

Music and Musicians.

TALKS ON MUSIC.

By W. H. WEBBE.

(Specially written for the "Graphic.")

(Continued from page 104.)

Gavotte. An old French dance, the name of which is said to be derived from "Gavots," people of the *pays de Gap*. It is written in common measure, and is played in moderately quick *tempo*. The motive should begin on the third beat of the bar, which should contain a half note and not two quarters. (Gavotte in E. Bach).

Hornpipe. An old English dance, probably called after an obsolete instrument of that name, but of which nothing is known. One of the most popular hornpipes, the "College," is a good specimen of this form.

Idilio or Idyl. A short pastoral composition. Some beautiful pieces have been composed under this title. An attractive example by Lacks is given.

"Lied Ohne Worte"—the German for "Song Without Words." This form of music has become very popular since the publication of Mendelssohn's smaller pieces for the piano under this title. ("Duettino," Mendelssohn.)

March. This form in all probability was originally connected with military movements, and subsequently introduced generally into music. The march dates from remote periods. In ancient times, processions at festivals were accompanied by music of a martial character. Marches are written in various *tempi*, some are spirited, some slow. The usual form of the march consists of two sections or periods of eight or sixteen bars repeated. Illustrations, "Rag Time," (popular style of march) Englemann; "War March of Priests," Mendelssohn; "March Funebre," Chopin.

Mazurka.—A somewhat lively dance of Polish origin, but widely known throughout Europe and America. It is written in triple measure, with a well marked rhythm. (Mazurka, "Ricarby.")

Minuet.—An old French dance in triple measure. This dance was in vogue in France at time of Lully (1663-1687). Its character is stately, but cheerful. Minuet in D. Schubert).

Minferriua.—At one time one of the most popular Italian dance forms, written in six-eight measure, and in quick time.

Nocturn.—Literally a night piece. These compositions are usually of a dreamy, romantic style, mostly written in slow *tempo*. This form was originally introduced by John Field (1782-1837), and later on made popular by Chopin (1809-1849). The Nocturns of Chopin are favourite pieces with pianists, most of them are exceedingly beautiful. (Nocturn in G, op. 37, No. 2, Chopin).

Polka.—An exceedingly popular round dance in duple measure and quick time, said to have been invented by a domestic servant at Elbeteinitz. There are also Concert Polkas of a brilliant character, such as Raff's celebrated "Polka de la Reine," the example given.

Polonaise.—A stately dance, of Polish origin. It is said to have been derived from ancient Christmas carols, which are still sung in Poland. The time of the Polonaise is rather quick, or, as some have put it, a compromise between *andante* and *allegro*. It is triple measure (usually three-four), and should always begin on the first beat of the bar. A peculiarity of the Polonaise is the strong accent falling frequently on the half beat. (Polonaise in A, Chopin.)

Rondo.—The Rondo is generally a continuous piece of a cheerful character, consisting of one or more subjects, the principal subject being repeated after each digression, this principal theme, secondary or episodic subjects, returning to the principal theme and ending with a coda. (Rondo from Sonata, J. Schmitt.)

Sarabande.—The Sarabande originated in Spain, and afterwards was popularised in Italy, where its style

and character somewhat changed from a rather lively to a somewhat solemn and stately dance. It is written in triple measure, Bach and Handel have composed some fine pieces in this form. (Sarabande in E. Minor, Bach.)

Serenata, or Serenade.—An evening song. A serenade is generally simple in construction, melodious in character, and full of tender expression. A beautiful example of this form is that of Schubert's, arranged by Liszt.

Sonata.—One of the most important forms of instrumental composition, more particularly for the piano. The Sonata, as at present developed, may have three or four distinct movements. There is so much to be said about this form that it will be dealt with amongst a few other forms at a later period. Beethoven's sonatas rank amongst the finest works ever written for the piano.

Sonatina.—A Sonatina may be termed a short or baby sonata. Sonatina is the diminutive of Sonata. Excellent examples of this useful form have been composed by Clementi, Mozart, Beethoven, Kuhlau, Schmitt, Dalziel, Dussek, Reinecke, Gurliitt, and Lange.

Song.—There are two distinct classes of songs—folk songs, art songs. Folk songs are those which are indigenous, many being the spontaneous outcome of native inspiration. Art songs are those composed in a more or less elaborate style, suitable to the words to which the music is adapted.

Tarantella.—A very brisk and lively Italian dance. The earlier Tarantella was written in simple duple or quadruple measure. The modern Tarantella is compound in duple (six-eight measure), and moves in continuous triplets. This dance was by many at one time supposed to be a remedy against the poisonous bite of a spider called the tarantula. Both the spider and the dance are named from "Taranto," a town in the province of Apulia. The Tarantellas by Heller are well known. The example given is one by Englemann.

Tyrolienne (a Tyrolean song, written in triple measure and in moderate *tempo*).—A peculiarity of this song is the frequent and quick alternation between the notes of the chest voice and those of the head voice, termed *falsetto*. An attractive example, composed as a piano solo by Krug, is given.

Waltz.—A dance of German origin, in triple measure. The earlier German waltz was in slow *tempo*, but the modern waltz is usually written in rather quick *tempo*. This is now the most popular of all European dances. The Concert Waltz, a more elaborate composition in this form has been popularised by several composers, particularly by Chopin, one of whose waltzes is given as an example.

Many other forms were explained by the lecturer, but limited space forbids mention of them here.

(To be continued.)

Schumann's Early Loves.

Schumann's love for Clara Wieck, his long struggle for her hand, and the nobility of their married life have justly laid tribute upon the eloquence of his biographers. These facts occupied a large space in his life, and exerted a potent influence on his musical activity. But Clara Wieck was not the first lover in Schumann's affections. That high-strung, sensitive young artist had passed through a number of experiences with affairs of the heart before he entered upon the great passion of his life. At least one of them was of a serious nature, and went so far as to result in an engagement of marriage. It is not without its value in the study of Schumann's natural disposition and character and the various forces that made them what they were, to consider these earlier and transitory love affairs.

It would be unfair to inquire minutely into the inevitable boyish passions of the young Schumann, were it not that his uncommon candour in describing them to his friends, the fullness of his confidences, and the rapid shifting of the objects of his devotion give amusing glimpses into the cloud-land of romance in which his youth was spent. His earliest disclosures reveal him in the most acute stage of his Jean Paul period, as students of his career know it, when all that he

thought, wrote, spoke and felt was steeped in the romance of that writer. Thus in July, 1827—he was then 17 years old—Schumann writes to his schoolmate Flechsiaig:

"Now only do I feel that purely, highest love, which is not forever sipping the intoxicating cup of enjoyment, but finds happiness only in tender contemplation and reverence. Oh, friend! were I but a smile, how would I flit about her eyes; were I but a joy, how gently would I throb in all her pulses! Yea, might I but a tear, I would weep with her, and then, if she smiled again, how gladly would I die on her eyelash, and gladly be no more!"

We are not informed as to the object of this impassioned romance; but we do gain a good deal of information as to the mental posture of the adolescent Schumann. In fact, this letter leaves a racking doubt as to whether it is not the love of love, rather than of any particular object, that raises all this ecstasy; for twice in it he observes that he "has no sweetheart now," and two flames are spoken of to the past tense. Liddy is a narrow-minded soul, albeit the perfection of female beauty; and Nanni was—note the "was"—truly a most glorious girl, although the fire of an absorbing passion for her has gradually subsided, and Schumann's "whole life now revels in the sweet flower garden of Memory."

Nevertheless, a month later he reports the bitter disappointment of not seeing her on a visit he made to Dresden; for he "went over and over again all the hours that he dreamed away so joyfully in her embraces and in her love." Later on the same journey he met Liddy, the other, and could only be polite to her—though the contemplation of certain mountain scenery in her company came near finding him his ideal again; but "the lofty image of the ideal vanishes when I think of the speeches she made about Jean Paul!" All in all, he concludes, a few pages later, Nanni was his guardian angel, whom he could drop down and worship like a Madonna.

This ideal vanished without leaving a trace, however, and by another year, in 1828, we find another occupying its place—the pretty daughter, Clara, of Dr. Kurrer, in Augsburg. There Schumann had tarried on his way to Munich with a fellow-student, Gisbert Rosen, presenting letters of introduction that were honoured with a hearty hospitality. With Clara Kurrer Schumann fell promptly in love, notwithstanding the fact that she was already practically engaged to be married; his passion was of the sort that looks for no outcome—we have seen his tendency to be enamoured more of love than of a mistress—and the betrothed lover seems to have been cognisant of the affair without disquietude. Even after his return to Leipzig, where he was then a university student, Schumann dwells on the picture of the lovely Clara that "sweeps before his eyes in his waking and sleeping moments"; and one of his biographers observes that it occupied him "a considerable time."

By the next year, however, it had been so far effaced that after his journey to Italy, in the autumn of 1829, he expatiated in a letter to Rosen as to the oppression of his heart by the memory of a certain unnamed English girl whom he met in Venice—she gave him a branch of cypress as a parting memento—cursed memories they are! Even a month later the cypress memories would not down.

The letters and biographers are silent as to the subject of the present inquiry for the next five years. Then comes an episode in Schumann's life that was of much more serious import than any similar affair he had hitherto passed through—his engagement to Ernestine von Fricken.

In April, 1834, this young girl took up her abode, as Schumann himself had done three years and a-half before, in the house of Friedrich Wieck, in Leipzig, to study the pianoforte with that distinguished teacher. Schumann had left his quarters there in 1832, for a long stay with his family in Zwickau, and on his return in 1833 had gone to other lodgings; but he still kept up his intimacy with the Wieck family and with the stimulating

musical circle of friends that surrounded it. Of course, he speedily made the acquaintance of the new member of his teacher's household, Fraulein von Fricken was the adopted daughter of Captain von Fricken, a nobleman, and a man of large wealth, living in the little town of Asch, on the border line between Saxony and Bohemia. He was a musical amateur of high cultivation, with ambitions both for himself and his daughter in the way of music. He wrote a series of variations on a theme of his own—the theme upon which Schumann based his immortal "Etudes Symphoniques"; and Captain von Fricken's work Schumann took the trouble to criticise in detail in a long letter. The daughter was at that time sixteen years old, and was already highly skilled as a pianist. Schumann himself was twenty-four years old. The two young people speedily discovered a liking for each other. They were thrown frequently into each other's company, and their romantic interest was doubtless stimulated by the fact that they stood as god-parents together for one of Wieck's children.

Schumann, in a letter to his mother dated July 2, 1834, candidly expresses his feeling towards Fraulein von Fricken. She is one of the two "glorious beings of the fair sex who have lately appeared in our set," he writes. He celebrates her delightfully pure, childlike mind, her delicacy, and thoughtfulness. She is deeply attached to him, and to everything artistic, and is uncommonly musical—in short, "Just such a one as I might wish to have for a wife." Indeed, he goes further with a hint to prepare his mother for what might be coming, and avows that "if the Future were to ask me whom I should choose, I would answer, unhesitatingly, this one." But "it is all in the dim future," and he explicitly renounces the prospect of a more intimate connection, although he has no doubt that he "would find it easy enough." And so, indeed, he did, and in a much more expeditious manner than his reassuring words would give reason to believe.

(To be continued.)

How to Handle Stubborn Pupils.

Many teachers complain of trouble with stubborn pupils whom they are often unable to control. A teacher of music should be master of the situation, and not a hireling doing the bidding of an employer.

How well I remember with what profound respect we entered the studio of our German professor. He had a certain degree of independence that might often be irritated. His reply to my remark (made before engaging him) that I liked a conservatory on account of its musical atmosphere, was very characteristic: "Well, go to the conservatory!"

With a studio, where pupils come to you instead of the house-to-house instruction, it is much easier to take on a proper degree of independence. The pupil who has taken a course under a teacher who has assumed the relation of a servant is the most annoying. He expects to get over so many pages of the music in a given time; he wishes to gratify this or that whim, and to advance upon such paths as he prefers to tread.

I have had several whose parents were unable to control them, and in

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