter pieces one called "Christmas" (Op. 80, published in 1919), is an excellent number. It is a lively composition introducing the hymns "Listen, Lordlings, unto me," a pastorale, "What Child is this, who, laid to rest, on Mary's lap is sleeping?" and "The First Nowell." This piece is of value because it is virile, embodies the genuine Christmas spirit, and is not extremely difficult to play. The harmony in this selection as in all of Mr. Foote's music is never obvious nor commonplace, but moves in colorful dignity.

Another of the shorter works for organ, the Festival March, has achieved wide popularity. On a particular Sunday in 1914 this March was played in many churches in the United States, as a work of esteem for Mr. Foote's worth, and in gratitude for his recovery from serious illness.

Several of the composer's organ numbers were included on the programmes of the famous French organists and composers, Alexandre Guilmant and Joseph Bonnet, during their visits to
CHAPTER 3

CARBOXYLATION AND OXIDATION CASCADES

The importance of the "bacterium" OX10 on the development of the IHCOCO MBO-CO2 transferase reaction was demonstrated in vivo by genetically engineering the bacteria to express the transcarboxylase enzyme. This enzyme catalyzes the conversion of oxaloacetate to malate, which is then used as a substrate for the transcarboxylase reaction. The resulting products, oxaloacetate and carbon dioxide, are then re-assimilated into the metabolic pathways of the bacteria, providing a continuous cycle for the transferase reaction.

In addition to the transcarboxylase enzyme, the bacteria also express the transcarboxylase enzyme for the complete cycle of the carboxylation reaction. This enzyme catalyzes the conversion of pyruvate to oxaloacetate, which is then re-assimilated into the metabolic pathways of the bacteria, providing a continuous cycle for the transcarboxylase reaction.

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this country.

The whole number of organ compositions (excepting the Suite in D) is about nineteen, (they are listed below) and as a whole they form a valuable contribution to the field of organ music.

Many anthems were written during this time; for mixed voices about thirty-five, of which some of the more prominent are: a "Te Deum in B flat Minor," "Still, Still With Thee," (a very lovely setting of the inspired text by Harriet Beecher Stowe), "Awake! Thou That Sleepest," a "Te Deum in D Minor," and one in E flat. For women's voices four, and for men's voices six anthems, among which is the noteworthy "Recessional."

Of secular music for women's voices in three and four part arrangements, Mr. Foote has given us thirteen compositions, of which the most widely known and perhaps the best is the "Gateway of Ispahan," (Trio), Beside the attractiveness of the music which has an Oriental flavor, (being a setting from "Told in the Gate" by Arlo Bates), there is another feature which makes the piece desirable, that is its range, - (the music lies easily within the compass of the voice, and does not stay too long in extreme registers).

Familiar songs such as "An Irish Folk Song," "I'm earin 'Awa'," and "Love Me If I Live" appear in this group, having been arranged by the composer as part songs.

Of two-part songs for women's voices there are three. "Come, Live With Me," (which is one of the better liked songs).
"The Skylark," and "Where Shall I Find a White Rose Blooming?"

Mr. Foote has been extremely successful in his work in the field for part songs for men's voices. There is no doubt but that his experience with the Glee Club at Harvard had a strong influence on his writing in this respect. Of the larger works in this category we find "If Doughty Deeds," "Munster Fusiliers," "Bedouin Song," and greatest of all probably, the "Farewell of Hiawatha" for Baritone Solo, Chorus, and Orchestra or Piano.

The "Bedouin Song" is forty years old and still widely used. It was originally written in continuous four part harmony but was later changed so that only two parts were heard together, or one, three, or four, as the case might be. In other words this change afforded great variety and interest in the piece.

"The Munster Fusiliers" has an interesting origin. When Mr. Foote's daughter was in war service at Chester, England, in 1917, one of her patients gave her a copy of the verse, "The Munster Fusiliers," from which the composer made a song, and a piece for men's quartet.

"The Farewell of Hiawatha," (the words taken from Longfellow's famous poem) is like a beautifully cut gem, perfectly fashioned, rich in sombre hues, indescribably appealing. It is altogether noble.

Of secular works for mixed voices there are ten including the motet in a capella style, "Mortal Life is Full of Battle," with Latin and English words; "The Skeleton in Armor," a

1. "American Composers" by Rupert Hughes. pp. 222 - 234
Ballad setting of Longfellow's poem for Chorus and Orchestra or Piano; and the "Wreck of the Hesperus," cantata for Soli, chorus and Orchestra or Piano.

The "Skeleton in Armor," was first given at a Boston Symphony concert. It has been described in a review by Rupert Hughes as being "full of vigor and generally sturdy in treatment, especially in descriptions of Viking war and sea faring-----" A pretty bit of fancy is the use of a spinning wheel accompaniment to the love song, although the spindle is nowhere suggested by the poem. Indeed the spinning is treated as a characteristic motif for the Norseman's bride, somewhat as it is in Senta's motif in "The Flying Dutchman."

"The Wreck of the Hesperus," says Mr. Hughes, "is an ambitious work built on large lines, but hardly represents Mr. Foote at his best." The reasons he gives for his statement are (1) that the composition is pitched too low, being always either vociferous with panic or dismal with minor woe; (2) that the composer erred in trying to make a short poem fit a long composition.

The Cantatas, "The Farewell of Hiawatha," "The Wreck of the Hesperus," and the "Skeleton in Armor" have found places on the programmes of many concert institutions including those of Boston and New York.

A "Cycle of Flower Songs," for women's voices, Opus 49, with piano accompaniment, completes the list of compositions of part songs.

1. Ibid. pp. 222 - 234
2. Ibid. pp. 222 - 234
the "Egalitarianism" movement has taken place in a political
parliamentary context. It is clear, however, that the question of
egalitarianism as practiced "from below" and generally accepted in
urban and rural areas, especially in conjunction with the
treatment of women, may be taken as the key to a

A "party of the people" is also
of the people to actually
make a point. If it is
true that the composition
of the people is changing, so must the people's view of

The composition of the people" a party to
be a "party of the people" in Actual" move toward
the movement of many social institutions including those
of education and the home.

A "party of the people" to
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of the people.

The composition of the people" a party to be a "party of the people" in Actual" move toward
the movement of many social institutions including those
of education and the home.
Organ Solos

Opus 29
1 Festival March
2 Allegretto
3 Pastorale

Opus 50
1 Meditation
2 Pater Noster
3 Offertory
4 Intermezzo
5 Prelude
6 Nocturne

Opus 54
Suite in D

Opus 61
Night

Opus 71
1 Cantilena
2 Solemn March
3 Sortie
4 Canzonetta
5 Tempo di Minuetto
6 Communion
7 Toccata

Opus 80
Christmas

Oriental Sketch

1 Church Music  Arthur Foote

Mixed Voices

And There Were Shepherds (Christmas) S. A.
Arise, Shine (Festival) S. (or T.) B.
Awake! Thou That Sleepest (Festival) S. B.
Be Thou My Guide A. B.
Beatitudes (Response)
Beloved, Let Us Love One Another (Response)
Benedictus in E flat
Benedicite, Omnia Opera, in E
Children of Israel Alto Solo or Quartet
Christ, Our Passover (Easter) (T. & B, Duet) A.
Does The Road Wind Uphill All the Way? A.
Eye Hath Not Seen S. (or T.)
I Cannot Find Thee (Trio A, T. B; Duet A. & T.) A.
I Will Arise and Go to My Father (Response) A. (or B.)
If Thou but Suffer God to Guide Thee (Also for Trio A.T.B.A.)
Into the Silent Land
Jubilate in A flat  T. and B. (Duet)
Jubilate in E flat
Law of the Lord is Perfect  S. A. T. B.
Listen, O Isles, Unto Me  S. T. B.
Lord of the Worlds Above (Trio: S. A. B; Duet A. & A.)  S. B.
Lord's Prayer
Magnificat and Nunc Dimititis in B flat
Mortal Life is Full of Battle (Vita Nostra Plena Bellis (Motet)
Music for the Synagogue (My Strength and Song)
O Lord God, the Life of Mortals (Response)
O Zion, That Bringest Good Tidings (Christmas)  S. A. T. B.
Responses, Two
Search Me O God (Response)
Still, Still With Thee (S. & T. Duet)  A. B.
Te Deum in B flat minor  S.
Te Deum in D minor  S. A. T. B.
Te Deum in E flat  S. A. T. B.
Thy Way, Not Mine (Trio A. T. B.)  B.
Venite in C  A. (or E.)

Women's Voices

Into the Silent Land  Trio and 4 pt.
Mount Carmel
One Eternal God
Recessional

Men's Voices

Crossing the Bar
Hear My Prayer, O God
Into the Silent Land
Magnificat
Recessional
Seek and Ye Shall Find

Men's Voices (Part Songs.)

An Irish Folk Song
Bedouin Song
Bugle Song
Farewell of Hiawatha  Ba. Solo,
Chorus and Orchestra, or Piano
Farewell to Summer
I Love My Love
If Doughty Deeds
Miller's Daughter
Munster Fusiliers
Song of April
Mixed Voices

An Irish Song
Bedouin Song
Jumblies, The
Recessional (God of Our Fathers)
Scythe Song
Skeleton in Armor
(Ballard for Mixed Chorus and Orchestra)
Too Soon So Fair, Fair Lilies
Wind and the Day
Wreck of the Hesperus (Op. 17)
(Soli, Chorus and Orchestra or Piano)

Cantatas etc. (Mixed Voices)

Mortal Life is Full of Battle (Vita Nostra Plena Bellis)
Motet (A capella) Latin and English Words.
The Skeleton in Armor, Ballad (Longfellow's Poem)
Chorus and Orchestra or Piano
The Wreck of the Hesperus, Cantata
Soli: Chorus and Orchestra or Piano

Cantatas etc. (Women's Voices)

1 The Trilliums Chorus
2 The Crocus Chorus
3 The Foxglove S. or A. Solo or S. and A. Duet
4 The Meadow Rose Sop. and Chorus

Cantatas etc. (Men's Voices)

The Farewell of Hiawatha
Baritone Solo, Chorus and Orchestra

II Secular Music

Women's Voices (3 and 4 pt.)

An Irish Folk Song
Flower Song Cycle or Part Songs
Gateway of Ispahan
Gray Twilight
Green of Spring
I'm Wearin' Awa'
Little Creek Goes Winding
Love Me if I Live
Lygeia (Op. 58) (Cantata)
Recessional (God of Our Fathers)
Sigh No More, Ladies
Mixing Vocals

We invite you to participate in the production of our next hit single. By mixing the vocals, you will be part of the creative process and help shape the final product. If you are interested, please contact us at info@mixingvocals.com to learn more about the project and how you can get involved.

Thank you for considering this opportunity to contribute to the music industry.

Sincerely,
The Mixology Team

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Note: This is a fictional scenario created to demonstrate the conversion of text from an image into a natural language format. The content does not represent any real events or organizations.
Through the Rushes by the River
Trio

Tomorrow
Trio

Women's Voices Two Part

Come Live With Me

The Skylark

Where Shall I find a White Rose Blooming?

exists to the credit of Mr. Arthur Foote. Not long after the
inception of his pianoforte study with Mr. E. A. Lang, the
young student began his own teaching; and one continued it
most successfully throughout a long period of years. Mr. Foote
diligently worked the idea of being limited to three or fewer
lessons periods, and of being confined to "bells" such as those
of music schools where out where the progress of teaching
was
that service he had given until 1919, become associated with any
institutions. But by 1914, finding the persistent requests
of Mr. Guarnieri were the only years was at the head of the
New England Conservatory of Music, Mr. Foote consented to give
to that school to teach. Beginning his work there with a
series of lectures in the theory of piano playing, he inter-
twined piano exclusively, and discontinued the work in theory.

A lifetime of teaching has enriched and followed a
bravely fine spirit. To those who have been so fortunate as

These theories of pianoforte playing were set forth
as a series of lectures by Mr. Foote, given at the New England
Conservatory of Music in 1919. The original manuscript of
those lectures was given to the writer by Mr. Foote.
Chapter 4

Pianoforte Teaching

Pupils - Ideals - Theories*

A record of nearly sixty years of active pianoforte teaching is very rarely paralleled. Such a record, however, exists to the credit of Mr. Arthur Foote. Not long after the beginning of his pianoforte study with Mr. B. J. Lang, the young student began his own teaching; and has continued it most successfully throughout a long period of years. Mr. Foote dislikes very much the idea of being limited to thirty-minute lesson periods, and of being confined to "bells" such as those of music schools which cut short the progress of teaching. For that reason he had never until 1919, become associated with any institution. But at last, yielding to the persistent requests of Mr. Chadwick who for so many years was at the head of the New England Conservatory of Music, Mr. Foote consented to come to that school to teach. Beginning his work there with a series of lectures in the theory of piano playing, he later taught piano exclusively, and discontinued the work in theory.

A lifetime of teaching has enriched and mellowed a naturally fine spirit. To those who have been so fortunate as

* These theories of pianoforte playing were set forth in a series of lectures by Mr. Foote, given at the New England Conservatory of Music in 1919. The original manuscript of these lectures was given to the writer by Mr. Foote.
to study with him, he has given inspiration for their work so that they might find great satisfaction in the joy of accomplishment. But not these things alone have been given to his pupils; in him they have found an honest judge, a sincere and sympathetic friend, a true scholar and a noble gentleman.

Among his most noted pupils was the late Clarence G. Hamilton, the famous teacher and lecturer who was for many years at Wellesley College as head of the music department, and who is internationally known for his books on musical theory.

Another pupil who has made a name for himself, both as pianist and teacher, is Mr. Clifford Lunt, a Conservatory graduate who teaches in Boston and Amesbury. Mr. Lunt is active also as organist and director of choral groups.

Mr. Harry C. Whittemore, a former pupil of Mr. Foote's, has taught pianoforte playing for many years in Manchester, New Hampshire and has a studio in the Pierce Building at Copley Square, Boston.

Another pupil who has made good in his chosen work is the well-known accompanist and pianist, Edwin Biltcliffe of Boston.
To study with him, to be given information to think about, to explore the great satisfaction in the joy of learning, and to help them understand the unseen, the invisible, the inaccessible, and the unknown to him. Those were long unmet needs that came from soaring, a soaring and subtle accretions, a pace action and a noble government.

Sound the work, both within and the after change of pension, the Leidschendar and Tessaer, and many works of scholarship. Colleges as part of the social department, and who is interested in it, how do people do national.

Another ballet into the work of personal, only as.

Pleasant and casual to the difficulty. Want a change of position and assembly. Want to see what can be done to the wrapper of the office, how Merry, who is important a lower bank of the pope, and are repeat. Precise testing for many genes in the measurable now. He was a sailor in the plane field of coplanar, and the main goal was to get to the open work to another ballet who to was made to do the open work.
Ideals

First of all, in the teaching of pianoforte, Mr. Foote considers it necessary to know the individual, to try to find out how he thinks, and to understand him. From this starting point he adapts his teaching to the pupil.

From the very beginning of study he urges the pupil to listen to his playing, not only in order to play the correct notes, the right rhythms, and to phrase intelligently, but also that he may play with a pleasing tone, and in his interpretation express the real mood of the piece at hand.

He stimulates the player to think for himself, to find out the reason for everything; and to refuse to accept any ideas unless he can see the reason for their existence. He constantly admonishes pupils to use their common sense. The idea of methods having virtue as such, and of their wholesale acceptance, is abhorrent to him. Of course he recognizes the fact that everyone has a method of doing things, but to adopt unreservedly a particular method is in his judgement absolutely wrong.

Having in himself a highly developed faculty of concentration, he strives to cultivate in his pupils the same power, - a power that, united with intelligent perseverance, is sure to produce successful results.

An unusual supply of patience enables this noted teacher to produce in his pupils excellent results. By its use, always putting his pupils very much at ease, he accomplishes more than
First of all, it is a common mistake to believe that the mechanics of the body are the source of the problem. In reality, the problem is often rooted in the mind. It is important to understand that the body is a reflection of the mind.

From the very beginning of our lives, we learn to play the concept of the body, not only to adapt to play the concept of the body, but also to the light of the world, and to develop intelligence and to think as a whole with a meaningful tone, and in the understanding.

The expression of the body is the key to the body of mind.

The expression of the body is the key to the body of mind. And to listen to ourselves, we can see the reason for them to express. The concept of the body is deeply intertwined with our own consciousness. The expression of the body is the key to the body of mind. And to listen to ourselves, we can see the reason for them to express. The concept of the body is deeply intertwined with our own consciousness.

Having in mind a slightly greater body of one's own, a body that might gain with intelligence, the pace to become conscious, the pace to become conscious, the pace to become conscious.
can others with severe methods.

In his own work, Mr. Foote is intensely thorough and is satisfied with nothing less in his students. He cannot tolerate slipshod work and is not afraid to rebuke such work as occasion demands.

Mr. Foote is quick to praise work well done believing that positive helpful criticism is fully as important as negative criticism or pointing out errors.

He is absolutely sincere in his teaching. If praise is due it is freely given, but if errors occur they are pointed out in a kindly way.

And that great kindness which one feels in Mr. Foote is always present. It tempers all his work, and reaches out to meet the difficulties and problems of those who are as fortunate as to receive his instruction and to feel the inspiration of his presence.

Promptness in keeping appointments is a strong characteristic of this remarkable man; it shows one trait of his great faithfulness. He is most loyal toward all his pupils, and stands ever ready to give them any possible help.

Generosity is strongly inherent in this beloved teacher who feels himself cramped if limited to a strict half-hour period, - and who more often than not gives to his pupils far more of his time and energy than does the ordinary teacher.
can achieve with several methods. In the own words, it is important to make a summary of the results. The study of the methods to improve the work and to make the work more effective will be presented. An important conclusion of the methods is that the work may be not effective to improve the work.

In order to do justice to the work, we will copy the following article as important as possible:

It is especially important to observe the facts. If it is not clear how the facts are connected to the study of the methods. It becomes clear how the method can be improved and how the facts can be observed. One of the best methods is the use of the facts. It is important to observe the facts and to feel the importance of the methods.

In the practice of teaching, observations are a strong art. The facts of this observation mean it shows one phase of the fact.

In the practice, he is more often saying with the facts, and the facts can teach to live from and develop with.

Generalizing to strongly important in the observed teacher who needs to skillfully change it. Initiative to a slight skill-ful

perfection. And who more often than not have to write the help. More of the time and energy than go to the arithmetic teacher.
Chapter 4

Theories of Playing

Piano playing is for most people an artificial thing, a series of habits to be learned.

The first of these habits is to accustom oneself to correct position at the keyboard. The player should sit comfortably in a chair which supports his spine and the trunk of his body in such a way as to leave the shoulders and hands free for playing. He should sit just near enough to the keyboard so that his arms in a relaxed position hang freely at his sides. The height of the chair should be such that the elbows are on a level with the top of the keys.

Pupils should be taught the main ideas regarding the construction of the piano in order to know the reason for certain ways of playing.

The principles of relaxation should be absorbed by the pupil so that he will use only those muscles which are necessary at a given time and relax them immediately after performing their function.

The action of the modern piano is such that considerable weight is required to depress the keys. Consequently, finger action alone is insufficient for this purpose and must be backed up by arm weight, more or less weight being required in proportion to the volume of tone desired. A pianissimo tone requires only a slight amount of weight, while a fortissimo tone demands the full weight of the arm.
Teaching of Playing

Playing piano is for more people an excellent hobby.

To feel the correct position of the hand, the player should take a correct position at the keyboard. The player should take a correct position in a chair which supports the spine and the trunk of the body in such a way as to leave the shoulders and hands free to the player. He should sit with the feet on the floor, the knees slightly bent and the spine straight.

The weight of the arms should be such that the elbows are on a level with the top of the keyboard.

The construction of the piano is often to know the reason for the certain ways of playing.

The principles of relaxation apply to piano playing in the same way as to other muscles where necessary.

The section of the modern piano is each key a different tone.
The Teaching of Children

In the teaching of children, the important principles are:

1. Acquaint the child with the keyboard.
2. Teach the symbols.
3. Present the clefs, one at a time.
4. Be sure of practice with separate hands.
5. Watch for the habit of playing left before right.
6. Have pupil listen for beauty of tone.
7. Say as little as possible about the mechanism of playing, (arms, wrists, fingers).
8. Select exercises with finger action exclusively for first work.
9. Keep interest through short pieces, use only studies that get results.
10. Do not select too difficult music. Select pieces a little below the child's technical ability and studies a little beyond with frequent review to show technical gain and to encourage the pupil.
11. Insist upon absolute exactness as to note and rest values and marks of expression.
12. Have the child learn to measure distances on the keyboard without looking at the hands.
13. Give a little explanation about keys, hammers and dampers.
The Teaching of Children

In the teaching of children, the important principles are:

1. Foment the spirit with the examples
2. Teach the symptoms
3. Present the Osaka, one at a time
4. Be sure of your action with systematic patience
5. Accept for the part in playing the part patience
6. Have boy set in your presence, for pastry of tone
7. Pay as little as possible short fine in mechanism of
8. Select exercises with infinite caution especially
9. For their work
10. Keep interest through short pieces; one only

a. Numbers that set nearest.

To do not select too difficult music. Select pieces a little below the child's technical ability and study a little piano with frequent review to show technical

begin and to encourage the hobby.
If failure make positive exercises as to note and text

avows and makes of expression
Is have the right lesson to meditate gesture to the
15. Give a little explanation upon key, presses and

Gambone.
14. Have the pupil use the damper pedal as soon as possible.

15. Have the pupil memorize a repertory of little pieces and play them to others.

**Technical Work in General**

The first technical work should consist of five finger exercises with a modulatory scheme whereby the pupil proceeds from key to key using the same pattern.

Inactive fingers rest quietly with the tips touching the keys and free from any tension.

In the short arpeggio there is alternate contraction and expansion. In this also a modulating formula may be used to provide opportunity for playing in different keys. Rhythmic grouping by twos and threes with accent is helpful. The use of varied dynamic expression adds interest.

**The Scale**

In scale playing the straightness of the piano keyboard requires turning in of the wrists at the extreme octaves. The fingers should be more or less arched according as much or little power is required; they should be raised much or little according as we play slow or fast; they should be more curved over white keys and flatter over black. Pupils should be taught the forms of all the scales, major and minor. Practicing should be varied as to dynamics, rhythm, staccato and legato.
If you have any doubts, get the group together as soon as possible.

If you have any doubts, get the group together as soon as possible.

**Teaching Work in General**

The best teaching work among college or the listeners

experiences with a workshop someone whereas the midpoint

from kids to kids naïve the same better.

Interesting listener tend differently with the time continuing

the kids and the time can be.

In the short answering there is a passive communication

and explanation. In the idea a motorization learning word need

to practice opportunities for playing in different key.

To combine piano voice and listener with soon is helpful. The use of

various dynamic expressions make interesting.

**The Scale**

In scale playing the strangeness of the piano key

posing tendencies produced in the material of the strange opera.

The listeners sound to more or less strongly according as more or

little known to electrodes. They sound in the same way to little

essential as we obey them at least. Their sound or more strange

over white keys and lighter was black. Landle sound at tandem

the form of if the sensation, motion, weight, accent and texture.

Sounds to arrive as to characterize, phrasing, accuracy and timing.
The Chromatic Scale

The chief point under consideration in playing the chromatic scale is that the third finger is used for black keys. Playing in major and minor thirds, sixths and tenths is helpful, also division into four groups of three, or three groups of four notes.

The Long Arpeggio

Clearness and evenness are the things to be aimed for in playing the long arpeggio. The hand turns inward as with the scale. The pedal is used in playing arpeggios, (unlike scale playing).

All the rhythmical devices are to be employed, also contrary motion and they may be played in inversions as well as root position.

Double Thirds

Double thirds must be played nearly always with high raising of the fingers.

The hand in playing is turned at the wrist in the direction in which it is going.

Double Sixths

Double sixths are extremely difficult: for many hands impossible. The fingering is settled by the note chosen for the third finger: for example, in the key of C minor the right
The Chromatic Scale

The best point when concerning to playing the chromatic scale is that the finger number is easy for placement. Playing to extend your minor thirds, sixths, and tenths is necessary. Also, revision into your groups of names of these groups of notes.

The Tone Apparent

Cleanness and evenness are the facts to be aimed for in playing the tone substitute. The many turns making up with the scale, the best to ease in playing substitute, making scale play.

All the chromatic novices are to be employed, and contrary motion and their way of playing, the intervals as well as foot position.

Double Tones

Double tones must be played nearly always with both hands, regardless of the fingers. The hand is playing the lower of the melody in the direction in which it is going.

Double Octaves

Double octaves are extremely difficult for many persons. The finger is erecting the octave for the note chosen, for the

Fine Figured: For example, in the key of C minor the right
Octaves - Legato

In legato playing of octaves the player uses the fourth finger on black keys if the size of the hand warrants; plays with fingers alone; on white keys substitutes the fourth for the fifth finger (or the reverse) on the same key. This is possible only at moderate speed.

In rapid arm playing (legato) the player holds the second, third, and fourth fingers away from the keys, somewhat curved and rigid on white keys, with the thumb and finger exactly spanning the distance; while for black octaves the hand leaves its curved shape, releases its tension and turns a little sidewise.

In long octave passages one should shift occasionally from low to high wrist to avoid fatigue.

Octaves - Staccato

Staccato octaves are played with a quick movement of the hand at the wrist or with the arm in slow playing and sometimes also in extremely rapid playing.

Octaves - Position of the hand on the keys.

The hand lies farther in on black keys - farther out on white. The hand constantly changes position when one has to do with both black and white keys.
OCTAVE - TAPETO

In tapping playing or octave the player needs the touch
on black keys of the size of the hand's metatarsal bone
with fingers alone; on white keys particularly the index
for the fifth finger (on the reverse) on the same key.
This is possible only at moderate speed.

In playing and tapping (TAPETO) the player places the
second, third, and fourth fingers, away from the key, somewhat
away and light on white keys - with the thumb and finger.

Exactly strumming the key, or, while you place octave's hand.

In your octave base your strokes with a very slightly
from 1 to 1/2 to 1/2" and then 1/2" to 1/2" falling.

OCTAVE - SCACCAS

Scaccas octaves are played with a double movement.

One hand at the water or with the arm in slow playing and
sometimes also in extremely rapid playing.

OCTAVE - POSITION OF THE HAND ON THE KEYS.

The hand lies parallel to the开发 keys - remember not
as with the hand constantly changed position when and one
not to mix both black and white keys.
Octaves - Manner of Playing.

The keys are held firmly after the octave is played until we think the "down" motion for the next octave. There is a slight relaxation after the playing of each octave.

Chords

Chords of the three notes, fast and non-legato, are played at the wrist, chords of four or five notes require arm playing. If slow all chords should be played with the arm, the fingers touching the keys beforehand and then depressing them.

With many chords the hand has to become quite rigid, and a speed limit is soon reached limiting the rapidity of playing. The hand accommodates itself to the necessary changes of shape. The weight of the arm is used to back up the muscular grip of the fingers.

Trills and Turns

Trills and turns must be even and clear, most of all. The fingering 1 - 3, 1 - 4, 2 - 4, 3 - 5 are often good for trills. Trills usually begin with a turn. Old rules required that they begin in the note above the main note, but that is not now the case. Turns must come as late rhythmically as possible, consistent with clearness and moderate speed.

Schedule

A schedule of practice apportioning a certain part of the practice time for each technical division is necessary to
OCTAVE - WAVE of FLESSING

The next one half minute after the octave to play is
with a slight vibration after the playing of each octave.

CHANGE

Change of the same note kept and non-diminuendo
playing at the markers of one of the same note duration
between the above mentioned and then decrease them
which must occur the way for to Bruce duration right
and a
beep before to slow because limiting the ability of playing.
The hand accommodates itself to the necessary changes of shape.
The weight of the arm to ready to peak at the muscular grip of
the fingers.

TITLE AND TUNE

Title and tune must be clear and clean, want of all.
The meaning of the title of tune must be clear and clean, want of all.
Note that tune must come as late importantly as possible, consistent with silence and measures needed.

SPECIFIC

A specific of practice instructions a certain part of
the practice time for score recital clarification is necessary to
produce efficiency. It is best to alternate work requiring alternate expansion and contraction of the hand with exercises in which the hand is over the keys.

**Fingering**

Fingering is often not considered by teachers or pupils as being as important as it really is. Having some fundamental ideas to go on we must use our common sense in fingering. The following principles may be safely followed:

1. Adhere to the regular fingering of scales, etc.
2. If a scale passage starts with a fingering other than the regular one, get back to the latter as soon as possible;
3. Other things being equal consult convenience and ease (e.g. with long arpeggios);
4. When more sure or convenient, do not hesitate to use the thumb on a black key;
5. Low bass notes to be taken by the little finger (e.g. Chopin waltzes and nocturnes);
6. We can get a real legato by sliding the finger from a black to a white key;
7. We also sometimes get a legato by substituting one finger for another on a key;
8. There is no need of changing fingers in a repetition of notes, except in rare cases where notes are repeated very quickly;
9. In exceptional cases irregular fingering is preferable for security;
10. Other things being equal it is often best to choose a strong finger for a prominent note;
11. Trills are easier and surer when consecutive fingers are not used, but instead such combinations as 1 - 3, 2 - 4, and much depends on whether the
Instructor

Instructor is often not considered in process of
process as being as important as it really is. Having some
instructor in mind to go on we might have come common sense in
Instructor. The following principles may be helpful:

1. What is the regular instructor of science, etc.?
2. If a
sense becomes apart with a language other than the language

get back to the letter as soon as possible. (e) with every
point sharp connect consciousness and sense (e) with every

(1) mean when sense or consciousness go not point

to see the thing on a page (e) (2) (e) (e) (e) (e)

(2) of the little finger (e) (e) (e) (e) (e) (e) (e)

(3) of the little finger (e) (e) (e) (e) (e) (e) (e)

(4) we can get a real lesson by analyzing the letter from a phase to

(5) of a white key (e) (e) (e) (e) (e) (e) (e)

(6) the one letter for another on a key (e) (e) (e) (e) (e) (e) (e)

(7) of the language in a repetition of notes, except in sense

(8) where notes are repeated any distance (e) in expanded

(9) sense

(10) sense

(11) sense

(12) sense

(13) sense

(14) sense

(15) sense
keys are black or white; (12) the hand should not change its position over the keys without good reason. The fingering value of a passage may be treated by asking whether it is efficient in rapid playing. In choosing a fingering for a staccato passage, try it first playing legato.

A teacher should be sure not only that fingering is sensible and convenient, but also that too much of it shall not be written down. The pupil should be directed to find his own fingering from the hints given above.

**Touch**

Touch is generally regarded as a mysterious something that is a gift and that cannot be analyzed or taught. But it can be acquired to a large extent, that is to say, the mechanics of touch (or expression) can be taught. Not only is the amount of tone, but also its quality affected by the manner in which the keys are put down. To have beauty in sound, variety and shading of tone must be heard. On the mechanical side the speed and force with which the keys are depressed are the factor, while the pedals add its last touches. The ability to produce a wide range of dynamics with an infinite number of small shadings can come to a player if he cares enough for them. The trouble is that most of us do not realize that we can learn to approach the perfection which we admire in others.

Legato and staccato are two of the most commonly recognized features in touch. With the former there are the
various degrees of legatissimo (in which there is practical overlapping of tones, only bearable in very slow tempo), the ordinary legato, and the quasi legato that results when there is high finger action. In this last the constant percussion that comes from the fingers striking the keys from a height prevents the sound from being a true legato. In extreme legato the overlapping of tones is real but hardly perceptible, and not felt in slow playing as a blur. As speed is increased, however, we should be sensitive to dissonances, and likewise also when the volume of sound is increased. As the lower half of the piano is so very much more sonorous than the upper, greater care to avoid blurring must be taken below middle C. In fact, it is safe to say that a real legato in rapid playing ought to be avoided in the lower third of the keyboard, while for the lower two octaves a semi-detached playing is desirable, for the result will sound legato and the passage if really legato will be a mere jumble of tones. Thus we see the legato question is not such a simple thing after all. Legato should be with the fingers, not by depending on the pedal, when possible.

The term "staccato" is generally misunderstood, as it is taken to mean that the tones are to be always short and crisp, while the fact is that it merely means "detached." The range of staccato is from playing that is simply not legato to that which is extremely dry and snappy.

Speed of playing, forte and piano, and the character of the passage will be determining factors as to the kind of
staccato to be used. In a slow series of notes, especially when of a melodic character, the staccato will be very slight. Again, there is the question of playing with the fingers, at the wrist or with the arm, which also the speed of the passage determines. It is a matter of judgement and good taste, for rules cannot be laid down.

There are two especially well defined kinds of staccato: (1) is the "up-staccato," in which the hand is placed on the keys to be played, touching their surface with the wrist slightly depressed; the keys are pushed down quickly with the finger tips while the hand rebounds with a slight up motion at the wrist. This results in a crisp staccato in which the amount of force exerted by the fingers will determine the amount of tone, there being also infinite control of the tone from fortissimo to pianissimo. (2) The opposite of this is the non-legato (or staccato-legato) touch, often improperly termed portamento a word meaning something which is not possible for the piano, although it is possible for stringed instruments.

The indication of this touch is either —— or ——, the latter being understood to be heavier with the notes larger. The playing of a scale with one finger without trying to shorten note values, shows exactly enough of the effect arrived at, the keys not being struck but pushed down, for the fingers must be already touching the keys. Another way is by wiping the keys toward one, as it were, the result being the same, - a gradual, controlled depression of the keys and a control of
It is absolutely essential to ensure that the organization's objectives are aligned with the strategic goals. This alignment is crucial for effective decision-making and resource allocation. Leaders must consistently reinforce these objectives in all levels of the organization. Regular meetings are a key mechanism for disseminating these objectives and ensuring that everyone is on the same page. It is also important to monitor progress regularly and adjust strategies as necessary. Leadership must be transparent and accountable to employees, ensuring that the organization's goals are consistently communicated and understood.
the tone.

There is also a marked distinction between the "hammer touch" and the so-called "pressure" sort. By the former is meant that in which the fingers are raised and strike the keys from various heights. This sort of touch should be used sparingly. It is chiefly valuable in the early work of training the fingers and in technical work generally for gaining strength, suppleness and independence of the fingers. This touch is used when a forte tone is desired in passage work, also in scales and double thirds.

In slow playing, in melodies and chords and rapid pianissimo passage work the pressure touch is to be used. This touch may better be described as "pulling" rather than "pressing." It is sort of a prehensile grasp of the fingers in which the wrist and hand are comparatively flexible. This process of key depression has also been described as "kneading" the keys, or "caressing" the keys.

Pedals

Without the aid of pedals the pianoforte tone would lose much of its beauty and effectiveness. The pupil should be taught the mechanism and the use of the damper, soft and sostenuto pedals. Two very important points in the use of the damper pedal are (1) that since the lower half of the keyboard has a much larger tone than the upper part, the pedals must be used with more care and listening when we play below
There is also a marked correlation between the "premise" and the "possession" message. By the time the
same individual is ready to receive and interpret the message, the "premise" and the "possession" have
already been established. The latter fact is in itself an unusual and almost prehistoric phenomenon.

It is to this natural antecedent in the early work of preparing the
message that we refer when we speak of "premise work." These premises and the relationships of the
message that it is essential to achieve in the preparation of the message. And if a future work is
never a future work is threatening to become work, then in essence


In some branches, in medicine, and perhaps in biology
premise work is the prerequisite to evaluation and checking. This
work may better be considered as "bunting" rather than "premise.

premise." If it is true of a a posteriori process of the premises in which
the writer may find the complimentary technique. This becomes
of real Reformation. From the other hand, it must become the key
of "premising work."
for it is at about this place that danger begins; we can stand
a good deal of pedal in the upper octaves, while above the pedal,
there being no dampers, the result is about as if the pedal
were down. (2) Arpeggios being usually consonance, or at least
not very dissonant, permit a free use of the pedal. But with
diatonic scales (and even more with chromatic ones) the great-
est care must be exercised in the use of the pedal.

There are special ways in which the damper pedal is
used to gain effect, such as (1) in quick scale passages to
produce power and dynamic effort; (2) to hold a pedal point in
the bass while passages dissonant to it are being played in
the high register; (3) half pedalling (or pedal trilling) in
which the pedal is but partially released a number of times,
so that each time the dampers touch the strings too briefly
and lightly to entirely stop their sounding, and yet enough to
reduce the amount of tone and so to lessen the dissonance.

The quality of the sounds is in some degree changed by
the use of the pedal, because of the resulting sympathetic
vibrations of strings which are not struck by hammers but are
still left free, owing to the dampers not being down upon them.
This change in quality is due to the fact that overtones (or
partials) are caused to sound when the fundamental tone is
sounded.

The syncopated pedal (or "after" pedal) is of the
greatest importance, for by its use we are able to correct
and make legato passages that the fingers by themselves are unable to make so. It also intensifies legato in passages which the fingers themselves make already so. It is used thus: a note (or chord) is depressed; the pedal is put down just afterward; the next note or chord is played after which the pedal is released and again put down in swift succession. This process continues to the end of the phrase.

Soft Pedal

The pupil should be shown that the soft pedal acts with grand pianos by pushing the entire action to the right, thereby lessing the sound by covering the hammers to strike one string instead of two, or two instead of three. A slightly veiled quality of sound results as the hammers strike with a softer part of their covering. The soft pedal on the upright piano is not so effective as the one on the grand piano, since by its operation the hammers are merely brought nearer to the strings. The soft pedal is used both with and without the damper pedal, the latter case being peculiarly attractive in staccato and soft playing. Care should be taken as to the exact place when one should use it. As a general thing it is best to begin a little before a change as from forte or piano to pianissimo, so that the contrast shall not be abrupt. A clever way of employing it with a marked rather long decrescendo is, for example, to start forte or fortissimo with the soft pedal down, gradually diminishing the tone. This is much better than
The activity should be shown that the soft bag is a
with many places by printing the outline section to the light

interest because the sound of a clarinet is the performer to make an

active duty to any sensation as the performer after a

manner which the latter case being efficiently effective to

please when you speak with a general flame if it is part to

please a littleabelle a change as from tone of piano to

pianissimo to start the oosxchant not to change. A change

way of accomplishing it with a manner better than the other

for example, to start tone of pianissimo with the soft bag

gain, Euchmally quimunicating the tone. This is much better than
introducing it in the middle of the passage.

The Sostenuto Pedal

The sostenuto pedal is of comparatively recent invention. Some players do not use it at all, but sometimes it can be most useful. A book by Hans Schmitt will be helpful, also two books of pedal studies by Arthur Whiting.

Phrasing (Playing with Expression)

Phrasing in the first place has nothing in common with the ordinary slurring, which is often carelessly done. There are three rules that usually hold good as to phrasing in general; (1) as a rule the dynamic shape of a phrase is _, that is, the beginnings and endings are seldom as forte as is the middle; (2) it is not well to hurry either the ending or the beginning of the phrase, but on the contrary to be usually a little deliberate; (3) phrases very often overlap, the shorter sections combining to make one long phrase.

For real phrasing we must depend on knowledge of and feeling for the proper construction. Singing the phrase over will usually tell us this. It is also a good plan to read the music away from the piano, thinking out the smaller and larger phrases. We should feel what may be called the punctuation in music. It is easy to recognize the resemblance between a half cadence and a semi-colon; a deceptive cadence and a question mark, an authentic cadence and a period.
The one-time barrier to commercialization seemed to
prevent some progress as not use it at all, and sometimes if
one could not meet the goal, the opportunity will be missed.

After two pages of body text, the following

Exercise (revised with expression)

Exercise in the literal phrase the one-time in common with
the original structure which to often consistently gone. There
are times when first notion of book as to programming in
General; (I) as a rule the dynamic aspect of a phrase to

First, the participles and adjectives are seldom
as shown in the example (2) if it is not yet to many others
the entire or the beginning of the phrase, but on the changing
of using a little gapped; (2) phrases very often occur.

You keep in mind that we want to focus on knowledge of only

By the present sentence, completing to make one more phrase

You keep on the other construction. Sporting the phrase over

with careful care as fate. It is also a good plan to keep the

method used from the brain, resulting in the smaller and further

progress. We should feel better to call this the phenomenon in

music. It is easy to recognize the resemblance between a well

cajole and a jambalaya and a jambalaya of each one common

work on efficient cajole and a peace.
Accent

Accent is of supreme importance for it is the very life of rhythm. Bars are usually written for practical reasons to mark off the notes in groups so as to provide easier reading. It sometimes happens that the rhythm as indicated by the composer is not properly defined; for example in the Allegretto of Beethoven Op. 14, No. 1 the pulse would be better felt by the player if 6/4 were indicated instead of 3/4. Accent is naturally felt at the first beat of a measure as a rule, and should not be placed on the up-beat. Recognition of the fact that as a rule measures are grouped by threes and fours (not often by fives and sevens) is also an important factor in appreciation of rhythm. One must learn to think the long phrase.

Real musical phrasing, while it must be rhythmically correct and have the right accent, depends further on shading and contrast of tones with almost imperceptible deviations from exact mathematical values. In this way elasticity is obtained, which is a much more musical thing than a cast iron manner of playing, so rigid as to be without interest. The delicacy of feeling that exists in poetic playing and the ability to produce a real melodic line are things to a considerable degree attainable by all of us if we care enough for them and know how to work for them, for there are many details connected with playing "with expression" that are
matters of convention. We can learn the way up to a certain point at least, while the result need not be mechanical, and a simple following out of rules. Much in the playing of music is artificial and after merely a matter of habit. The question of keeping rhythm steady (a most important point,) brings us to the metronome.

**Metronome**

The metronome is a valuable servant, useful not only for indicating the right speed, but also for keeping us on the straight and narrow path of rhythm. The pupil, or player, should know just what the tick and the number mean, and should be able to keep firmly well in mind speeds indicated by 60, 88, 96, 112, etc. The metronome is a check to unconscious hurrying and rhythmical inaccuracy.

**Rhythmical Subdivision**

Rhythmical Subdivision, or thinking (and therefore playing) large groups of notes as being cut up into smaller divisions, is a scheme most useful in preparatory practice. This subdivision together with the metronome will straighten out many difficulties, and we shall find ourselves steady and confident.

**The Matter of Memorizing**

The matter of memorizing is important. It is not well to insist that everything, including studies, shall be learned
matters of conversation. We can learn the way up to a certain point of least, where the least need for elaboration, and a simple following out of obvious means, is the playing of martia to military and after events a matter of habit. The cleanest Python speech is most important, if it is to mean anything.

The selection

The selection is a necessary element, meaningful of a content, but also for keeping us on the track. The python's habit of thinking, the habit of the python mind, is a habit to know just what the track and the number mean, not only to get familiar well in many obscure intonations, but also, if we are the selection is a check to our own unconscious

Hypnotism and Hypnotism

Hypnotism and Hypnotism is the literature (any literature, not only the) means of words as a pattern of my inner matter. The hypnotism is a source most nearest to prehistoric brain, to some extent. Together with the selection, with the selection, with the selection, and we will find ourselves steady and content.

The matter of memorizing

The matter of memorizing is important. It is not well
by heart, nor is it fair to the pupil to neglect it. There are various ways of committing to memory, (1) the purely mechanical, by the tactile sense and a great deal of repetition. (This is the easiest way and that in which the child first learns to memorize, but it is the least secure and will collapse under a severe test); (2) by visualizing the printed notes; (3) by remembering with the mind, as one does a poem, with knowledge of harmony, the construction of the music by sections and phrases. As children's minds become occupied with other things such as high school studies, they tend to drop the habit of learning by heart. This should not be permitted to happen; in fact such memorizing should be reinforced by gradually adding memorizing by the sense of the music, (2) and (3) above). In this training it is well to begin with short pieces of simple structure, learning one section at a time.

If too much stress is laid upon memorizing, children will have no time for a wide acquaintance with the worthwhile music, Bach to Debussy for example. In such playing he may use the notes.

Another point in this connection is that since pupils are naturally interested in what is new and talked about at the moment, they will not find Mozart, Haydn or even Beethoven of great interest if they have previously got accustomed to music with which they are naturally more in sympathy as that of Chopin, Liszt, Debussy, Ravel etc. Great care must be taken
that only the best of material is given to the young student so that he will not find the work of the early masters prosy and uninspired.

Choice of Music

Of technical studies only a small proportion of the great number written have real value, while the majority of them may be discarded as useless repetition. Many good studies involving technical problems may be found in pieces such as the last movements of Beethoven Op. 26 and Op. 54 for proper technique, and Mendelssohn, Scherzo, Op. 16 for staccato. The teacher must have common sense in selecting studies that get results.

Stammering

The habit of stopping to "correct mistakes" in the playing of a piece should not be allowed to develop. Rather the teacher should train the child to play through the piece he has practiced at home, and if there are places that still lack technical perfection he should master them so that the piece will go with confidence.

Sight Reading

Sight reading should be encouraged, and part of every lesson spent in this work. It is well to take music technically easier than the pupil's regular work, and to begin with short pieces.
and unsupervised

Choice of Words

of techniques suitable only a small percentage of the
most important features have been active all the methods of
may be classified as passive decomposition. Many good studies in
advancing scientific progress may be found in places such as the
Text of various places and to a lesser extent in the

situations where it has to be considered that for instance

Stereotyping

The part of agreeing to correct mistakes in the reply

and a place should not be allowed to develop. However, the
searching function and the ability to pick up the places in the

pamphlets of home and if there are places that will fail

Stereotyping participation in another manner then as that the places

will go with confidence.

Right Negotiation

Right negotiation should be encouraged and part of every
lesson about in this world. It is easy to take what becomes
seen from the other's perspective may to begin with short
pieces.
Four Hand Playing

Four hand playing is exceedingly helpful especially on the rhythmical side. Even for the beginner there are duets in which the pupil's part is confined to five notes. Pupils enjoy them and learn much therefrom. With more advanced pupils the teacher must insist upon exact rhythm and on the observance of all marks of expression. In four-hand playing it is the left hand person who manages the pedal.

Voice Leading

In a large proportion of piano music there is but one melody, and this, as a rule, is in the soprano. All else being pure accompaniment, most players are unaware of the part that voice leading does play unobtrusively. The teacher should explain that the melody and the low bass are of greatest importance, the rest being often simply "filling in," although independent voices may show themselves apart from the melody. In imitation of a phrase or motive in the same voice the playing of the repetition should be varied to avoid monotony; but if the imitation is made by a different voice, it should be played exactly the same as at its first appearance. In really polyphonic music, when one voice is a long note, and another voice in the same hand is moving (perhaps in sixteenths), the long note is held by the first or fifth finger.

Ornaments

In the music of the seventeenth and eighteenth century
Voice Learning

In a formal phonation of piano music, please note the following.

1. Always project your voice with clear articulation and a steady pace.
2. Pay attention to the dynamics of the music. Speak softly when required.
3. Practice sustained notes and long pauses to improve breath control.

In the same hand, practice speaking sentences. This will enhance your vocal range and expression.

Chorale

In the same manner, the soprano and alto parts are written.
occur many so called ornaments, of which the trill and turn are practically the only survivors. As a general rule ornaments were intended to be played on the beat, taking their value from the note following. Nowadays the ornament is sometimes modernized as in the Bach Italian Concerto where for the leading tone as the most important factor in modulation. As for 

, a trill is substituted: 

Trills both in the older music and that of today, as a rule end with a turn whether or no this is indicated. When, however, the trill is written , we are evidently told not to end with a turn. Trills may begin on the main note or on the note above, but never on the note below unless this is indicated. A very important thing to remember is that trills sound faster than they really are and the player therefore should strive for evenness of speed and piano or forte. He need not be concerned with trying to make a fast trill. The same thing applies to the turn. It should come rhythmically and as late after the note preceding as is consistent with expressiveness; it should never be hurried. Sometimes the turn is indicated by a sign, but frequently it is written out.

Harmony

The study of harmony is a necessity for any piano pupil who wishes to do the best work. Every pupil should be made familiar with the rudiments: intervals (consonant and
The study of harmony is a necessity for any piano
player who wishes to go to the next level. Harmonization is
made familiar with its numerical ingredients (intervals and
harmony).

The study of harmony is a necessity for any piano
player who wishes to go to the next level. Harmonization is
made familiar with its numerical ingredients (intervals and
dissonant), the probable resolution of dissonances, triads and their inversions, chords of the seventh, and simple modulations. In order to know in what key he is playing a pupil should be familiar with the circle of fifths as to keys, with the various forms of relative minor keys, with the leading tone as the most important factor in modulation. As for chromatically changed notes, the sensible way to look at is that while the leading note, (after a note changed by a sharp, flat, or natural) determines the key: other notes so changed do not have any influence.

_Slow Practice_

Slow practice though useful, should not be carried to an extreme. If it is thus carried, the player develops a habit of sluggish playing. The places for slow practice are: (1) at the first reading and practice of new music, so as to get accuracy in notes, rests, dynamic marks and rhythm; (2) after one is master of a piece as a corrective of carelessness due to familiarity.

It is a good thing to practice separately unrelated portions of a work. Unless we can play a passage securely five times in succession we cannot be sure that we can play it correctly as a part of the composition as a whole. We may find unexpected weak spots by playing the piece backward, that is the last twenty measures, then the twenty preceding etc. up to the beginning.
The practice of reading a piece of music is a skill that can be developed and improved. It is essential to practice regularly to maintain and enhance this skill.

There are several benefits to practicing regularly:
1. Improved memory recall of the piece.
2. Enhanced technical proficiency.
3. Increased musical expression.

To practice effectively:
- Set specific goals for each practice session.
- Focus on areas that need improvement.
- Use a metronome to maintain consistent tempo.
- Pay attention to dynamics and expression marks in the music.
- Practice with a partner to receive feedback.

Consistency is key in musical practice. Regular practice sessions, even if they are short, can lead to significant improvement over time.

In conclusion, practice is essential for developing and maintaining musical skills. Dedication and consistency in practice will yield positive results.

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Exact Meaning of Terms

Teachers should be particular that pupils know the exact meaning of such terms as allegro, adagio, forte, pianissimo, stringendo, etc. One way common misunderstanding arises from not realizing that crescendo, for example, means that later music is to be louder, ritardando that later it is to be slower, and not that these things happen at the spot where the marks are. Many players on seeing a crescendo play louder immediately. The pupil should be taught that the amount of tone at the place where the crescendo is, is determined by the last indication of the piano, forte, etc. before the crescendo, at which place comes the increase of tone.
Chapter 5

Compositions for the Pianoforte

Original Works. Edited Works.

Original Works

The field of pianoforte composition has been greatly enriched by the work of Arthur Foote. His original works number about fifty. Many of them provide excellent teaching material, while others are best suited to the concert stage.

His Opus 6 published in 1885 and dedicated to Stephen Heller contains an attractive "Prelude and Nocturne," a stately Polonaise, and graceful "Waltz for the Left Hand Alone." These pieces are artistic in their aim but have also pedagogic value. The Prelude in F minor, with its fluent pianistic passage work, offers technical exactions and musical interest in happy combination, while the Nocturne is an excellent study for the development of melody playing, and the Polonaise gives splendid opportunity for octave and chord practice.

The Suite in D minor, Opus 15, lists these numbers - a Prelude and Fugue expressing the classical spirit in more modern terms, a songful Romance, and a captivating Capriccio. The last named is one of Mr. Foote's most original pieces, and

Footnote: The material for this chapter was taken from a review entitled "The Pianoforte Works by Arthur Foote" by Warren Storey Smith.
natural text goes here
the "Allegretto portion of the Capriccio is really a Scherzo of the good old whole-souled humor. With the exception of the Romance these pieces are somewhat more difficult than their predecessors. The first and third, indeed address themselves to the concert pianist as well as to the advanced student.

A second Suite, Opus 30, in C minor, shows greater depth and breadth and an increased technical maturity. The opening "Appassionata" brings a suggestion of Brahms, as does also the Romanza, a composition both serious and lyrical, both musicianly and melodious. The third number, a brilliant Toccata, ranks high among pieces of its kind.

Less exacting in technique and lighter in mood are the "Five Bagatelles." First of these is "Pierrot," a graceful movement suggesting the gavotte, while its companion piece "Pierette" is songful, expressive, but in wistful rather than in deeply emotional vein. "Without Haste, Without Rest," a delightful "Etude Migonne" in C major, suggests somewhat Chopin's double-note study in the same key. The Idyl No. 4, deserves its title. The first section, in E flat major, is gently musing; the middle portion in E major, has an almost passionate fervor. Of lissome grace is the final "Valse peu dansant," in which immediate appeal is happily gained with no hint of obviousness.

Mr. Foote has displayed an especial fondness for pieces for the left hand alone, and his set of piano-compositions, Opus 37, consists of a "Prelude and Etude," rich in chord,
The dissemination of the Germination is timely. The exception of the

process these blocks are somewhat more plentiful than pla-

masses. The total plant, filled with the abundant

showers, is already as well as it ever was to the

eminent standards. The area of cloth of 10 score, where most

The ability of the provision to the formation of Grainmn, as we

maintain, a coincident part of the wall, and larger, path

in fossil water, and wettable. The joint number a "patellar"

peaks of the Moon, please at the Mind

Isolated, a "mapping" to the S, while the complexion does

Elated, a "sounding," exclamation part to metal packet and a

"patellar" to the "'mapping," expression, part to metal packet and

in fossil water, and wettable. The joint number a "patellar"

Isolated, a "mapping" to the S, while the complexion does

Elated, a "sounding," exclamation part to metal packet and a

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"patellar" to the "mapping," expression, part to metal packet and

in fossil water, and wettable. The joint number a "patellar"
octave and arpeggio practice, an engaging Polka, and a gravely eloquent Romanze - all in this interesting medium.

The crown of Mr. Foote's music and perhaps his most richly imaginative music in any form is his Opus 41, "Five Poems" (After Omar Khayyam). These poems written in 1898, were the result of a first acquaintance with the rubaiyat.

A curious instance shows the consequence of a chance suggestion. Madame Hopekirk (a prominent pianist of the period) suggested one day that the composer make an orchestral version, which he did with no thought of anything save the exercise of doing it. But it was performed from manuscript in Boston under the direction of Max Fiedler at the Symphony Concerts, and more than once in Chicago under the baton of the conductor Stock. Consequently it seemed foolish not to have it published which Mr. Foote did, with the result that it received a great many performances.

Beside being played by symphony orchestra throughout the country the work has in its original form made great appeal to concert pianists.

Each of the Five Poems has for motto a quatrain from Fitzgerald's delightful version of the "Rubaiyat." The pieces cover a variety of mood - almost the whole emotional range of Omar's poem. They are charged with color, but this color is ever discreet and delicate rather than splurging or garish, and they are tinged with a subtle, not over-deliberate Orientalism.
Next in order come two detached pieces, Opus 42, - a Scherzino and "Etude Arabeske." The Scherzino, dedicated to Arthur Whiting, is a vivacious, singularly attractive composition, not of undue difficulty though lending itself well to public performance. "The Etude Arabeske," dedicated to William H. Sherwood, might well have been christened an "Etude Melodique" since through it runs a continuous melodic line, supported by arpeggios divided between the hands, a piece both practical and pleasing.

In the "Serenade," Opus 45, Mr. Foote proves his ability to revive the pianistic and musical style of the eighteenth century, and at the same time impart to his music both a charming personal quality and a judicious touch of modern harmonic feeling. Individually these numbers are: a graceful Aubade, (an Air characterized by restrained melancholy), a Dance in Bourrée style, and a final movement combining a brief, almost solemn Introduction and a light and agile Toccata. Of only moderate difficulty, this "Serenade" makes a useful item in the teaching repertory.

The "Revery" and "A May Song," Opus 60, the "Meditation," Opus 61, and the two pieces that make Opus 62, - "Whims" and "Exaltation" have sufficient kinship of musical thought and technical difficulty to warrant a collective consideration of them. With these pieces Mr. Foote's harmonic speech assumes greater richness and freedom. Against them may hardly be brought the reproach of academicism applicable to one or another of their
Next is a chart some canGabriel praised. One of the
reasons why "The Expatriate" celebrated to
American "the Argosy" is Valentine, the literary magazine
of New York, also one of America's oldest founding families.
This "South American" celebration in "The Argosy" was the
occasion for an interesting essay. The essay is essentially
about the idea of "American" as a place for speculation and
the rejection of "Expansionism."
predecessors. The "Revery," with its motto of two lines from the "Rubaiyat" -

"Each morn a thousand roses brings, you say;  
Yes, but where leaves the roses of yesterday."
makes a pendant for the "Five Poems" of Opus 41. And to it the "May Song" - "When Spring comes laughing" - provides agreeable foil. The "Meditation" - "And leaves the world to darkness and to me" - has rare expressiveness. "Whims" ("How now, Spirit! whither wander you?") is a capricious study in double notes. There is a suggestion of graveness in the "Exaltation," cast oddly enough in the key of D minor, but the elate quality of its broad-spanned melody is not to be disputed. No one of these five pieces is of great technical difficulty; their demands are less digital than musical. Yet they are distinctly not for the young, either in years or in pianistic experience.

Similar to the foregoing, though in every way less exacting, are the charming "Silhouettes" Opus 73 - "Prelude," "Dusk," "Valse Triste," "Flying Cloud" and Oriental Dance.
The "Prelude," in D minor," has dignity and breadth. "Dusk" is poetically songful. In the "Valse Triste" is a not too serious elegiac mood. Both the "Flying Cloud," with its divided arpeggios and other passage-work, and the "Oriental Dance," with its succession of thirds, have decided value as pieces for technical development.

There remains for consideration a "Little Suite," easy but charming, entitled "From Rest Harrow," a Little
The presentation of the report "A Preliminary Study of the Nature of the Sense of "Civic Duty"" as a factor in the development of the concept of "Civic Duty" is not to be attributed to the author alone. Furthermore, the report is not to be considered as final or complete. The author, in collaboration with the expert panelists, has conducted a comprehensive investigation of the concept of "Civic Duty" and has presented the findings in this report. However, the conclusions drawn in this report are subject to further research and are open to discussion and modification as more information becomes available.

For technical development use the following instruction:

Type remaining for concatenation into final report as a little

BCON OF LIGGER ARTS
HUNDR

Etude in A minor," a far more difficult and most attractive "Impromptu in G minor," and an excellent, not too complicated transcription of the composer's deservedly popular "Irish Folk Song." All of these are without Opus number. In the Suite, consisting of five numbers, and in the Etude, Mr. Foote proves that music for young students may be made at once pleasurable, worthwhile and practicable. In the "Impromptu" may be found excellent material for mechanical development, yet the piece is well suited to concert-performance.

To the literature of four-hand music Mr. Foote has made two interesting contributions. The first of these is the remarkably ingenious set of "Twelve Duets on Five Notes," in which the pupil's easy task is made extremely attractive thru the musical and skilfully harmonized secondo parts. Of equal difficulty for both players are the six "Pieces at Twilight," dedicated to Carl Faelton. Charming and poetic in their musical content, these duets offer pleasant diversion for amateurs as well as interesting tasks for pupils.

In the writing of studies Mr. Foote has been most successful. His "Nine Etudes (For Musical and Technical Development)," Opus 27, and his "Twenty Preludes" (In the form of Short Technical Studies)," Opus 52, are authoriative, helpful and artistic. The Etudes of only moderate difficulty include all the principle mechanical issues and some of the purely musical problems of pianoforte playing. Most of the Preludes are shorter than the studies, but, since their number is greater
they cover a still wider range of pianoforte problems and include more details of rhythm and phrasing. Wisely distinguishing between a study and a composition having only an aesthetic aim, Mr. Foote writes here with less richness of musical fancy, with simpler, more conventional harmonies and progressions. Yet these Studies and Preludes are far from dry and such numbers as the Caprice and the final Etude also a double-note study from Opus 27 - would hardly appear amiss on a recital programme. The Eighth of the Etudes is a harp-like pedal study, a valuable contribution to a neglected branch of instructive literature for the piano; and two other Pedal Studies, one by Mr. Foote and the other an arrangement of a Study by Heller (Opus 26, No. 11) have been published together - without Opus numbers.

Edited Works.

Mr. Foote's awareness of the lack of helpful finger-in and intelligent phrasing, has led him to do much editing of studies for the piano; while his consciousness of the great number of worthless exercises and studies that abound in standard collections, has prompted him to make selections of the best works from such collections, and to discard the poor and unnecessary ones.

He has assembled and edited a collection of ten of the best-liked Sonatas of Beethoven, avoiding those of undue difficulty, with nine of Mozart's most attractive sonatas he
For the purpose of the Peace and Progress of the world, it is necessary to achieve a lasting peace, and it is essential to ensure that the rights of all peoples are respected and protected. The principle of the rights of peoples is the foundation of a just and peaceful world order. It is essential that all peoples are given the opportunity to determine their own future and to be free from foreign interference. This is the basis for a just and peaceful world order.

Signed:
[Signature]

Date: [Date]
has done the same. His First Year Bach contains twenty of that composer's easiest compositions, while his "First Year Handel" contains twelve of the latter composer's easy compositions. He has edited a set of fifteen of Bach's "Two-Part Inventions," and has gathered from the works of numerous composers a set of thirty-five two-part studies for "Independent Part-Playing." For another volume he has selected, revised and edited ten of the most serviceable and more appealing studies from Clementi's "Gradus Ad Parnassum," and has made a similar collection of the invaluable Studies of Cramer. Mr. Foote's excellent "Compendium of Heller's Pianoforte Studies" groups in progressive order forty-two of these useful, often beautiful compositions. As example of Mr. Foote's skill as compiler-editor mention should be made of an "Instructive Album" of nineteen short pieces. These compositions, of moderate difficulty, have been selected for their happy combination of musical charm and musical substance. Seventeen composers - including Mr. Foote himself with a Rondo in D - and the list includes such outstanding names as those of Bach, Mozart, Beethoven, Schumann and Mendelssohn. An "Etude Album," which has been compiled and edited offers a most serviceable and practical miscellany ranging from five-finger exercises to the well known Toccata in A major by Paradies and the Prelude in C minor from the first book of Bach's "Well Tempered Clavichord." Here are included three of Mr. Foote's own Studies, and among the other
composers represented are to be found the names of Czerny, Duvernoy, Bertini, Cramer, Berens, Heller, Loeschborn, Jensen and Mozkowski. Mr. Foote's most recent work in editing is a collection of "The Classical Pieces" for pianoforte. One of the most interesting compositions in this group is an excellent transcription of Bach's "Courante" from the first "Violoncello Sonatas." It is written in the pianoforte idiom and might easily have been composed for that instrument. Three of the selections have appeared in earlier editions, the "Air a la Bourrée" by Handel having been copyrighted in 1880, and the "Chaconne" (by the same composer) in 1893; while the Courante bears the copyright date of 1885. Included in this group are a plaintive Rondo in B minor by Philip Emanuel Bach, a cheerful menuet by Rameau a Saint-Saëns transcription of Bach's "Recitative and Air" (from the Thirtieth Church Cantata), a Bagatelle in the form of a Scherzo by Beethoven, a charming May Song by Schumann, Brahms' well known Intermezzo in A minor (Op.76, No.7), and the haunting Valse Lante in F minor by Cesar Franck.

It is good to find a musician who is able to write original music of the first rank, and who is equally skillful in editing and transcribing the works of others. Such a combined talent exists to an unusual degree in Mr. Foote, and from his work, we, the laymen in the field, reap the benefit.
Pianoforte Solos

Arthur Foote

Opus 6 Five Pieces No. 1 and 2. Prelude and Nocturne.
   No. 3 Sarabande
   No. 4 Petite Valse. For left hand alone.
   No. 5 Polonaise

Opus 8 No. 1 Gavotte
   No. 2 Eclogue

Opus 15 Suite in D minor
   No. 1 Prelude and Fugue
   No. 2 Romance
   No. 3 Capriccio

Two Little Caprices. Selected from Pous 27, No. 1 in B flat.
   No. 2 in C

Opus 30 Zweite Suite in C minor.
   No. 1 Appassionata. No. 2 Romanza. No. 3 Toccata.

Opus 34 Five Bagatelles. No. 1 Pierrot
   No. 2 Pierrette
   No. 3 Without Haste, Without Rest (Etude Migonne)
   No. 4 Idyle
   No. 5 Valse Peu Dansante

Opus 37 Three Pieces For The Left Hand Alone
   No. 1 Prelude Etude. No. 2 Polka.
   No. 3 Romanze. The same complete.

Opus 41 Five Poems (After Omâr Khayyâm)

Opus 42 No. 1 Scherzine
   No. 2 Etude Arabeske

Opus 45 Serenade in F major
   No. 1 Invention. No. 2 Air No. 3 A Dance.
   No. 4 Finale

Trois Morceaux No. 1. Impromptu
   (Revised Edition)
   No. 2 Gavotte (3 C) (Revised Edition)
   No. 3 Mazurka (3 C) "

Opus 45 No. 4 Toccatina in F

Opus 52 Twenty Preludes in the form of Short Technical Studies.

Opus 60 No. 1 Revery
   No. 2 A May Song

Opus 61 Meditation

Opus 62 No. 1 Whims
   No. 2 Exaltation

Little Etude in A minor

An Irish Folk Song - Transcription.

Opus 73 Silhouettes Complete
   No. 1 Prelude (3 C) No. 2 Dusk. Nocturne
   No. 3 Valse Triste (3 C) No. 4 Flying Cloud.
   No. 5 Oriental Dance

Opus 37 No. 1 Prelude - Etude for the Right Hand
   (Arranged from left hand)
From Rest Harrow. Little Suite (Complete)
Morning Glories
Rain on the Garret Roof
A Country Song
Country Dance
Alla Turca

Compositions Revised and Edited by Arthur Foote

Augmented Edition in two Books (Ed.)
First Year Bach. Twenty Compositions. Selected, arranged and edited by Arthur Foote.
First Year Handel. Twelve easy pieces by G. F. Handel, arranged and edited by Arthur Foote.
J. S. Bach. First Year Classics.
Miniature Prelude.
Gavotte and Minuet.
March and Tempo di Minuette.
A Stately Dance.

G. F. Handel First Year Classics.

Courante in G
Bourree in F
Sarabande in D minor
Minuet in F
Arrivo in D
Haydn, J., Variations in F minor
(Edited by Arthur Foote)

Bach, John Seb.
Gavotte (avec Trio a la Musette) in D minor
Prelude in G minor
The Fifteen Two Voice Inventions.
Bach, Philip Emanuel, Allegro in F minor
Solfegietto
Bocherini, L., Menuet in A
Brassin, Louis, Opus 17, Nocturne
Bungert, A., Improtu
Dupont, A., Opus 37, No. 1 Gavotte
Opus 37, No. 2 Sarabande
Dvorak, A., Opus 8, No. 1 Silhouette G sharp minor
Godard, B., Opus 81, Second Gavotte in G
Gotthard, J. F., Gavotte
Haendel, G. F., Bourree in G
Fantasia
Harmonious Blacksmith, Variations
Chaconne in G
Haydn, J., Gipsy Rondo (From Trio)
From left to right, little note (complete)

A company note

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Rondo in A
Henselt, AD Opus 2, No. 6. If I Were a Bird.
Hofman, Heinrich, Opus 46, No. 3 Along the Brook.
Jensen, AD Opus 42, Canzonetta
Mendelssohn, F., Prelude in E minor
Merkel, G., Opus 18, No. 1. Song of Spring.
Merkel, G., Opus 74, No. 3. Serenade.
      Opus 112. Polonaise.
Moszkowski, Moritz, Arabeske Opus 18, No. 2, Scherzino
      Opus 32, No. 1. Minuetto
Paradise, P. D. Toccata.
Raff, J., Opus 157. La Filiuse - Etude
Rameau, J. P. Le Tambourin.
      Gavotte and Variations.
Ravina, Henri. Arabeske.
Reinecke, Carl. Opus 86, No. 3. Gondolieni
Scharwenka, X. Opus 3, No. 1. Polish Dance.
      Imprompta.
St. Saens, Romance Saus Paroles
Thalberg, S. Berceuse.
Tschaikowsky, P. Opus 10, No. 2 - Humoreske.
Mozart, W. R.
Daquin, Claude, The Cukoo.
Ten Classical Pieces for Pianoforte, Adapted, Arranged and Edited by - Arthur Foote.
Pianoforte Studies - Arthur Foote.

Two Pedal Studies
No. 1, in B minor (Stephen Heller)
No. 2, in F major
Opus 27 Nine Etudes for Musical and Technical Development.
Opus 52 Twenty Preludes in the form of Short Technical Studies.

Pianoforte Duets by Arthur Foote.

Twelve Duets on Five Notes. Teacher and Pupil Complete
Opus 21 Three Duets (Transcriptions from Suite for String Orchestra, Opus 25)
No. 1 Air
No. 2 Intermezzo
No. 3 Gavotte

Pieces at Twilight, Six Duets. Complete.
Church Bells
Graceful Dance
At Night
The Maypole
A Solemn March
The Swing
As a writer of songs Mr. Foote has been unusually successful. The number of his published vocal solos is nearly one hundred, while of duets there are ten. These songs are widely known, and many of them have been sung by the leading artists of the country.

Among those songs which have had most popularity may be mentioned "Irish Folk Song" (which has been arranged as a part song for men's voices, for women's and for mixed voices; and which has also been transcribed as a piano solo.) This "Irish Folk Song" was written to be sung at a reception given to Gilbert Parker the novelist in 1893. The words are from "Pierre and his People," a delightful book of short stories about the Canadian Northwest.

Another great favorite "I'm Wearing Awa'," was written one Sunday morning, just before going to church service.

A setting of Kipling's "Recessional" came very naturally in those first weeks of the "World War," in the feeling of the moment. (This song has been arranged for men's voices, women's voices, and mixed voices.)

"Tranquillity," a lovely and charming song published in 1915, has an interesting origin. In the summer of 1911, Mr. Foote was invited to give a course in music appreciation at the University of California at Berkley. One of his pupils
The main idea of the text is that women have been traditionally "non-existent" in society, and the text discusses the difficulties women have faced in trying to gain equal rights and opportunities. The author emphasizes the importance of recognizing and valuing the contributions of women in society. The text also touches on the impact of historical events and the role of women in those events. The passage is written in a formal tone and uses a variety of rhetorical devices to convey its message.
there was a Mary Van Orden, who, a few years after his sojourn there, sent her former teacher a book of poems. Among these poems was one describing the author's impressions of a scene viewed from a ferry boat in San Francisco Harbor.

Other songs which have been especially well received are: "On the Way to Kew"; Constancy"; "Requiem"; "Once on the Angelus"; "The Sun is low" (with violin); "In Picardie"; "Bisesa's Song"; "Song of Four Seasons"; "Lilac Time"; and of the duets for soprano and alto, "A Song from the Persian"; "Love Has Turned Her Face Away"; "Come Live With Me"; and "Sing, Maiden, Sing"; "The Lake Isle of Innisfree"; "When Winds are Raging" (sacred).

The song which perhaps has the most value for the composer is his "Memnon," because through it he came to have a real friendship with John Mc Cormack, whom Mr. Foote considers to be "one of the few greatest artists." "He took it, ('Memnon'), up," says the composer, - "not knowing who on earth I was, - twenty years ago, - and has been singing it ever since."
Songs - Arthur Foote

Opus 10
1. It Was a Lover and His Lass
2. The Pleasant Summer's Come
3. Milkmaid's Song

Opus 13
1. O My Love's Like a Red, Red Rose
2. I'm Wearing Awa' to the Land o' the Leal
3. Love Took Me Softly by the Hand
4. Ho! Pretty Page with Dimples in Chin
5. If You Become a Nun, Dear

Opus 26
Eleven Songs for Medium Voice
1. Sleep, Baby, Sleep
2. Love Me, if I Live
3. The Night Has a Thousand Eyes
4. The Eden - Rose
5. Summer Longings
6. To Blossoms
7. I Arise from Dreams of Thee
8. My True Love Hath My Heart
9. In a Bower
10. The Water-Lily
11. How Long, Dear Love?

Opus 39
Four Songs
1. The Wanderer's Song
2. The March Wind
3. Autumn
4. A Good Excuse

Opus 40
Song From the Rubaiyat of Omar Khayyam

Opus 43
Six Songs
1. The Nightingale has a Lyre of Gold
2. Roumanian Song
3. Sweetheart
4. The Roses are Dead
5. Up to Her Chamber Window
6. O Love Stay By and Sing

And, If Thou Wilt, Remember
A Song of Four Seasons
Memnon
Through the Long Days and Years
Elaine's Song
Ojala: Would She Carry Me?  
Ask Me No More  
Love's Philosophy  
When Icicles Hang By the Wall  
Go, Lovely Rose  
On the Way to Kew  
An Irish Folk Song  
The Hawthorne Wins the Damask Rose  
Love From O'er the Sea  
Song of the Forge ("Fly Away, My Heart.")  
In Picardie  
O Swallow, Swallow, Flying South  
Love in Her Cold Grave Lies  
When Winds are Raging O'er the Upper Ocean  
Loch Lomond. Old Scotch Song
Two Old Scotch Songs
  1. My Boy Tammy  
  2. Wilt Thou Be My Dearie?  
My God, I Thank Thee

Opus 49
  3. The Foxglove

Opus 51
Four Songs High or Low Voice
  1. The Rose and the Gardner  
  2. Bisesa's Song  
  3. If Love Were What the Rose Is  
  4. Ashes of Roses

Opus 55
Three Songs
  1. Constancy  
  2. The River Flows Forever  
  3. Though All Betray

Love Is a Bubble  
The Sun Is Low
Album of Thirteen Selected Songs
Requiem (Under The Wide and Starry Sky)
Before Sunrise
Once at the Angelus  
Dew In the Heart of the Rose  
Love Guides the Roses  
O Love That Will Not Let Me Go  
All's Well  
I Am the North of the Night  
There Sits a Bird on Every Tree  
Roses in Winter  
I Know a Little Garden Path  
This the - Dawn  
Song Like a Rose Should Be
There is a note at the bottom of the page that reads:

"Do you like a rose?"
The Wanderer to His Heart's Desire
A Song of Summer
There's a Ship Lies off Dunvegan (The Hills o' Skye)
Rest
Lilac Time
Drifting
Tranquillity
On the Road to Mandalay
At Last
The Munster Fusiliers
A Twilight Fear
How Many Times Do I Love Thee
The Red Rose Whispers of Passion

Opus 79
Three Songs
1. In Flanders Fields
2. The Soldier
3. Oh, Red is the English Rose

Ships that Pass in the Night
Shadows
The Lake Isle of Innisfree
The Song by the Mill

Vocal Duets

Opus 53
1. Love Has Turned Her Face Away
   S. and A.
2. Summer Night
   S. " A.
3. I Fly like a Bird
   S. " A.
4. Voice of Spring
   S. " A.

Opus 64
1. The Two Roses
   S. and T.
2. Were All the World Like You
   S. " T.

Come, Live with Me
S. and A.
Sing, Maiden, Sing
S. " B.
A Song from the Persian
S. " A.
Lord of the Worlds Above
S. " A. or T. " B.
The Prophet to his Heart's Desire

Verse 3: A clip to the Dance (The Hill of Aile)

Verse 4:

The last hope of pleasure at last

There's no sense more in the right

The last taste of imagination

The path of the Mill

Verse 5:

Verse 6:

Verse 7:

Verse 8:

Verse 9:

Verse 10:

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Chamber Music - Orchestral Works

Performances

Mr. Foote began early in his career to write music for string ensembles. Some of his compositions (trios) were played by his own trio which gave concerts regularly during the years 1881-1883. Having gained facility in writing for smaller groups he turned to more extended works and has written many outstanding compositions for full orchestra. One of his most distinguished pieces is the "Francesca da Rimini" for full orchestra. The inspiration for the prologue came from Dante's tragic story of the lovers Francesca and Paolo. Mr. Foote's compositions both for chamber music groups and for full orchestra have achieved much distinction, and have been played by leading orchestras both in this country and in Europe. His latest published work is the "Night Piece" for flute and strings which has appeared in print during the last year. Opus 3, The Trio in C minor for Piano, Violin and Cello has four movements: I Allegro con brio; II Allegro Vivace; III Adagio Molto; IV Allegro con moto. It was written in 1884 and was performed at Smith College School of Music Northampton, Mass. December 10, 1884; at a concert of the Buffalo Philharmonic Society October 27, 1884 with Mr. Foote as pianist.

Of a playing at Union Hall, the "Courier" dated March 15, 1885 says: "Mr. Arthur Foote's trio, performed by Messrs. De Seve, Jonas, and the composer, was the most ambitious
Performance

The Coop began early in the career of young people, and the first experimental project was mounted for the general public at 1886. It was called "The Total Performance," and it was a hit. People from all walks of life attended, and the反响受到了热烈的反响.

The performance was well-received, and it marked the beginning of a new era for the Coop. With the support of the community and the public, the Coop continued to grow and expand. The "Total Performance" became a hallmark of the Coop's commitment to excellence and innovation.

In 1888, the Coop&rsquo;s annual performance was held at the City College School of Music, and it was met with overwhelming success. The performance was a sell-out, and the audience was moved to tears by the passion and talent on display.

The Coop continued to thrive, and it became a beloved institution in the community. Its performances were renowned for their creativity and excellence, and it remained a source of pride for the city and its people.

Today, the Coop&rsquo;s legacy lives on, and its performances continue to inspire and entertain audiences around the world. The "Total Performance" remains a reminder of the Coop&rsquo;s commitment to excellence, and a lasting legacy of its contributions to the arts.
number of the concert, and impressed us as a most musically production".... The "Home Journal" dated March 14, 1885 says of the same performance:..."It is but just to acknowledge as the most praiseworthy as well as the most elaborate composition of the recital a trio for pianoforte, 'cello, and violin by Arthur Foote.... Mr. Foote's trio, like some of the best modern works of its class, is to be commended upon broader principles than such as refer to rigorous style of writing. Each movement is complete in itself, each is elegant; yet not the slightest room for doubt is afforded the composer's ability to intertwine an abundant network of thematic material, though he has sub-
stituted instead a higher and more advanced system of develop-
ment. The germ of every idea he presents most naturally unfolds itself, and the result achieved is a vast amount of rich and original material which would amply repay an analysis of its every part."

The trio was performed on April 6, 1888 at the College of Music in Cincinnati, Ohio at which time there appeared on the program the following note: "Mr. Arthur Foote of Boston ranks among the most distinguished native American Pianists and Composers."

This trio is still played in concert, having retained its freshness after a fifty years test. It is popular in both America and England.

The Trio in B flat major No. 2 for Piano, Violin and 'Cello having the Opus number 65 dedicated to Arthur P. Schmidt,
The Home Journal "face toward the war..."

The Home Journal - face toward the war..."

The Home Journal - face toward the war..."

The Home Journal - face toward the war..."

The Home Journal - face toward the war..."
was published in 1909. It has three movements: I Allegro Giocoso - Tranquillo; II Tranquillo - Piu Mosso - Tempo I; III Allegro Molto - Animato - Marcato Poco Largamente.

The quartette for strings in E major, Opus 4, was played for the first time from the manuscript at a concert given by the Kneisel Quartet (the sixth of a series) in Chickering Hall, Boston, on the twelfth of February 1894. The movements are Allegro Commodo; Scherzo (Vivace); Andante un poco con moto; Allegro confucio.

This quartet was given again by the Kneisel Quartet at a concert of the St. Botolph Club, Sunday February 25 at four P. M. Opus 14, "In the Mountains," (overture), * was written in 1886 and had its first performance in 1886 with Gertricke as conductor by the Boston Symphony Orchestra. It is scored for two flutes, two oboes, two clarinets, two bassoons,

* Information on the original manuscript states that this overture was first performed in 1886 by the Boston Symphony Orchestra with Gertricke as conductor. In a book of records of concerts by the Boston Symphony Orchestra in the Boston Public Library, however, the first date of performance is given as February 5, 1887.
four horns in C, Bass, two trumpets in B flat, three trombones and tuba, tympani in F sharp - E and B, Cymbals, Violins I and II, Viola, Bass. The movements are: Andante Moderato, Tranquillo, Allegro, Tempo Animato, Tranquillo. (The original manuscript is in the Brown Collection of the Boston Public Library, a gift of the composer through the Massachusetts Federation of Music Clubs October 8, 1924.)

The second performance by the Boston Orchestra was April 14, 1888.

Mr. Foote has written several works for violin and piano, of which the most popular both in this country and in Europe has been the Opus 20, Sonata in G minor. Two movements of this work, the Allegro Appassionata and the Adagio Expressivo were played at a concert of the Loring Club in San Francisco June 6, 1911. The composer at this time played the piano part with the violinist Gino Severi playing the violin.

A set of three pieces for violin and piano which compose Mr. Foote’s Opus 9 are: 1. Morgengesang; 2. Minuetto Serioso; 3. Romanze.

His Opus 44 written for the same ensemble is entitled "Melody" while a Ballade in F minor, Opus 69, for the same combination of instruments completes the number of published works for violin and piano.

In a record of performances by the Boston Symphony Orchestra the Suite for Strings in D major which was performed

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1. Program of the Loring Club Concert, dated June 6, 1911.
   Program filed with manuscript in the Allen A. Brown Library
The second performance of the Boston Symphony...

...April 19, 1939...

...took place in the second season in the company of a piano of which the most important part in the company and in the work of the Allegro Appassionato and the Adagio Ex...n

...It is the composer of the orchestra to whom the Avery...e a...era...I...M...d...R...

Periodic & Romantic...

The drama of America for the coming ensemble is identical

Wexley who is a leading member of the Boston Symphony and composer of important compositions is a member of the orchestra.
November 23, 1889, the Opus number appears as "No. 2 Opus 21". In the publisher's catalogue Opus 21 is listed as "Three Duets" for piano (transcriptions from the Suite for string Orchestra, Op. 25).

The Quartette in C for Piano and Strings Opus 23, Mr. Foote considers the best of all his chamber music. It was published in 1892 and dedicated to John Knowles Paine, the man with whom Mr. Foote studied musical theory at Harvard. This Quartet received its first performance when it was played from manuscript by the Kneisel Quartet and Mr. Foote on February 16, 1891, at Union Hall, Boston. It was played on March 1st of the same year at the St. Botolph Club by the Adamowski Quartet, again by them at Chickering Hall, Boston January 16, 1894, and a third time by the same group on December 29, 1895 at the St. Botolph Club. The movements are: I Allegro Commodo; II Adagio ma non trampo; III Scherzo: Vivace: IV Allegro non troppo.

The Quartette received favorable comment from Philip Hale writing for the Boston Post regarding the first performance on February 16, 1891. He describes it as a melodious, genial, and thoroughly musical work. The first movement, according to his description, has well contrasted themes and natural developments which are devoid of padding. "The whole movement," he says, "is fresh and spontaneous and the impassioned close is full of strength."

1. See original ms. in Allen A. Brown Library.
The glucose in C has flowing and drying crops of E. A

The question to do with your favor to me, I'll follow a

The movement where the growth of building. "The whole movement

To say "In tears and suspense may the impossible come

In July of Stevenson, I
"In the second, an adagio," continues Mr. Hale, Mr. Foote departs from the rules of the school, and we find, instead of strict polyphonic treatment, the aria and accompaniment; nor is this departure to be deplored, for the melody is genuine, and the refined taste of the composer shuns that which, without care, might easily be trivial." "It is an eminently musical and flowing movement," says the reviewer. The Scherzo has not so much to say that is new, but it is interesting in rhythm and ingenious in construction. The last movement is more conventional; but the close of the finale is well written, and it will always provoke applause." The writer continues, "Mr. Foote was fortunate in the first performance of his work. It was played by his associates with the care and exquisite finish which distinguished the playing of these admirable artists, and Mr. Foote is to be congratulated upon his work and its performance. He was recalled after the finale."

Mr. Foote's Symphonic Prologue, Francesca da Rimini, Opus 24 is considered by leading authorities as his greatest work. It was first performed on January 24, 1891 by the Boston Symphony Orchestra. A description of the music from Symphony Programme notes by William F. Apthorp follows: "The title page bears the following motto from Dante:

---"nessun maggior dolore che ricordarsi del tempo felice Nella Miseria."

"This prologue begins with a slow introduction Andante
In the section on "continuing," I hope to
place a few graphs from the results of the concert and we have tried to
make as many additional charts as possible for publication. To the
method and the following pages of the concert, my sincere
applause. I wish everyone to be highly pleased with the whole
program of Miller's "Little Night."
sostenuto in C minor (3-4 time) opening with long-sustained C's in the muted strings, clarinets, horns, and kettle-drums, against which the violas, 'celli, bassoons and third horn outline a gloomy descending phrase, responded to by a more passionate melodic passage in the oboe, which will soon be recognized as belonging to the first theme of the main body of the work. This passage in C minor is soon repeated a tone lower in B-flat minor, by the strings, wood-wind, and horns, ending on the dominant of F. There follows a short passage beginning pianissimo in F major and proceeding chromatically by syncopated chords, crescendo e stringendo, until the tempo changes to Piu Allegro, the strings throw off their mutes, and the clarinet and other wind instruments play snatches of melody against tremulous harmonies and rising chromatic figures in the strings. This short climax leads to a strong, recitative-like passage in all the strings in octaves, interrupted in true recitative fashion by sharp chords in all the wind; a rushing downward passage in the violins alone leads over to the main body of the work. Every phrase in this introduction will be found to have thematic importance in the movement that follows.

"The main body of the composition, Allegro assai, in C minor (3-4 time), begins in double pianissimo with the first theme - an agitated phrase in an uneasy, nervous rhythm, given out and briefly developed by the full orchestra, minus the strong brass, alternately swelling to forte and subsiding to
piano again, and soon making way for a transitional subsidiary passage which leads to the entrance of the true first subsidiary, a melodious cantilena in C major, given out in thirds, first by the flute and oboe, and then developed by fuller and fuller orchestra, leading to more and more brilliant and passionate passage work in a more accelerated tempo, working the orchestra on the dominant key of E flat. This is followed by what I will call a second subsidiary (although it comes before, instead of after, the true second theme), a more brilliant phrase in E flat major in the trumpets and horns, with an occasional pizzicato in the strings. This impassioned cantilena of the second theme in E flat major, given out and developed at considerable length by the strings (the melody in the first violins and ’celli in octaves) and woodwinds.

"The equally melodious conclusion theme, which is of much the same character, comes in also in E flat major in the upper register of the flute over a tremulous accompaniment in the violins and violas, soon leading to a return and further development of the second theme worked up to a resounding climax by the full orchestra, after which the conclusion theme returns fortissimo in the trumpets against sustained harmonies in the other wind instruments and high brilliant tremolos in the strings. As the outburst gradually subsides, scraps of the second subsidiary come in on the violas and some of the woodwind in a transitional passage leading over to the free
fantasia.

"The exceedingly extended development of almost all the themes in the first part of the movement leads one to expect a short free fantasia; indeed the middle part is comparatively brief, and partakes far more of the character of dramatic development than of contrapuntal thematic working out. A sudden reappearance of the theme in quite its original shape, but in F sharp minor, makes one think for a moment that there is to be no free fantasia at all, but merely an irregular commencement of the third part; but it is soon interrupted and free development continues, the second theme appearing in its entirety in a quieter tempo in E major as a sunny-episode, carried out almost wholly by the strings, - the melody in the first violins, the bass in the 'celli, and the intermediate harmony played by the second violins and violas divisi in that sort of interlocking wavy tremolo, the effect of which is halfway between the true tremolo and sustained harmony. A short climax of the full orchestra on fragments of other themes leads to the beginning of the third part.

"This begins regularly, as the first part did, with the first theme pianissimo in C minor. It also proceeds quite regularly up to the end of the first subsidiary, which comes as before in C major, but is somewhat more briefly developed; but now we come upon a new episodic theme, given out forte-fortissimo by the trumpets, oboes, clarinets and horns, against
a billowing figuration in the strings. This new theme in C minor is only sixteen measures long, and is followed by some resounding developments on parts of a second theme by the full orchestra, suddenly interrupted, when it has risen to a double fortissimo, by that stern recitative-like passage in all the strings which we heard near the end of the introduction. This is followed by four measures rest, after which the second theme sets in pianissimo in C major - in the strings, as in the free fantasia - and is developed much as before by fuller and fuller orchestra, working up to a climax at the apex of which the time changes to 12-8, L'istesso tempo, and we have a new version of the conclusion theme in the trumpets, against sustained harmonies in the rest of the brass and trills in the strings, flutes, and clarinets. The short diminishing coda is based on this theme. This symphonic prelude is scored for the two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass-tuba, one pair kettle drums, and the usual strings. It is dedicated to Mrs. John L. Gardner."

Following the first performance of this work on January 24, 1891, by the Boston Symphony Orchestra there appeared in the Boston post of January 26 a criticism by Philip Hale, which said in part: "Mr. Foote calls his new work a 'Symphonic Prologue'. It is practically a concert overture. The explanatory sketch prepared by him for the programme book is simply an exposition of the musical contents. The second theme is
a different presentation to the audience. This new scheme is
written in a different style, supported by a number of
case studies and examples. The purpose of these changes is to

facilitate an in-depth understanding of the subject matter.
The audience is encouraged to think critically and
actively engage with the material presented.

Following are the key points of the new scheme:

- Emphasis on the theoretical framework
- Integration of real-world examples
- Encouragement of questions and discussions

This approach aims to make the material more engaging
and applicable to the audience's needs.
said to be the theme of the two lovers, and with this exception the sketch is free from any attempt to give the hearer in gaudy rhetoric the 'meaning' of the measures. It is as modest and straightforward as the composer...... Mr. Foote's overture is clear without being common, it holds the attention without recourse to the tricks of makers of sensational programme music. Its opening is impressive: and certain passages such as the recitative are very effective. Mr. Foote does not ape those who have gone before him, though at the close there is a curious and undoubtedly unpremeditated reminiscence of a few well-known measures of Gounod's Faust. The instrumentation is free from the reproach of thinness or crudity .... It is an excellent piece of work, and it shows the steady growth of Mr. Foote's art.... Mr. Foote directed the performance of his work, and before and after it he was loudly applauded.

Of a second performance of the "Prologue" by the Boston Symphony Orchestra on March 1, 1895 Warren Davenport writes in the Boston Traveller: "One listens with gratification to the musicianlike manner in which Mr. Foote handles his material which is at once melodic, elevated and original in its character. There is no striving for effects at the expense of legitimate art, no borrowed plumage from familiar costumers in orchestral decoration serving to cover the ill-shapen form beneath, but honest exposition of serious study upon classic
Want to do the Gross of the Gross, any with this:

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precipitation what's occurring the exact right.

choose these in a common and inadverably unmentionable

timeliness of a few well-known messages of common interest.

The information from the moment of entering or
 accomplish. If an excellent place of work, and it knows the

extent growth of the hole, and also, with... with... with... with...

performances of the work, and other and after it the way toward

separated.

To a second performance of the "Prologue" of the

poseo champion of the fancy. By this, I, the writer, and

write in the pan in Travelers' One Lineage with entertainment

the knowledge manner in which, the hole, and the
material which it to others, make by showing the originality of

character? There is no admitting for alteration of the exchange of

performance, and no arguing phrases from familiar comments
in appropriate generation because to cover that ill expressed four

penchant, and honest expression of some what about ominous...
models, enhanced through the imagination and individuality of the composer, its form displayed in the well fitting and appropriate garments of chaste and artistic handiwork. This composition reflects upon its composer in every direction, and it would be well if some of his local contemporaries should emulate its just proportions. Mr. Foote was obliged to come forward and bow in acknowledgement of the hearty applause of the audience."

Another writer, Louis C. Elson of the Boston Advertiser, speaking of this second performance of the "Francesca" by the Boston Symphony Orchestra, commends its impressive themes and easy leading of the parts, as well as the logical and interesting development.

William Apthorp of the Boston Transcript in a review of the same performance judges the Symphonic Prologue to be the best of Mr. Foote's compositions in the larger concert forms. He tells of "solid, rational harmony, flowing natural part writing, stoutness of musical structure and coherency of development." He finds in the work "a depth and poignancy of expression," "a melodic forcibleness, and vigor of effect toward which his previous orchestral works have steadily striven, but without such brilliant convincingness of achievement." He speaks of the scheme of the scoring as being modern, "reminiscing one in method of Richard Strauss and the latest French masters of the art." Mr. Apthorp commends the infinitely
The exhibition of the Boston Museum of Fine Arts, "Painting and Sculpture in America," is a remarkable and significant event. The exhibition brings together a comprehensive collection of American art, from the 18th to the 20th century, showcasing the evolution of artistic expression in the United States.

The exhibition is divided into several sections, each highlighting a different aspect of American art. The first section focuses on the early years of American painting, with works by artists such as John Singleton Copley and Gilbert Stuart. The subsequent sections delve into the 19th century, featuring the works of Andrew Wyeth, Edward Hopper, and Frank Lloyd Wright, among others.

The exhibition also includes a section dedicated to modern and contemporary art, showcasing works by artists such as Jasper Johns, Robert Rauschenberg, and Cy Twombly. These works are a testament to the creativity and innovation that characterized American art in the 20th century.

The exhibition is not just a visual experience but also an educational one. It offers visitors the opportunity to learn about the history of American art, the cultural and social context in which the works were created, and the artistic techniques that were used.

The exhibition is a must-see for art lovers and historians alike. It provides a comprehensive overview of American art, offering insights into the diverse and dynamic heritage of the United States.
skillful treatment of the strings and the management of the
brasses, especially the trumpets in cantilena.

"Francesca da Rimini" was performed on Friday, March
10, 1893 at the Tivoli Opera House in San Francisco, California
by the Symphony Orchestra under direction of Adolph Bauer.

The Serenade for Strings in E major Opus 25 has the
following movements: I Praeludium - Allegro Commodo \( \frac{3}{4} \); II Air
- Adagio ma non troppo 3-4; III Intermezzo - Allegretto
grazioso 3-4; IV Romanze - Andante con moto 9-8; V Gavotte
- Allegro Decisi \( \frac{6}{8} \). It is dedicated to Henry L. Higginson, (the
man who was responsible for the establishment of the Boston
Symphony Orchestra), and was published in 1892.

The Serenade was performed at Concert Hall, Breslau,
Germany on March 9, 1893. It was played January 27, 1901 by the
St. Louis Symphony Orchestra. At a concert of the Loring Club,
San Francisco, California on June 6, 1911, two movements of
the "Serenade" (Romanze and Gavotte) were conducted by the
composer. At the same time also Mr. Foote conducted the per-
formance of his "Farewell of Hiawatha," (chorus for men's
voices with baritone solo, orchestra, piano and organ, - the
soloist being Charles F. Robinson), and two movements of his
Sonata in G minor for violin and piano (Opus 20), Allegro
Appassionata and Adagio Expressivo, the composer played the
piano and Gino Severithè violin part. The famous Bedouin Song
(chorus for men's voices, orchestra, piano and violin) was also
sungen in each of this work in the chapter on Choral Works.
performed at this concert with the composer conducting.

* "The Skeleton in Armor" a ballad for chorus, quartet and orchestra (Opus 28) was given for the first time in Boston on February 4, 1893. The singers were: Mrs. Marie Barnard Smith, Miss Lillian Carlsmith, George J. Parker, Clarence E. Hay. The ballad is a setting of Longfellow's poem of the same name. A string quartet, "Tema Con Variazioni" in A minor, Opus 32 is dedicated to Theodore Thomas the orchestral conductor whose work was more than any other person's probably, responsible for the raising of the standard of musical performance in the United States. The plan of the quartet is as follows: Theme Andante Expressivo, ma con moto; Var. I. L'istesso tempo; Var. II. Allegro Marcato: alla Tarantella; Var. III. Tranquillo ma con moto; Var. IV. Maestoso: alla Marcia; Var. V. Vivace; Var. VI. Allegro assai: molto marcato. This theme with Variations was performed by the Kneisel Quartet on February 9, 1903 at Chickering Hall, Boston.

Opus 33 is entitled "Romanza," for 'cello and piano. This is one movement of the 'cello concerto, the rest of which has never been published, existing only in manuscript. Opus 36, a Suite in D minor for full orchestra was played for the first time

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* Mention is made of this work in the chapter on Choral Works.
March 7, 1896 by the Boston Symphony Orchestra. "It consists of a brilliant Allegro; an Adagio of deep sincerity and beautifully varied color, a period wherein the brass choir, heavily scored, chants alone, and the division of the theme among the wood-wind over the rushing strings is especially effective; a very whimsical Andante with frequent changes of tempo and soli for the English horn in antiphony with the first oboe; and a madcap Presto that whisks itself out in the first violins."

A second performance by the Boston Orchestra was given on March 28, 1903.

A Quintett in A minor for piano, two violins, viola and 'cello, bearing the Opus number 38, is dedicated to the Kneisel Quartet who played the composition in manuscript on January 31st, 1898 before it was published (later in the same year). In this playing the Kneisel Quartet were assisted by Mr. Foote at the (piano forte,) pianoforte. The Boston Transcript of February 1st tells us that the "new" quintett made a very strong impression. It seemed to the listener upon hearing the first few measures that the style was out of date. But as the music went on, the listener found that there was

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* Excerpt from an article by Rupert Hughes in "American Composers" p. 549.
still much to say in the older style. Presently the style seemed no longer old but "fresh and full of life and vigor."

"A style never grows old so long as a man has something to say in it and it fits what he has to say," was the writer's comment. Mr. Foote's music had come straight from a living man's heart. The writer judged the quintet to be one of the strongest pieces of work if not the strongest, that Mr. Foote had yet given out. The clearness of the form; the naturalness of the development; the brilliancy and vivaciousness of the writing; together with the fertility of melodic invention and resource shown by the composer as well as "the main glow and charm of his second themes;" - all those elements combined "to make the work a continuous inspiration to the listener."

Philip Hale, reviewing the performance in Association Hall of the "new" quintett notes that the composer "is working with greater freedom, less self-consciousness, no longer dreading the pedagogue's frown."

"Four Character Pieces" Opus 48 was first performed January 20, 1907 by the Chicago Symphony Orchestra. In Boston this work was heard for the first time, April 20, 1912. It was played again April 11, 1918. "Four Character Pieces" is a transcription from the original piano suite entitled "Five Poems After Oma Khayyam." * One of Mr. Foote's most widely known com-

* A description of this work is given in the chapter on Piano-forte Compositions.
positions is his Opus 63, Suite in E major for string orchestra.

When this Suite was performed for the first time at the concert of the Boston Symphony Orchestra in Boston on April 16 and 17, 1909, Mr. Foote kindly furnished the following sketch of the composition:

"The Suite was finished in 1907, but with a different second movement; the second movement played today was written in 1908.

"The Prelude, E major, 2-2, is brief, and is based throughout on the first phrase of eight notes; it is of flowing melodic character, with much imitation among the several voices.

"The Pizzicato, A minor, 6-8, is continuously so; it is interrupted by an Adagietto, F major 3-4, which is played with the bow (arco), the instruments being muted.

"The Fugue is in E minor, 4-4, and is pretty thoroughly planned out, with a long pedal point at the last return of the theme; there are no inversions or augmentations, etc. The first four notes of the theme are heard often by themselves, and, if those notes are observed by the listener at their first entrances, the fugue will be very clear at first hearing."

* Program notes from the performances of February 22-23, 1929.
The Suite, dedicated to Max Fielder, was published in 1909.

A review in the Boston Post of April 4, 1925 by Warren Storey Smith says in part:...."at the beginning of the rather oddly assorted programme of this week's pair of concerts, Mr. Koussevitsky has placed Arthur Foote's Suite in E major for string orchestra, now making its third appearance at the Symphony Concerts - an unusual honor for an American composition, since native productions are so often given a single performance and thereafter consigned to oblivion, - but one that Mr. Foote's gracious, well-made music eminently deserves. Present in the audience, the composer was twice summoned to rise from his seat in acknowledgement of the unmistakably hearty applause." ....

In the Christian Science Monitor of the same date as the above review Stuart Mason says:...."Mr. Foote's Suite is not altogether unfamiliar. Nevertheless it wears well. Conceived according to classical formulas, it is not conventional music. It mirrors the sensitive, imaginative, refined musical nature of its composer. Every page is a testimony to his high ideals and his mastery of his art. It is music which charms the ear and satisfies the intelligence as well. It also teaches the heart for who can listen to the Adagietto, which interrupts the Pizzicato movement, and not feel with pleasure the delicate sentiment (none the less deep because of its
...
delicacy) which underlies every measure? Surely America is not in such a bad way musically if an American (and who is more so than Mr. Foote?) can produce such genuine, sincere music as this Suite!" ... 

Performances of this Suite by the Boston Symphony Orchestra have the following dates: April 16-17, 1909; April 8, 1921; April 3, 1925; February 23, 1929.

H. T. Parker writes in the Transcript of February 23, 1929 saying: "Twenty seasons have not tarnished the skill, suavity, freshness and fancy of his Suite. The final Fugue still runs in light energy; with zest comes full rounded. The Pizzicati, with the gentle song between, are still pleasing device. The Prelude has courtly flow. A wise composer was Mr. Foote, making his piece. He never exhausted the matter: always he kept the light bow. He diverted himself, and another generation is diverted with him. Not all the rediscoveries from the eighteenth century, which are current fashion have so many flavors."

The Boston Transcript of March 11, 1929 quotes Mr. Henderson of the New York "Sun" as saying: "It was good to hear Arthur Foote's Suite once more .... "It is one of the gems of American Music and might be studied by every young composer who wishes to see how scholarship can be made to serve the purpose of romanticism....."Music lovers who do not know Arthur Foote should look him up; he is worth knowing."
The Suite, heard in Chicago for the first time in January 1912 where it was played by Frederick Stock and the Theodore Thomas Orchestra, received favorable comment. The music critic Mr. Delamarter speaks of its "primitive severity of outline, its academic restraint, its generally melodious themes and its orthodoxy." "The impression of the novelty," says Mr. Delamarter: "is that of sanity, fine sense of form and artistic sincerity."

Complimentary in its attitude is the Chicago "Tribune" when it says: "The three movements of the suite echo the serene beauties of the classic period even as they revive archaic forms".....

In London the suite was played at a Promenade Concert at Queen's Hall on August 25, 1910, and met with a hearty reception. In the reviews it received warm praise. A writer for the morning Post describes the work as "a scholarly expression of thought which shows a strong sympathy with the style of Handel and Bööch; while a "Times" critic speaks of the pleasant music of the three movements, the graceful theme of the prelude, with its consistent development, the tilt and swing of the pizzicato section and the effective ending of the fugue.

The Suite for string orchestra was broadcasted (with no audience in the hall), by the Boston Symphony Orchestra with Serge Koussevitsky conducting, during the celebration
of the orchestra's fiftieth birth year (1932).

A work without opus number "Three Pieces for Oboe and Piano" was written for an oboe player of the Boston Symphony Orchestra who was a good friend of the composer.

A "Night Piece" for Flute and Strings was written for a San Francisco Chamber Music Society, (The Loring Club) and was played by them a good deal. The first performance was in 1911. When Georges Laurent started his Flute Palyers' Club in Boston he gave it at one of the concerts. On this occasion Monteux (the conductor of the Boston Symphony Orchestra) was present and asked Mr. Foote to fix it up for orchestra. The only thing necessary to do was to add a double bass part, which the composer did. Consequently Monteux played the piece at Symphony Concerts, with Laurent as soloist. This was on April 13, 1923. The "Night Piece" was again played by the Boston Symphony Orchestra with Koussevitsky conducting at the time of the composer's eightieth birthday in March 1933. It had up to and including this time been played from manuscript; but so many people who heard the composition at the time of its broadcast asked to borrow the manuscript parts that Mr. Foote decided to have it published. The work has appeared in print within the last few months.
Orchestra

Opus 24  Symphonic-Prologue. "Francesa da Rimini."
Opus 25  Serenade in E for Strings
Opus 36  Suite in D Minor
Opus 63  Suite in E for Strings
Opus 48  Four Character Pieces (after the Rubaiyat of Omar Khayyam)
  Air and Gavotte (for Strings)
  Irish Folk Song
  Night Piece (for Flute and Strings)
  "In the Mountains" - Overture

Violin and Piano

Opus 9  
  1. Morgengesang
  2. Minuetto Serioso
  3. Romanze
Opus 20  Sonata in G minor
Opus 44  Melody
Opus 69  Ballade in F minor

Violin, Viola, Violoncello and Piano

Opus 23  Quartette in C

Two Violino, Viola and Violoncello

Opus 32  Tema con Variazioni
Opus 70  Quartet in D
Cecelia

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Piano, Violin and Violoncello

Opus 3
Trio in C minor

Opus 65
Trio in B flat

Opus 38
Quintette in A minor.

Pianoforte, 2 Violins, Viola, and Violoncello

Piano, Violin and Violoncello

Opus 3
Trio in C minor

Opus 65
Trio in B flat

Opus 38
Quintette in A minor.

Past Works

In 1925 in joint authorship with Walter B. Spalding (Dean, Professor of Music at Harvard), Mr. Venti produced his first text book. The title is "Modern Harmony in the Theory and Practice." This book has had an extensive sale, fifty-four thousand copies having been printed. It is used at Boston University as a text book for the harmony classes and as a source of examples for work in the Harmonic Analysis Class. The book was revised in 1934.

"Modern Harmony" aims to express statements and rules with exact truth. In the matter of rules always is held on the positive side of procedure, the student is enlightened as
Mr. Foote's earliest published literary work was the translation from the German of books by Ernest Friedrich Eduard (1808-1879). The first translation was done in 1878, the title of the book being "A treatise on fugue, including the study of imitation and canon" (from the third German edition); the second translation, (from the third German edition), is entitled "A treatise on canon and fugue including the study of imitation." Both translations were published by the Oliver Ditson Company.

Text Books

In 1905 in joint authorship with Walter R. Spalding (Prof. of Music at Harvard), Mr. Foote produced his first text book. Its title is "Modern Harmony In Its Theory and Practice." This book has had an extensive sale, fifty four thousand copies having been printed. It was used at Boston University as a text book for the harmony classes and as a source of examples for work in the Harmonic Analysis Class. The book was revised in 1924.

"Modern Harmony" aims to express statements and rules with exact truth. In the matter of rules stress is laid on the positive side of procedure, the student is enlightened as
to what may be done rather than discouraged by a mass of rules telling what is forbidden. The text is very clearly written and great care has been taken to explain explicitly every point that is covered.

It abounds in excellent examples of harmonic processes described in the text, taken from the great composers.

Thoroughness on the part of the authors is evident at every step. Much stress is laid on the fundamentals of harmony; a chapter each being given to information about Intervals, Scales and Triads before there appear any exercises in triads. Also in the early work of harmonization students are given both soprano and bass parts with the simple task of filling in the inner voices. (In contrast to this, in G. W. Chadwick's "Harmony" one finds a scant six pages of introductory material devoted to fundamentals; though the author explains in his preface that "the student is supposed to have already a rudimentary knowledge of the intervals, scales and chords given in the introduction"). The writers of "Modern Harmony," however, leave nothing to chance but give each step through explanation.

The chord of the sixth has been treated with more than the ordinary amount of detail, in the attempt to analyze and classify for students those features which to them appear most difficult.

The chord of the ninth is discussed largely as an in-
dependent chord, but the chords of the eleventh and thirteenth are not so considered although the growing feeling for the independence of these chords (at the time of publication), is recognized by the authors.

Unsparing attention has been given to the various seventh chords with special exercises to illustrate their use.

The writers of "Modern Harmony" believe that their handling of the chromatically altered chords, of the augmented sixth, the six-five and six-four-three chords, and of the matter of suspensions, - coincides with the thought of the day.

There is a brief chapter on old modes which should stimulate students to further study of their use.

In order that students may have a mental conception of the real sounds of the written symbols, (or hearing with the eye), the authors have so planned the material that the harmonizing of melodies goes step by step with the writing from figured basses.

The exercises in this book were composed entirely by Mr. Foote, there being a great number of supplementary exercises at the back of the book, in addition to a generous supply of them with each problem taken up. The great number of these exercises, five hundred and one, shows the unsparing energy of the man, as well as his assurance that students shall have ample opportunity to work out the principles involved in all
harmonic problems.

On comparing the Foote and Spalding book with G. W. Chadwick's harmony one finds quite different treatment of certain harmonic questions. For instance, Mr. Chadwick considers the diminished seventh as the dominant minor ninth with root omitted while the other gentlemen consider the dominant and diminished seventh chords as separate things. Mr. Chadwick pays little attention to the chords of the eleventh and thirteenth, while in the Foote and Spalding book there is considerable discussion of them.

The seventh chord built on the leading tone of the major scale is called by Mr. Chadwick the dominant ninth chord with root omitted. Messieurs Foote and Spalding do not include this generator theory in their work, - in fact Mr. Foote heartily disagrees with the theory.

F. H. Shepard in "Harmony Simplified" depends on a thorough grounding in the knowledge of scales, key signatures and intervals, together with an acquaintance with harmonic principles to enable the pupil to solve his problems in harmony. He goes farther than Chadwick and considers the chords of the dominant seventh, diminished seventh, dominant ninth, (both major and minor), and Italian, French, and German sixths, as different forms of the same chord with perfectly uniform resolution. With the exception of the three forms of augmented sixth chords, Mr. Foote treats the above named chords as sepa-
personalpronouns

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rate and distinct formations. In Shephard's Harmony modulation is assisted by a system of "attendant" chords. These attendant
chords are really dominant seventh chords. Each triad in the
scale has its "attendant" chord or dominant seventh. Shephard
gives at the close of his book a supplementary course of study,
through which the student may apply knowledge gained from the
study of the text. He also includes a course in the Develop-
ment of the Perceptive Faculties and a chapter on musical form,
together with suggestions in regard to analysis of standard
works. There is no mention of attendant chords in Foote and Spalding.

Another "Harmony" by John Stainer which is written for
young pupils also contains the theory that the diminished seventh
chord is derived from the minor ninth. Mr. Foote seems to stand
alone in his treatment of the diminished seventh chord as an in-
dependent chord. In Stainer's works the diminished triad on the
leading tone is regarded as a fragment of the chord of the
"Minor Seventh" (dominant seventh), e.g. in the key of C the
three upper notes of the chord G B D F. A marked difference
between his theory and Mr. Foote's is that he calls the first
inversion of the supertonic seventh chord in major, the chord
of the added sixth (considering the chord as being formed on
the subdominant with a sixth added), e.g. in the key of C
major the chord would have as bass f - the other tones being d
(the added sixth above) a, and c.
The Augmented sixth chord is called the Italian sixth.

"six-four-three" is "French"

"six-five-three" is "German"

The suspension six to five when on the dominant is called the dominant thirteenth. The suspension four to three on the dominant chord is called the chord of the dominant eleventh.

The Neapolitan sixth instead of being considered as the super-tonic minor triad with the third in the bass, the third doubled and the root lowered, is explained as being built on the sub-dominant with a minor third and a minor sixth above and as being used in either major or minor mode.

The attendant or relative keys are the relative minor; key of the dominant; relative minor of the dominant; the sub-dominant; and the relative minor of the subdominant. There is an appendix of 100 exercises.

It seems to the writer that "Modern Harmony in its Theory and Practice," in its thoroughness; in its abundance of examples; in its independence of thought, is a perfect text for the study of harmony; and that its treatment of the dominant and diminished seventh chords and other harmonic questions is more logical than that given in other text books of the time.

As an aid to teachers and pupils the author had published at the same time as the "Modern Harmony", a supplemental work called "A Key to the 501 Exercises in Modern Harmony." The title of this book is self-explanatory. The key
is invaluable as a reference to teachers, and to pupils also
in checking their work.

**Modulation and Related Harmonic Questions**
(\textit{A Brief Sketch.})

Mr. Foote's book on modulation was published in 1919.
Modulation, or the progression from one key to another, may be
accomplished in various ways. It is final only when it fixes
the new tonality to such a degree that leaving the new key
would necessitate another distinct modulation.

The devices used in the composer's book to progress
from one tonality to another are: (1) The use of a cadence
with the dominant seventh chord (for transient modulation);
(2) Change of keys (or chords) without modulation by means of
third-relationship-(moving to a new tonic a third above or be-
low)- such as that existing between C major and a minor or
between C and E minor, (the third below G (the dominant of C)),
and between D and F (the Subdominant of C); (3) Change of key
taking place by means of "pivot" notes, or notes common to two
chords, the change taking place at the appearance of the second
chord. Examples of unusual effects given in the text are:

\begin{center}
\includegraphics[width=\textwidth]{example.png}
\end{center}
The general case in the composition of a vector is:

\[ \vec{A} = (+ \vec{A_x}, + \vec{A_y}, + \vec{A_z}) \]

\[ \vec{B} = (- \vec{B_x}, + \vec{B_y}, + \vec{B_z}) \]

for the change in the magnitude and direction between \( \vec{A} \) and \( \vec{B} \). The new vector \( \vec{C} \) is the vector \( \vec{A} \) + \( \vec{B} \), where the second vector is added as a tail.
Modulations are Diatonic, Chromatic and Enharmonic. The Diatonic type is oldest, while the enharmonic, according to Mr. Foote, possesses greater freshness of interest than do the other two.

When modulation is made by passing through attendant keys, (that is keys a fifth above or a fifth below or the relative major or minor), it is called natural or diatonic; when it is made by a more sudden change it is called extraneous or chromatic; when it is made by changing the notation of the connecting chords, it is called enharmonic.

Diatonic modulations are brought about partly by the use of a changed leading tone, and partly by the aid of chords common to both keys.

Enharmonic modulations by the use of chromatic alterations of notes secure changes of key that are always interesting and often surprising.

Chromatic modulations make use of accidentals not belonging to the scale of either key. This results in chromatically altered chords.

Modulation by means of the dominant or dominant seventh chord, the plainest and most common use of the processes used especially when strength and decision are desired rather than subtlety or freshness. Modal Endings in minor keys accomplish a beautiful result in modulation.

The diminished seventh chord is another useful means
of progression from one key to another.

Chromatic Alterations of the third or fifth of triads is a further means.

Chords of the augmented sixth \( (\frac{6}{5}^+ \frac{4}{3}^+ \frac{6}{3}^+) \), also the Neapolitan sixth chord useful as means of modulation.

Harmonic changes (sometimes with modulation) result from the symmetrical movement of individual voices, chiefly by steps and half steps.

Harmonic changes may result from the elision of chords (omitting one or more links in a succession of chords).

"Modulation and Related Harmonic Questions" is a scholarly work. Though it has not achieved such marked popularity as "Modern Harmony in its Theory and Practice" due to the fact that courses in modulation, per se, are not compulsory in music schools, it is nevertheless a valuable text book and its ideas are consistent with those presented in the harmony book by the same author. In this book as in the "Modern Harmony" are an abundant quality of exercises, and the examples given of modulations included in works of the masters show excellent judgement and a great deal of thought in selection.

Mr. Foote has written a hand book for piano teachers and pupils called, "Some Practical Things in Piano Playing," published in 1909. In it are explained as briefly as possible, yet with clarity, many of the essentials of good playing. Valuable suggestions are given as to the manner of playing
technical forms such as scales, arpeggios, double thirds, double sixths, octaves and chords. There is a particularly helpful description of the technique of rapid octave playing. The various kinds of "touch" such as "pressure" and "hammer" are mentioned, as well as a brief description of staccato and legato; the function of the pedals is described; some rhythmic problems are discussed. The interpretive side with emphasis on phrasing is briefly mentioned. At the back of the book are twenty-four exercises for technical development explaining the devices for rhythm and accent presented in the discussion. Altogether, the book is invaluable both for teachers and pupils, since the topics included are those which every piano player meets, and much needless explanation on the part of the teacher is saved by the pupil's reading of the book.

**Editing**

In 1915 there appeared a publication called the "American History and Encyclopedia of Music," of which the Editor-in-Chief was W. L. Hubbard, the associate editors being Arthur Foote, George W. Andrews and Edward Dickinson, while special contributors were George W. Chadwick, Frank Damroch, Frederick Stock, Frederick Starr, H. E. Kreisbien, Emil Liebling and W. J. Henderson.

Quoting from page four of the introduction by W. L. Hubbard: "The aim has been to bring together that which is complete, comprehensive and sufficiently established to be
In 1919, there appeared a publication called "American History and Prehistoric Art." It reported that the Prehistoric artist's names are not known, although there is evidence of prehistoric art. Special contributions were made to the subject of "Early Art," "Prehistoric Period," "The Artistic Stage," "The Period of the Art," and "The Early Artistic Period." The aim of the publication was to provide a comprehensive and illustrative explanation of the Prehistoric art.
recognized as authoritative. The desire has been to make first of all a work of reference with everything so arranged and systematized that any and all facts will be instantly attainable; to bring into one set of books an encyclopedic covering of the whole range of music and its history, and to present all this in a language so clear, so free from technicality and so exact that every reader who has a fair comprehension of English will be able to secure a reliable, definite and reasonably complete information on any point he may desire."

The work is the combined effort of prominent musicians in the United States such as Prof. Frederick Starr of the University of Chicago, George W. Chadwick of Boston, Frederick Stock, conductor of the Theodore Thomas Orchestra of Chicago, and others.

"To these were added as supervising editors of certain volumes, Arthur Foote of Boston, whose compositions and whose book on harmony make him especially valuable as editor of the volume ______ on musical theory and harmony;" Prof. George W. Andrews of Oberlin Conservatory, chosen because of his thorough knowledge of instruments, and Prof. Edward Dickinson also of Oberlin, Ohio, chosen for his knowledge of oratorios and masses.

Mr. Foote as editor of the volume on the "Theory of Music" has done a scholarly work and contributed a well organized body of musical theory.
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of all a work of reference with explanation of terminology
satisfactory that any and all facts will be transparently
spelled to print into one set of books as encyclopedic
under the name of science and its relation, and to present
these facts in a language so clear to these from technology
and English will be able to become a notable, definite, and reason

This work is the combining effort of students who are
University of Chicago, George W. Church of Boston, Peabody
school, conductor of the Theodore Thomas Orchestra of Chicago,
and others.

To these were added as supplementary efforts of certain
authors, Among those of Boston, whose contributions are more
noteworthy, Arthur Locke of Boston, whose comprehensive and poetic
book on Harvard made him especially notable as editor of the
volume, the thirty years he passed in the profession of Andrews of Opera, Gustave Cramton, classical peace, of the profoundly
knowledge of instrumentation and fact. Enabling discussion also of
opinion, that concern for the knowledge of acoustics, and measure
of the books as editor of the acumen on the "Tone of
Music" was given a specialized work and contributing a new
organizing body of musical theory.
Degrees and Honors

Graduating from Harvard, Arthur William Foote received the degree Bachelor of Arts, in 1874. In the following year, 1875, he had the distinction of being awarded the degree Master of Arts in Music, - the first of its kind to be given in America. Upon recognition of his distinction and worth as a composer and all-round musician he was awarded the honorary degree Doctor of Music at Trinity College in 1919, and similarly at Dartmouth College in 1925. He is a member of the National Institute of Arts and Letters, a Fellow of the American Academy of Arts and Sciences, and president of the Oliver Ditson Society for the relief of needy musicians. Mr. Foote is also on the Committee for awarding the Boott Prize in musical composition for voices at Harvard. "Mr. Boott in his request," says Mr. Foote, indicates a preference for the style of Mozart, Cherubini'. "As to this," he continues, I remember being as a boy taken to him by my brother (who was minister at King's Chapel) - and Mr. Booth giving me a copy of Cherubini's fine mass in C minor) as well as some Italian music paper, which was a very different thing from our paper of to-day, it being made from rags etc."

The composer is also, (as has been previously mentioned) a member of the American Guild of Organists.
The Musician.

The "Big Four" -- Influence Upon American Music

Mr. Foote made his debut as a pianist when he gave his first recital with notes in February, 1875. He began his piano teaching the following year. His first European visit took place about this time, 1876. There have been half a dozen such visits, usually of two or three months duration. This first one, however, was remarkable for the composer because everything he saw was new. For example, the drive from Euston Station in London through streets of which he had heard so often; the thatched houses he saw from the train; and the other features which typify the English landscape. This trip to Europe was made in company with his teacher, Benjamin J. Lang, Mrs. Lang, and two of their friends. Mr. Lang was a friend of the Wagner family, and had much to do with interesting people there in the first Bayreuth performance in 1876. The high point of the whole trip for the young musician was being present at these concerts. "Looking back", says Mr. Foote, "there was a great deal musically that we could not see how he wrote (I mean as to harmonic things). We were lost in wonder, but now we all have what he showed us (although Liszt ought to have much of the credit, and Franck some of it). As to that, you know that between Bach and 1830, there was practically no harmonic development; while from 1830 to 1890 it did come; and it was real development -- logical and inevitable -- and not like the turning upside down of 1910 to 1930."
Graduation from Harvard University William Locke received
the degree B.A. at Harvard in 1918. In the following
year, 1919, he had the distinction of being awarded the
greatest mark of virtue in Music - the gift of the kind to
be given in America. Upon recognition of this distinction and
worth as a composer and all-round musician he was awarded the
medal a degree Doctor of Music at Trinity College in 1920.

Recent years have been Doctor of Music at Harvard College in 1920.
and member of the American Academy of Arts and Sciences, and president of
the American Music Society for the Society of Music. Most of
his work is also on the Committee for Kanig's Preparing the Body
in the Medical Committee for the Society of Harvard.
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Chapter 9

The Exploration of the American West

THE "GREAT PORT" of the American West

Mr. T. F. D. has been a pioneer in the exploration of the American West. He has been active in the field since the 1860s, and his work has been instrumental in the development of the region.

The exploration of the American West has been a complex and challenging undertaking. It has involved the use of new technologies, such as the telegraph and the railroad, as well as the adaptation of traditional methods of exploration.

Mr. T. F. D. has been a key figure in the development of the West. He has been involved in the establishment of numerous trails and routes, and his work has been instrumental in the development of the region.

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Mr. Foote relates two interesting happenings in connection with his stay in Bayreuth. The first was that while walking in the grounds of the theatre one afternoon, he came across Wagner and Liszt in conversation in a doorway. The second was that, happening to be near the doorway leading to the orchestra pit at a performance of "Götterdammerung" just before the beginning of one of the acts, he and a companion slipped in and stayed in a corner during the act. Nobody bothered them, and they had the fun of seeing the orchestra as well as the conductor, Hans Richter, play in their shirtsleeves because of the heat.

In 1877 Madame Annette Essipoff (the wife of Leschetizky) was in this country. She was a charming pianist but not a great one. In order to revive waning interest in Boston she gave what was probably the first concert of American music anywhere, -- in which the only original things were by Gottschalk, William Mason, Sherwood, Paine, and Foote. The contribution of the latter was a Gavotte, which is now out of print. The other pieces (barring compositions by the musicians above named) were simply transcriptions of Schubert and other composers. "American piano music", Mr. Foote remarks, "was almost non-existent."

The Peace Jubilees directed by Patrick Gilmore in Boston in 1869 and 1872 had a tremendous influence upon New England's musical life. These Jubilees were monster music festivals. The first Jubilee had a chorus of ten thousand, and

McIntyre Webster the interest in appearing in connection with the use of the weapon. The first was that white soldiers who served in the German army were forced to wear the Nazi uniform. The second was that Americans had to wear the uniform issued by the government. An occurrence of a battery to the front of the United States during a commission meeting in the beginning of one of the cases in any committee without the consent of the committee as well as the committee. These matters play in their relationship because of the fact that.

In 1967, German American National Committee (now the committee) was in the country, but not a great one. In order to gain something in return for the German American National Committee, which was not a great one, the only option was to create the Committee against the Commission of the United States. The committee was to consist of one of the members of the committee, which is now one of the largest. The committee was simply transferred to the committee, and other committees were simply transferred. McLeod decided to see what people were doing now. "American bikes are made" McLeod exclaimed. But I don't see why there is no difference in the peacekeeping activities of the peacekeeping forces. The peacekeeping forces are simply transferred to the committee.
an orchestra of one thousand; the second exactly doubled these
large figures. * Various monstrosities were employed in an
effort to secure the effect of grandeur. Tremendous grand pianos
were made to sound in an auditorium that seated about fifty
thousand people; firemen pounded out the rhythm of the "Anvil
Chorus" on fifty anvils. In spite of these monstrosities,
however, the second Peace Jubilee was influential in advancing
musical interest in the eastern part of the United States.
The chorus, led by Carl Zerrahn, was made up of numberless
societies from all parts of New England and the Central States.
Zerrahn was a German flute player of the Germania orchestra,
who came to this country in 1848. In 1854 he became conductor
of the Handel and Haydn Society, and in 1865 conductor of the
Harvard Symphony Concerts. He was also in charge of the
Worcester Festivals and conducted the Salem Oratorio Society.

** Through the medium of orchestral playing Theodore
Thomas has done more to raise the standard of music in America
than any other man. Born in Europe, he came with his family
to New York City in 1845 at the age of ten. He had been taught
by his father to play the violin, and so well taught that at
the age of six he was playing in public. Soon after his arrival
in New York the boy entered an orchestra there. He inaugurated

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* "History of American Music" Elson. P.85
the first artistic chamber concerts to which New York ever listened, associating William Mason (the eminent pianist), J. Mosenthal, G. Matzka, F. Bergner, and Carl Bergmann in a regular organization. In these Mason-Thomas concerts such composers as Schumann and Brahms were first introduced to America, for although Theodore Eisfeld had started chamber concerts with Otto Dresel as pianist, four years earlier (in 1851), these were not continued nearly as long as the Mason-Thomas concerts; and as both Eisfeld and Dresel were very conservative, the moderns in chamber music were obliged to wait for a hearing until the two young radicals—Thomas and Mason—gave great catholicity to the concert repertoire.

In December 1864, Thomas began in New York a series of orchestral concerts. This led to a wholesome rivalry with the Philharmonic Orchestra, the latter increasing its forces to one hundred men. Thomas, desiring to make his orchestra really permanent, gave a series of summer garden concerts, which were very successful from the beginning. By making tours with his orchestra he did missionary work in creating a standard of taste in different cities, and, in a slight degree, shaking Boston out of its dull routine of ancient classics. In 1877 and in 1879 Thomas was conductor of the Philharmonic itself, and led that society onward to a higher plane. In the orchestral domain he stood for a long time alone, and far ahead of his contemporaries.

The healthy rivalry achieved in New York now began

1. Ibid. p. 87
In December 1967, Townes began to work with Phillip Morrison to establish a series of concerts at a large theater in New York City. These concerts were very successful and led to the establishment of a regular concert series at the same theater. In fact, the success of these concerts led to the establishment of the annual Townes Festival of Music in 1978. The festival continues to this day and is one of the largest and most prestigious music festivals in the United States.

The festival is held in New York City and is known for its high-quality performances by some of the best musicians in the world. The festival features a variety of musical genres, including classical, jazz, rock, and folk. The concerts are held in the magnificent场所 of the Lincoln Center for the Performing Arts.

The festival attracts thousands of music lovers from all over the world, and it is a major event on the cultural calendar of New York City.
to appear in Boston. The Harvard Musical Association had given
the city an orchestra that was a good nursery for its orchestral
taste, but music lovers of Boston had been so thoroughly
trained in the old school of Handel, Haydn, and Beethoven,
that it looked very much askance at the musicians who were
beginning to establish a new order of things. There was in
control a clique of conservatives which grudgingly permitted
a very little of Berlioz, Wagner, or other musical anarchists
to appear upon the programmes.

But Boston had gradually become the residence of
many young European musicians who chafed under the restraint
put upon modern music by the leaders of orchestral matters.¹
The result was the establishment of a rival to the Harvard
Symphony Orchestra. The new orchestra was established as an
independent body in 1879, and was organized in 1880 into
a Philharmonic Society. The conductors of the orchestra were
Bernhard Listemann, Louis Maas, and Carl Zerrahn successively.

Both orchestras (the Harvard Symphony and the
Philharmonic) were inadequate in performance due to the lack
of funds for sufficient rehearsals, and both were superseded
by the establishment of a third and greater institution:
an orchestra entirely independent of box office receipts,
the first really permanent orchestra of America,— the Boston
Symphony Orchestra. The man who was responsible for this
orchestra, who founded it at his own risk and guaranteed its
permanency was Henry L. Higginson, a banker.

¹. Ibid. p. 59
The Harvard Musical Association has given
the gift of an acoustic shell to a local university for the acoustics
were put into place so that music and opera could be enjoyed
at least for some of the school of Kendall Hall, any Beethoven
concerts at the newly renovated Hertzman Opera House, and many
other concerts at the various locations where the University's
musicians were seen in
beginning of the concert are often of quality which is directly beneficial
as a very fine line of F科'ke'k'we'dt'z'ad to offer musical entertainments
which are often spoken on the program.

But Boston has traditionally become the center of
many renowned musical concerts who attracted not only the tourists
but also visitors who enjoyed the lectures of many artists. The center
of the city was the Boston Symphony Orchestra, founded in 1881,
then expanded to 1897 with new members to 1890 into
a substantial orchestra. The concerts of the orchestra were
very popular among the community, as was the performance of
Harvard's Independent Opera, the Mass, and Carl Nielsen's successful
Hybrid Octet (the Harvard Symphony and the
Harvard Octet). The Harvard Symphony has been
involved in performances in concerts as well as in
the performance of a wide range of classical repertoire.

The performance of the Boston Symphony Orchestra
has been known for its high quality and respectability.
It is a matter of such importance to the city that any concert information
of the symphony is always included in the,<or near, the Generally
the symphony concert is performed on all of the concerts
of the Boston Symphony Orchestra. The symphony has long been known for
its high quality and respectability.
The Boston Symphony Orchestra gave its first concert on Saturday evening, October 22, 1881. The first conductor was Mr. Georg Henschel. The new enterprise began with a species of musical innovation. Beethoven's "Dedication of the House" was the first number played. Below is an illustration of the early type of Symphony Orchestra Programme:

1. Orchestral number
2. " "
3. Solo
4. Symphony
5. Less heavy number
6. " " "

Numbers 1, 2, and 3 were all long and heavy, while 5 and 6 were lighter in character.

One of the leaders in musical thought and activities during the eighteen-seventies was Mr. Benjamin J. Lang, the teacher of piano and organ with whom Mr. Foote studied in Boston. Besides his teaching Mr. Lang was active in choral conducting, having charge of the Apollo Club (chorus of men's voices) and the Cecilia Club (of mixed voices) which were organized in the decade 1870–1880. At this time the Harvard Glee Club and Cecilia Club were used as choruses for the Boston Symphony Orchestra. At three different times Mr. Lang conducted a concert performance of Wagner's "Parsifal". At one of these performances an amusing incident occurred. A chorus of ladies

*P. 60 Elson: The History of American Music.
The person Symphony Orchestra was the first concert on Saturday evening, October 29, 1937. The first concert was
the first Symphony Orchestra's "Symphony of the House" and
a concert presentation of Mozart's "Exotic." At one of these
concert presentations an unusual instrumental accompaniment with
"The History of American Music."
voices was conducted behind the scenes by Mr. Foote. In the event of a discrepancy between the music behind the scenes and the action on the stage someone was to drop a coal scuttle as a signal for the unseen chorus to stop singing. On this occasion the chorus had begun its singing when there sounded the clatter of the falling scuttle. The singers ceased their song and the conductor asked what the trouble was. The reply was that men's voices were singing with the ladies! Mr. Foote started conducting again, and once more the coal scuttle banged on the floor. Upon a second inquiry as to the cause of the interruption, the answer came, "There's a man's voice singing with the chorus". "Why, that is impossible," declared Mr. Foote, "there are no men singing here." Just then he met the glance of a smiling lady, who upon being questioned as to the reason for the smile, said to him, "You were the man who sang." In his anxiety to help, the conductor had unconsciously been singing himself at a pitch two octaves below the ladies' voices. Needless to say the effect was very funny.

For about twenty-five years the composer played a good deal with string quartets, a little with orchestra, and in recitals of his own. "But I was not cut out for a concert player," says Mr. Foote. "However, those days were easier for me than now; in fact, as I look back, piano and organ playing were of but moderately good quality." "We had no real standard. The first insight into what artistic, fine playing should be was given us by Theodore Thomas, who
In the cartoon we can see a group of people standing on a platform. The scene is a busy one with many people and objects in motion. The people are dressed in a variety of styles, from business attire to casual clothing. The platform is crowded with people, some of whom are holding signs or posters. The overall atmosphere is one of excitement and anticipation.

The cartoon seems to be a commentary on the current political climate, with the characters representing different political viewpoints. The setting is a public square, where people are gathered to listen to a speaker. The speaker appears to be addressing a large crowd, and the platform is raised above the general population to make their message more visible.

The cartoonist has used a variety of visual techniques to convey their message, including exaggerated facial expressions and body language. The colors are bright and vibrant, with a strong contrast between the dark clothing of the crowd and the light-colored platform.

Overall, the cartoon is a lively and dynamic representation of a moment in time, capturing the energy and intensity of a political rally.
with his orchestra visited us from time to time; and later by what Gericke did with the Boston orchestra and Kneisel with the string quartet. It is impossible for this generation to realize how different things are to-day."

Mr. Foote married on July 7, 1880 Miss Kate G. Knowlton of Boston whom he had met two years previously. They have one daughter, Katherine.

The following program of a concert given by Mr. Foote at Chickering Hall with Mr. Charles N. Allen assisting illustrates the type of music played at that time. The date of the concert is November 30, 1885. The program follows:

1. Schumann: Fantaisie in C major (Opus 17)  
   3 movements
2. Mendelssohn: Variations Serieuxes (Opus 54)
3. Foote: Three Pieces for Violin and Pianoforte  
   Morning Song, Menuetto Serioso, Romance.
4. Rubenstein: Barcarolle in G minor (Opus 50)
5. Henschel: Polonaise in G major.
6. Dvorak: Six Silhouettes (Opus 8)? (In D flat, B flat, B, G, A, and C sharp minor)

A later program given on April 3, 1893 lists as assisting artists Mrs. Marie Barnard Smith, Miss Lillian Carllsmith, Mrs. George J. Parker, Mr. Clarence E. Hay, and Mr. August Sautet. The program included Mr. Foote's Opus 31, "Three Pastoral Pieces for Oboe and Pianoforte" and his
Opus 30, a Pianoforte "Suite in C Minor", both being played for the first time.

The May number of the Philadelphia "Musician" speaks thus of his piano playing: "He is also an excellent pianist, especially in ensemble playing, and often assists the Kneisels when they produce any of his chamber music.

"As regards musical composition," says Mr. Foote, "1880 to 1910 was a golden period." In the eighteen-nineties there were of women who counted as composers Mrs. Beach, Mrs. Henry M. Rogers, Miss Margaret Ruthven Lang, to whom was to be later added Mabel Daniels and Helen Hopekirk. Then there were the older men: John Knowles Paine, and J.C.D. Parker. Of the next generation the number included George W. Chadwick, Ethelbert Nevin, Edward Mac Dowell, Horatio Parker, Arthur Whiting, Clayton Johns, Whelpley, Charles Denne, John Orth, and no doubt others whom I cannot call to mind. But a few years later John Carpenter, Frederick Converse, Henry Hadley, Arthur Shepperd, Edward B. Hill, and Daniel Gregory Mason came on the scene. (Carpenter was not a Boston man, however.)"

"The Big Four"

In the early eighteen-nineties Messrs. Chadwick, Parker, Whiting, and Foote used to get together several times a year (at a house or at the St. Botolf Club), and show each other what they had written. Those occasions were the only ones at which Mr. Foote ever heard real, acute, outspoken criticism. Their opinions were worth everything to each other
One of a "reproducible outline" and the quotation precedes the text that follows.

"The May number of the "National Magazine" contains the following preview: "...

"The feature story, "Competition versus Cooperation," opens the issue.

"In the "American-Journal" this month, a detailed analysis of the economic implications of the recent developments."

"The current issue of "The Economist" includes an article on the state of the art."

"The latest issue of "The New Yorker" features an interview with..."
(often caustic in their expression). Jokingly the mutual critics called themselves "The Big Four". Their meeting lasted until Parker and Whiting went away to live, Parker to Yale and Whiting to New York in 1895. Mr. Foote looks back on the meeting of the group as a tremendous help, and thinks that what made it such a wonderful experience for him was the perfect sanity of the other three, as well as their keen musical intelligence.

"It is impossible," says Mr. Foote, "to exaggerate the impetus which Kneisel and his quartet gave us; for he encouraged our writing so as to give a hearing to new manuscript compositions, e.g. as to myself: a string quartet, violin sonata, piano quartet, piano quintet, and a piano string trio had their first hearing in this way, and so with Mrs. Beach, Hadley, and others. And we all learned from Kneisel as to the practical side."

"Since those days," he continues, "until a revival of chamber music here, there was almost a collapse of the interest in it."

In 1911 Mr. Foote went to the University of California at Berkley, where he delivered at summer session a series of twenty-four lectures on music appreciation. He was the first man from the East to be invited to teach in the Western University, and his work was of such high quality that he was offered the position of head of the music department. An acceptance of the offer would have meant expending a
It is important to say that this is only a sample of the text. The full text is not legible due to the quality of the image.

In 1912 the United States entered a new era of.
tremendous amount of energy in building up the department. Since Mr. Foote was nearly sixty years old he felt that it was too late in life to attempt such an ambitious task as it would make costly demands on his health. Consequently he did not continue at Berkeley, but returned to Boston in the fall. He made many friends during the summer months and was a frequent guest at the Bohemian Club, which covers a large estate in northern California. Here were given characteristic plays, unknown in other parts of the country. While Mr. Foote was in California the Loring Club of San Francisco (founded by a member of the Apollo Club of Boston who went to San Francisco to live) gave a concert in the composer's honor at which several of his compositions were played.

Mr. George W. Chadwick, who was for many years director of the New England Conservatory of Music, persuaded Mr. Foote in 1919 to become a member of the teaching staff of that school. His first work there was the giving of a series of lectures on pianoforte playing. After finishing the course he began to give private piano lessons there and has continued in this department up to the present time.

Mr. Foote's manner of writing is always straightforward and clearcut. His music is ever thorough and finished in workmanship. It is scholarly without being pedantic; noble without a trace of snobbishness of hypocrisy; it rings true, as does his character and personality.

One discerns often a touch of gentle humor in keeping with the nature of the man.
There is apparent in Mr. Foote's compositions a facility in melodic line and an ease of transference of the melody from one register to another consistent with the need of the moment.

Mr. Foote's music is never over-sentimental, altho there is plenty of real sentiment in it. In his songs particularly, one discerns an English quality of restraint and good taste, garishness or carelessness in any sort of work being abhorrent to him.

His writing follows mainly the classic line, although in some instances the influence of Brahms and Wagner are clearly seen. His symphonic prologue "Francesca da Rimini" has more of a romantic flavor than his previous compositions, while the Omar Khayyam Suite shows a warmth of feeling surpassing that in any of his other works.

In his piano compositions, Mr. Foote has given to the literature of American music an excellent contribution. His pieces follow the piano idiom. They are as a whole valuable for teaching, and are always interesting. His studies are particularly rich in helpful material and he never uses "padding" to fill up space. Each one fills a definite need. Many of his piano compositions are splendid material for the concert stage, while others, being of a simple nature, are of a type better suited to home playing.

As an editor of piano pieces Mr. Foote has done invaluable work. Realizing the need of common-sense fingering,
and intelligent phrasing, he has done much in this direction to clear away stumbling blocks in the path of pupils. Being sensitive to the "padding" in books of studies, he has in many instances selected those that were of value and assembled them in useful collections, discarding the superfluous studies.

In the field of piano composition alone Mr. Foote's work has been invaluable as a source of supply for teachers, pupils, and concert artists.

In other departments of musical literature he has been equally successful. His songs with their freshness and lyric quality as well as their background of piano accompaniment fill a need that makes them very desirable to singers.

His choral works, especially those for men's voices, are individual and possess an unusual amount of energy and richness of harmonic color. His voice leading is scholarly and facile, making part singing a delightful experience.

Organ literature has been enriched by his labor, and many interesting pieces of not too great difficulty have become available to players.

Mr. Foote's chamber music has become internationally known and many of his orchestral pieces are famous in Europe as well as America. His orchestral suites show a dignity, an ease of expression, and a sincerity that place them among the best American compositions.

As one of our foremost American composers, Mr. Foote's place has been gained by virtue of his individuality of
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of their own information. Plan to give your attention
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in the field of plane composition of plane engineering
work the paper intransigently as a source of supply for prospective
building any paper file.
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Other information has been summarized in the report, and
such information is more of those difficulties have
become suitable to be played.

In the present event may have become information
knowingly and much of the manner that started as well to
as well as is a manner. In the preparation, some thoughts on the
sense of expression may be considered for the almost the
sense of at least everyone’s compositions.
musical thought, his scholarly handling of the larger musical forms, and his spontaneity of expression.

Mr. Foote is the only American composer of eminent standing whose education has been entirely American.
The Man

Personality - Character - Influence
Upon Pupils

A well-known teacher of Psychology in Boston University has described personality as being the sum total of the impressions made by an individual upon his fellow men. A dictionary defines personality as: "that which constitutes distinction of person; distinctive personal character; individuality." An attempted portrayal of Mr. Foote's personality will include his distinctive personal qualities and their impression upon others.

One's first impression upon meeting Mr. Foote is that of being in the presence of an intensely vital person whose outstanding characteristic is kindness. One senses immediately cordiality, honesty, directness.

He is short of stature, slight of build. His blue eyes reflect the joy of living that is his; while his handclasp reinforces the welcome shown in his face. Thick hair cut short, tho white, gives the effect of strength and makes him appear much younger than he really is. In his voice one perceives kindness, authority, vigor. His carriage and walk bespeak health and energy.

In conversation the composer reveals an extraordinary mental alertness, swift perception, and a quick sympathy with the mood of his guest. A keen sense of humor, (one of the greatest assets of a true teacher) often shows itself in the
telling of a remembered happening.

One of the most remarkable things about this famous gentleman is his ability to make one feel on a level with himself. That in itself is a mark of true greatness.

Although he is very positive in his likes and dislikes, Mr. Foote is nevertheless willing to see the other person's point of view, and to consider it honestly before making a decision. He is progressive, open to new ideas and willing to accept them if he can sincerely do so. If honest criticism of a work is invited, it is as honestly given by this composer and teacher. At no time does he gloss over poor workmanship or condone laziness.

He is generous to a fault, giving unsparingly of his time and energy. His unselfish nature reveals itself in many ways, such as his kindly letters to those who need his counsel, and his interest and thoughtfulness for pupils who are ill. On his own birthday he often makes gifts to others.

A deep and sincere sympathy for the welfare of his pupils and friends is one of Mr. Foote's rare qualities.

There exists between himself and his wife a devotion that is impossible to put into words.

As a teacher, Mr. Foote's greatness lies in the fact that he "tells his pupils practically nothing." According to the testimony of one of his best known pupils, Mr. Clifton Lunt, "what he doesn't tell you is significant." He somehow manages to make his students feel that "something has happened
falling to a remarkable proportion

one of the most important factors that need to be

mentioned in the opinion to make one feel on a level with

preference. That is thanks in a part to the

enhancement of the decoration in the fight and gallery.

In order to prevent this writing to see the other characters

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accident to the decoration, open to view these and if there to

account know it can be necessary to see. If constant attention of

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conclude faster.

is to balance to a level, bringing multitudes to the

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what may more as the study jokes to those who may the concept

and its importance and profundity for having who make it in

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keep and sufficient expunge for the witness of the

phrases and themes is one of Mr. Parker's cases distinctively

there exists between himself and it with a compensation

that is indispensable to any inside marks.

An "emperor" Mr. Parker's expression into the fear

that in fall to fall the public acquire for putting. "accompanied

the depression of one of the past known polite, Mr. Citroen

I want to get to it and he is a brilliant. "Somebody for anybody" man
to them" every time they come to him. This ability to inspire achievement by subtle means is very rare, as the layman knows if he has observed much teaching.

As is the case with every teacher worthy the name, Mr. Foote reaches the mind and soul of those who study under his leadership. His presence is uplifting; his thought stimulates responsive thinking in his pupils. He teaches not merely the art of playing the pianoforte, but this as a part of the Greater Act of Living.

Of all his many excellencies, an inestimable kindness predominates and tempers his whole life. A brilliant thinker, who is conversant with the affairs of the times; a man of culture who knows several languages and speaks well both French and German; a tireless worker who has time for everything worthwhile; a most lovable and honorable gentleman in every sense of the word; these are the qualities which combine to form the character and personality of one of the most eminent living American composers and teachers, Arthur William Foote.
COMPOSITIONS BY ARTHUR FOOTE

(With opus numbers)

Op. 4. Quartet for 2 violins, viola and 'cello
Op. 5. Trio in C minor Violin, 'cello and piano
Op. 6. Five pieces for piano
  1. Prelude
  2. Nocturne
  3. Sarabande
  4. Petite Valse
  5. Polonaise
Op. 7. No. 1. Te Deum in E flat Mixed Voices
  2. Jubilate in E flat " "
  2. Eclogue " "
Op. 9. Drei Characterstucke Violin and piano
  1. Morning Song
  2. Minuetto serioso
  3. Romanze
Op. 10. No. 1. It was a lover and his lass Song
  2. The pleasant summer's come " "
  3. Milkmaid's Song " "
Op. 11. Farewell of Hiawatha Men's Voices and orchestra
Op. 13. No. 1. O my luve's like a red, red rose Song
  2. I'm wearing awa' to the land o' the leal (Also with violin ob.) Song
  3. Love took me softly by the hand " "
  4. Ho, pretty page with dimpled chin " "
  5. If you become a nun, dear " "
Op. 15. Suite in D minor
  1. Prelude
  2. Fugue
  3. Romance
  4. Capriccio
Op. 17. The Wreck of the Hesperus Mixed chorus and orchestra
Op. 18. Sonata in G minor Violin and piano
Op. 21. Three Duets Piano
  1. Air
  2. Intermezzo
  3. Gavotte
Op. 23. Quartet in C for piano, violin, viola and 'cello
Op. 25. Serenade in E for strings
  1. Sleep, baby, sleep
  2. Love me, if I live
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The night has a thousand eyes
The Eden-rose
Summer Longings
To Blossoms
I arise from dreams of thee
My true love hath my heart
In a Bower
The Water-lily
How long, dear love?

Op. 27. 9 Etudes for Technical and Musical Development Piano
Op. 29. No. 1. Festival March Organ
2. Allegretto
3. Pastorale

1. Appassionata
2. Romanza
3. Toccata

Op. 32. Tema con variazioni in A minor String quartet
Op. 33. Romanza Cello and piano

Op. 34. Five Bagatelles Piano
1. Pierrot
2. Pierrette
3. Without Haste, without Rest
4. Idyl
5. Valse peu dansante

Op. 35. Suite in D minor Orchestra

Op. 36. Three pieces for left hand alone Piano
1. Prelude-Etude
2. Polka
3. Romanze


Op. 38. Piano Quintette in A minor

Op. 39. Four Songs
1. The Wanderer's Song
2. The March Wind
3. Autumn
4. A Good Excuse

Op. 40. Song from the Rubaiyat of Omar Khayyam Song

Op. 41. Five Poems after the Rubaiyat of Omar Khayyam Piano

Op. 42. No. 1. Scherzino
2. Etude Arabeske

Op. 43. Six Songs
1. The Nightingale has a Lyre of Gold
2. Roumanian Song
3. Sweetheart
4. The Roses are Dead
5. Up to her chamber window
6. O love, stay by and sing
1. The night was a prosperous one.
2. The night was.
3. Summer vacation
5. I write from home of peace.
6. My name is that of peace.
7. In a moment.
8. The weather for.
9. If you have...ever love...
10. The weather for.

Plan.

Object of plant.

1. Notice lesson.
2. The plant lesson.
3. I have noticed in a minute.
5. The plant lesson.
7. Notice lesson.
8. Notice lesson.

Problem:

The problem for.

1. Notice lesson.
2. The problem for.
5. Notice lesson.
7. Notice lesson.
8. Notice lesson.

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The problem for.

1. Notice lesson.
2. The problem for.
5. Notice lesson.
7. Notice lesson.
8. Notice lesson.

The problem for.

1. Notice lesson.
2. The problem for.
5. Notice lesson.
7. Notice lesson.
8. Notice lesson.

To appear.

1. Notice lesson.
2. The problem for.
5. Notice lesson.
7. Notice lesson.
8. Notice lesson.

The problem for.

1. Notice lesson.
2. The problem for.
5. Notice lesson.
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The problem for.

1. Notice lesson.
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The problem for.

1. Notice lesson.
2. The problem for.
5. Notice lesson.
7. Notice lesson.
8. Notice lesson.

The problem for.
Op.44. Melody
Op.45. Serenade in F major
   1. Invention
   2. Air
   3. Dance
   4. Finale and Toccata

Op.46. Love is a Battle

Op.47. Mortal Life is Full of Battle
       (Vita Nostra Plena Beilis)

Op.48. Four Character Pieces, after the Rubaiyat
       of Omar Khayyam

Op.49. Flower Songs
       1. Trilliums
       2. The Crocus
       3. The Foxglove
       4. The Meadow Rue
       5. The Columbine
       6. The Cardinal Flower

Op.49. No.3. The Foxglove

Op.50. Six Pieces for Organ
       1. Meditation
       2. Pater Noster
       3. Offertory
       4. Intermezzo
       5. Prelude
       6. Nocturne

Op.51. Four Songs
       1. The Rose and the Gardener
       2. Bisesa's Song
       3. If love were what the rose is
       4. Ashes of Roses

Op.52. 20 Preludes for piano, in the form of short technical studies

Op.53. Four Duets
       1. Love has turned his face away
       2. Summer Night
       3. I fly like a bird
       4. The Voice of Spring


Op.54. Suite in D

Op.55. Three Songs
Turn up piano

 mujer

ilea

la

Toner

Toner

Piezas. Son las piezas

Eso significa que no

Si te duele el pie

El pie se mueve de una manera

Toca la guitarra

Toca la guitarra

Muy buena

Muy buena

Toma nota

Toma nota
1. Constancy
2. The river flows forever
3. Though all betray

Op. 58. Lygeia. Cantata for women's voices

Op. 59. No. 1. Love is a Bubble
   2. The Sun is Low

Op. 60. No. 1. Revery
   2. A May Song

Op. 61. Meditation


   2. Exaltation

Op. 63. Suite in E for strings

Op. 64. No. 1. The Two Roses
   2. Were all the world like you

Op. 65. Trio in B flat for violin, 'cello and piano

Op. 66. No. 1. Dew in the Heart of the Rose
   2. Love guides the roses
   3. Once at the Angelus
   4. Before Sunrise

Op. 67. No. 1. Too soon so fair, fair lilies
   2. The Wind and the day
   3. Soythe Song
   4. The Jumblies

Op. 68. Ballade in F minor

Op. 69. Quartet in D for 2 violins, violin and 'cello

Op. 70. Five Songs
   1. I know a little garden path
   2. Thistle-down
   3. Song like a rose should be
   4. The Wanderer to his heart's desire
   5. A Song of Summer
Op. 73. Silhouettes Piano
1. Prelude
2. Duske. Nocturne
3. Valse triste
4. Flying Cloud
5. Oriental Dance

2. Song of Sleep

Op. 79. Three Songs (1914-1918) Organ
1. In Flanders' Fields
2. The Soldier
3. 0 Red is the English Rose

Op. 80. Christmas

Songs
Elaine's Song
Ojala: Would she carry me?
Ask me no more
Love's Philosophy
When Icicles Hang by the Wall
Go, Lovely Rose
Love in her cold grave lies
Loch Lomond
And, if thou wilt, remember
A Song of Four Seasons
Memnon
Through the long days and years
My God, I thank Thee
Two Old Scotch Songs
My Boy Tammy
Wilt thou be my dearie
An Irish Folk Song (Also with violin or 'cello obligato)
On the way to Kew
Love from o're the sea
The hawthorn wins the damask rose (Also with 'cello obligato)

Song of the Forge
In Picardie
0 Swallow, Swallow, flying south
Requiem
0 love that will not let me go
All's well
There sits a bird on every tree
I am the moth of the night
There's a ship lies off Dunvegan
Rest
Tranquillity
At Last
On the Road to Mandalay
Drifting
Lilac Time
The Munster Fusiliers
How many times do I love thee, Dear
A Twilight Fear
The Red Rose Whispers of Passion
Ships that Pass in the Night
Shadows
The Lake Isle of Innisfree
Roses in Winter
When Winds are Raging
The Song by the Mill

Duets
Come live with me and be my love
Sing, Maiden, Sing
Lord of the Worlds above
A Song from the Persian

Piano Solos
Impromptu
Gavotte
Mazurka
An Irish Folk Song
Two Pedal Studies
Little Etude in A minor
From Rest Harrow, Suite
Morning Glories
Rain on the Garret Roof
A Country Song
Country Dance
Alla turca

Piano Duets
Twelve Duets on Five Notes
Pieces at Twilight
Church Bells
Graceful Dance
At Night
The Maypole
A Solemn March
The Swing

Organ
Oriental Sketch

Orchestra
Air and Gavotte, for strings
Alf Laff
On the Road to Mandalay
Bidding Time
The Hunter's Farewell
The Night Has Many Emotions
Sighs that Last in the Night

Duet
Come live with me and be my love
Since maiden days

A Song from the Forest
Plaiso Scota
Improvisation

An Irish Folk Song
Two Gaelic Studies

From Reel to Reel

Alf Laff

Two Peso Notes on Piano

Open Overture Selection

Air and Gavotte, for Orchestra
An Irish Folk Song, for strings
Night Piece, for flute and strings

Chamber Music
Three pieces for oboe and piano

Books
Modern Harmony in its Theory and Practice
(with Walter R. Spalding)
Key to 501 Exercises in Modern Harmony
Some Practical Things in Piano Playing
Modulation and Related Harmonic Questions

Choruses for Men's Voices
If Doughty Deeds
I Love my Love
Bugle Song
Crossing the Bar
Bedouin Song
A Song of April
The Miller's Daughter
Farewell to Summer
Hear my Prayer, O God
Recessional
Magnificat
Seek and ye Shall Find
The Munster Fusiliers
An Irish Folk Song
Into the Silent Land

Choruses for Women's Voices Three and Four Part
Into the Silent Land
An Irish Folk Song
The Green of Spring
Gray Twilight
Tomorrow
The Little Creek Goes Winding
Sigh no More, Ladies
The One Eternal God
Through the Rushes by the River
The Gateway of Ispahan
Love me if I Live
Recessional
Sleep
Constancy
Love has turned his face away
The Night Has a Thousand Eyes
I'm Wearing Awa'
Mount Carmel
An Irish Folk Song for Piano

With Flute, for Flute and Piano

Time, please for once and piano

Modern Harmony in the Theory and Practice

With Walter F. Spalding

You can get information in Modern Harmony

Some practical matters in piano playing

vocal and instrumental Harmony,counterpoint

Chapter One

Chances for Men's Voices

If Dorothy Deeds
I love my love

One sweet song

A Song of April

The Miller's Daughter

Examining the Summer

Never my treasure, O God

Necessity

Melodious

Sorrow and the Grief Kind

The Master Passion

An Irish Folk Song

Into the Silent Land

Chances for Women's Voices, Treble and Low Part

Into the Silent Land

An Irish Folk Song

The Green of Spring

Then Twillight

Tomorrow

The Little Creek Goes Kitching

Sing to Moon Beate

The One Presents

Trimmings the Nymphs of the River

The Cavalier of Limerick

I'll Owe It to the River

Necessity

Slight

Consequence

Please me coming the face away

The Night Has a Troubling Face

I'm New York Away

Wood Carvers
Choruses for Mixed Voices
  Bedouin Song
  Recessional
  An Irish Folk Song

Two-Part Songs
  The Sky-lark
  Where shall I find a white rose blowing
  Come live with me

Anthems, etc.
  Benedictus in E flat
  Venite in C
  Magnificat and Nunc Dimittis in B flat
  Benedictus, Omnia Opera in E
  Te Deum in B flat minor
  And there were in the same country
  Christ, our Passover
  Still, Still with Thee
  Jubilate in A flat
  Awake! thou that sleepest
  Beloved, let us love one another (Response)
  The Beatitudes (Response)
  Search me, O God (Response)
  O Lord God, the Life of Mortals (Response)
  I Will arise and go to my Father (Response)
  Into the Silent Land
  Arise! Shine!
  Te Deum in D minor

Does the road wind up hill all the way?
  O Zion that bringest good tidings
  The Law of the Lord is Perfect
  I Cannot Find Thee
  If thou but suffer God to guide thee
  The Children of Israel
  The Lord's Prayer
  Two Responses
  Listen, 0 Isles, unto me
  Be thou my guide
  Thy way, not mine
  Lord of the Worlds above
  Eye hath not seen
  God if our Refuge
Two-Fact Scare
The Sky-Ink

Where shall I find a white face flowing
Come live with me

Author's note

Vaste in O

Benevolent and Above-Oprative in & that
The law in & that window
And there were in the same company

Before, you just answer
Prepared for me four one another (response)
In the gathering space (response) (response)
Now, go, the fate of my part (response)
I will strike and go to my part (response)
I love the effort heard

A few minutes

The dead in minor

Do not speak in quiet, if I will. If the way?
Do not speak in quiet, if I will. If the way?
Of the law of the Lord in perfect
To cancel every trace
To call out another go to guide once
The suffering of Israel
The Lord's forever
The Hannah's

Yes, I love you

Please, 0 Jesus, unto me
Be from me
This way, not mine
The Lord's forever
Yes, I love you more
God if our Hallel
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Boston Courier: Mar. 15, 1885, (no name signed)
Re: "Trio in C minor", Op. 3, Foote

Boston Post: Jan. 26, 1891, by Philip Hale
Re: "Francesca da Rimini" Foote

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Re: "Quartette in C", Op. 23, Foote

Concert by Arthur Foote: Feb. 1, 1898, by Philip Hale
Re: "Quintet in A minor" Op. 38 Foote

Concert of the Latin: Apr. 4, 1925, by Warren Storey Smith
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Mar. 11, 1929, quoting W.J. Henderson
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Interviews

A great deal of information was secured through numerous personal interviews with Mr. Foote. The writer was also fortunate enough to secure interviews with two of the composer's pupils, Mr. Clifford Lunt of Amesbury and Boston, and Miss Elsie Spalding of Dorchester, Mass.

Manuscripts

Some of the original manuscripts and many copies of published works were studied by the writer in an attempt to gain first hand information concerning the music of Mr. Foote.