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THE SHORT PIANO WORKS OF EDWARD MACDOWELL

City University of New York

PH.D. 1982

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THE SHORT PIANO WORKS OF
EDWARD MACDOWELL

by

Francis Brancaleone

A dissertation submitted to the Graduate Faculty
in Music in partial fulfillment of the requirements
for the Degree of Doctor of Philosophy, The City
University of New York.

1982

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Abstract

THE SHORT PIANO WORKS OF

EDWARD MACDOWELL

by

Francis Brancaleone

Adviser: Professor Sherman Van Solkema

At the beginning of the twentieth century, Edward MacDowell (1860-1908) was thought by many to be America's leading composer. His fame rested on his personal appearances, performances of his orchestral suites, piano concertos, and other piano works, as well as his teaching position at Columbia. This study presents a style analysis of the complete body of short piano works (160), including the unpublished juvenilia (32 compositions) and those works published under the pseudonym of Edgar Thorn (13 compositions).

MacDowell's published short piano compositions consist of 115 pieces in 19 sets, composed over the period 1880-1902. These pieces constitute a significant contribution to the repertoire of the short piano piece during the last decades of the nineteenth century and compare favorably with any short piano pieces written during that time. Three style periods have been distinguished: Early

Works (1880-87), First Maturity (1887-96), and Final Works (1896-1902).

This study attempts to answer some basic questions about MacDowell and his music, demonstrating, in particular, a considerable style development between Op. 10 and Op. 62. The evolution of MacDowell's style is also observed through study of the major revisions which he made for American editions of works originally published in Europe. Style development is measured in discussions of the range, scope, and degree of variety in this body of piano music, and by assessing the nature of MacDowell's contribution to the literature of the Romantic short piano piece. Apart from the student compositions of his earliest student days in Paris, MacDowell's works are character pieces in the tradition of Schumann, Liszt, Raff, the "New German" school of the second half of the nineteenth century, and there is tangible evidence for the acquaintance with Richard Wagner's works. The influence of Grieg proves to be less significant than formerly thought. After a protracted period of re-transition to America and a partial embrace of its cultural heritage, MacDowell in his late works writes expressive pieces of great individuality and personal stamp, even though his language was not particularly progressive. Motivic material drawn from Indian sources appears on occasion.

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It has been my good fortune to have received assistance from many sources in the course of my work on the music of Edward MacDowell. I owe a special debt of gratitude to my dissertation adviser, Sherman Van Solkema, for his painstaking thoroughness in examination of the material and countless suggestions for improvement in all aspects of the work. To my dissertation readers, H. Wiley Hitchcock and Leo Kraft, I give sincere thanks for their ready response and their always perceptive comments and advice. Thanks are due also to Barry S. Brook, Executive Officer of the Ph. D. Program in Music at CUNY, for his support and encouragement, and to William Shank of the CUNY Graduate School Music Library.

I acknowledge with thanks the aid of Wayne Shirley of the Library of Congress and Kenneth A. Lohf of the Columbia University Library, as well as the staffs of the New York Public Library and the MacDowell Colony for their kind and willing assistance.

Margery M. Lowens was very generous with advice and provided an introduction to repositories of source material. Frank M. Graves freely shared private materials and personal reminiscences of his mother Wilhelmina Landau

Graves, who had been a student of MacDowell's. Philip L. Miller shared his knowledge of MacDowell, to whom he is distantly related, and his collection of recordings of MacDowell's music. Thanks are due as well to John Kirkpatrick for a lengthy interview in which he shared his unique insight into the work and meaning of MacDowell's art, to Thomas and Elizabeth Lewis for their personal support, and to other acquaintances, friends and colleagues for contributions impossible to mention individually.

I am indebted to the Sinfonia Foundation for a research grant which made possible trips to the MacDowell Colony and the Library of Congress and the acquisition of helpful materials.

For their special assistance and encouragement in ways too numerous to enunciate, I especially thank Leonard Gilman and George R. Hill.

Finally, I would like to acknowledge the great contribution to this study of a superb singer of MacDowell's songs, my wife Elsa Jean, who provided unwavering encouragement and enduring support in this project.

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CHAPTER I

INTRODUCTION

Almost 100 years have passed since the twenty-seven year old Edward MacDowell returned to America from Europe in 1888.¹ He settled in Boston and began to earn his living by performing and composing, and by teaching music privately.² Eight years later, as he assumed the first chair of music at Columbia University, he was hailed in the New York press as "the American who

¹MacDowell was born on December 18, 1860. See Arnold T. Schwab, "Edward MacDowell's Birthdate: A Correction," The Musical Quarterly LXI (1975) 233.

²The present study of the music has been greatly aided by the comprehensive presentation of information on the composer's life and the circumstances of composition in Margery M. Lowens, "The New York Years of Edward MacDowell" (unpublished Ph.D. dissertation, University of Michigan, 1971). An early study that continues to be of importance is Lawrence Gilman, Edward MacDowell, A Study (New York: John Lane, 1908; reprint ed. with a new introduction by Margery L. Morgan (New York: Da Capo, 1969). Another full-length study is John F. Porte, Edward MacDowell, A Great American Tone Poet; His Life and Music (London: Kegan Paul, Trench, and Trubner, 1922). Two early bibliographic studies, which continue to be of importance, are Oscar G. Sonneck, Catalogue of First Editions of Edward MacDowell (Washington: Government Printing Office, 1917; reprint ed., Da Capo, 1971) and Oscar G. Sonneck, "MacDowell Versus MacDowell," Suum Cuique: Essays in Music (New York: G. Schirmer, 1916; reprint ed., Freeport, New York: Books for Libraries, 1969) 87-103.

by common consent, is unsurpassed both in thoroughness of his musical training and as a composer of music. . . ."3

At the turn of the century, the question of MacDowell's stature as a composer was addressed forthrightly by the American writer Rupert Hughes, in his book-length study Contemporary American Composers (1900):

It seems appropriate to say, in writing of E.A. MacDowell, that an almost unanimous vote would grant him rank as the greatest of American composers, while not a few ballots would indicate him as the best of living music writers.⁴

Today, when performances of his music are infrequent and limited to a very few compositions, his art has been characterized often as relying too heavily on the German models encountered in his European training. In addition, MacDowell's detached attitude toward the development of a specifically American music -- an attitude that is not significantly altered by his limited use of native American music in a few works -- has also been found disappointing since the 1920s, and particularly so in contrast to what is now viewed as a gigantic contribution from a near-contemporary who was then much less well known, Charles Ives.

³"Columbia University: President [Seth] Low's Report to the Trustees Today," [New York] Evening Post, October 5, 1896, 5, cited in M.M. Lowens, "The New York Years," 132.

⁴Rupert Hughes, Contemporary American Composers (Boston: L.C. Page, 1900) 34-35.

The question of German or American influence aside, however, most of MacDowell's finest short piano pieces were written in this country after his return, and any serious student of late nineteenth-century music must acknowledge and examine at least some of the large body of piano music he composed. It is the purpose of this dissertation to help in that examination.

The 160 short pieces for piano may be grouped conveniently in five broad categories: 1) dance pieces; 2) character pieces; 3) etudes; 4) sketches on folk and Indian themes; and 5) programmatic character pieces prefaced by lines of poetry that stimulate a quite specific succession of images and moods in the listener's imagination. There are many areas of overlap, and within the categories works differ greatly in character, from somber majesty to whimsy and caprice. Most of the published pieces are collected in nineteen sets, which vary in length from two to ten pieces. Curiously, MacDowell often composed two sets of a particular kind. There are, for example, two piano suites (Opp. 10 and 14), two sets of pieces inspired by German poets (Opp. 28 and 31), two collections of etudes (Opp. 39 and 46), two sets for piano four-hands (Opp. 20 and 21), as well as two piano concertos (Opp. 15 and 23) and two orchestral suites (Opp. 42 and 48). There is

often a connection between the music and the composer's current activity. Apart from the thirteen slight pieces published under the pseudonym of Edgar Thorn(e)⁵ and a number of early unpublished compositions (which will be considered in Chapter 2), the short piano pieces will be treated here chronologically under three main headings: Early Works (1880-87), First Maturity (to 1896), and Final Works (to 1902), an ordering that corresponds roughly to his periods of residence in Europe, Boston, and New York.

The student of MacDowell's music can draw on a considerable amount of sketch material. Most of the manuscripts and sketches are located in the Library of Congress. A second sizeable body of material is found in the Columbia University Libraries. The remaining miscellaneous holdings may be found in various other libraries, the MacDowell Colony, and private collections.⁶ The sketch

⁵The first of the pseudonymous compositions was published under the name "Edgar Thorne." For subsequent compositions the final e was dropped from the author's name. For a discussion of these works, see Appendix A. Future references will use the form Edgar Thorn.

⁶A detailed listing of manuscript and sketchbook locations is contained in M.M. Lowens, "The New York Years," 369 ff. The collection in the Columbia University Libraries is described by Frank Malcolm Graves, who in 1981 very kindly shared with me an unpublished draft of his "Edward MacDowell: Musical Origins, Cultural Heritage with the Desvernine, Marmontel, Templeton Strong and Other Correspondence" (typescript, April 1981). Graves's work is based on an annotated list prepared by Kenneth A. Lohf, Librarian for Rare Books and Manuscripts, Columbia University.

materials include student counterpoint workbooks (some with corrections), musical juvenilia, sketchbooks with drawings and doodles, more advanced contrapuntal exercises, beginnings of pieces (sometimes with comments such as "anything for a start") and complete pieces.⁷

The usefulness of the sketches varies. If abstract contrapuntal studies show up in pieces, they do so in an essentially unrecognizable state. Most of the abandoned fragments of pieces that break off abruptly seem inferior, and it is doubtful that they ever were used. Complete works often represent, rather than a working stage, a fair copy, of the finished composition, lacking only some dynamics, phrasing, and other editorial emendations. Here and there, however, some discussion of interesting sketch materials will appear in the commentaries on individual works.

As MacDowell grew older, he signed and dated fewer of his manuscripts in the same careful way he had earlier. He would also write new music in unused portions of older sketchbooks. To complicate matters, even before the composer's death Mrs. MacDowell began to give away sketches

⁷After MacDowell's death, his friend and student W.H. Humiston went over the sketchbooks and manuscripts and found many of the manuscripts to have been rewritten several times. "I would find a movement begun and continued for half a page, then it would be broken off suddenly, and a remark like this written at the end: -- 'Hand organ to the rescue!'" Quoted in Gilman, MacDowell, 64-65.

and single manuscript pages to friends. As a result, complete copies are not always found in one location.

The study of MacDowell's music is complicated, furthermore, by the question of revisions made for American editions of works originally published in Europe and the separate (but even more complicated) matters of copyright re-registration up to 1891. Revisions were also made in response to, or at least occasioned by, the new 1891 copyright law involving the United States and certain foreign countries.⁸ Although many changes are of little consequence, or purely orthographic, or matters dealing with translations of poetic prefaces, very many are musically substantial, amounting in some instances to the recomposition of whole sections. A complete study of the revisions would require a separate volume to itself. With respect to revisions and editions, the present study -- which is essentially a study of the evolution of MacDowell's style -- selects for discussion those major revisions that offer evidence on MacDowell's stylistic growth over the decade or so separating editions. In this connection, the most significant comparative studies are those of Op. 10

⁸Every student of the revisions and editions of MacDowell's music is indebted to the sensitive musicianship of Sonneck as well as his superb and enduring bibliographical work, which was initiated during MacDowell's late years (with some cooperation from the composer) and completed shortly thereafter. See Sonneck, Catalogue of First Editions, and "MacDowell Versus MacDowell."

(his first publication and -- counting work on the revision -- his last compositional project) and Marionettes, Op. 38.

At the very least, the many revisions demonstrate that MacDowell was intensely self-critical. As Sonneck reports: "He would detect flaws in his published compositions and found no rest until he had given them that finish of detail which is so characteristic of his art at its best."⁹ Following is a list of compositions that appeared in revised editions during MacDowell's lifetime and contain significant changes: Op. 10, Op. 16, Op. 18, No. 1, Op. 19, Nos. 3 and 4, Op. 28, Op. 31, Op. 32, No. 1, and Op. 38. Further comment on the revisions will appear in discussions of individual works in Chapters 3-5.

The study of MacDowell's music is complicated also by the large number of publishers involved. During MacDowell's lifetime his music appeared under the imprints of the following publishers: Breitkopf & Härtel, Oliver Ditson, W.W.A. Elkin, E.W. Fritzsche, Julius Hainaner, P.L. Jung (pseudonym for Kurt Moebius, New York manager for Breitkopf & Härtel, who also maintained an independent catalogue), C.F. Kahnt, J.S. Millet, Theodore Presser, Arthur P. Schmidt, G. Schirmer, and C.F.W. Siegel.

⁹Sonneck, "MacDowell Versus MacDowell," 90.

Most of MacDowell's early pieces were published by one or more of the following four firms: Breitkopf & Härtel, Julius Hainaner, P.L. Jung, and Arthur P. Schmidt. Julius Hainaner's last issue is Op. 35, the last issue of Breitkopf & Härtel is Op. 50. The entire catalogue of P.L. Jung, including Opp. 51-56 and the Edgar Thorn pieces, was purchased by Arthur P. Schmidt in 1899.¹⁰

The history of MacDowell's relationship with his publishers is filled with disputes over copyright laws and his rights as composer. MacDowell found it hard to rely upon a publisher's judgment in professional matters. Even after he became associated with Arthur P. Schmidt, whom he trusted, he felt compelled to become involved in many details of the publishing business.

The very first pieces were published by Breitkopf & Härtel on the recommendation of Liszt, who wrote to MacDowell on February 22, 1883: "Your two pianoforte suites are admirable. I accept the dedication of your concerto with sincere pleasure and thanks."¹¹ In a very short time,

¹⁰A thematic catalogue of the works of MacDowell does not yet exist. Professor Barry Brook of the City University of New York has very kindly shared with me a typescript of an incomplete catalogue prepared by Sandra S. Zarr. For Ditson, Elkin, Jung, and Presser see M.M. Lowens, "The New York Years," 269, 260, 194, and 270, respectively. For the others see Sonneck, Catalogue of First Editions, 87-89.

¹¹A facsimile of the letter from Liszt is given in Gilman, MacDowell, 18-19, together with Gilman's translation.

MacDowell's position became unusual in that almost everything he wrote for piano was published within a very short period of time.¹²

MacDowell's primary American publisher, the Boston publisher Arthur P. Schmidt (1846-1921), had built his reputation by publishing compositions by contemporary American composers.¹³ In a letter to Templeton Strong in 1889, MacDowell noted that Schmidt wanted to print everything he composed over the next few years. Schmidt proposed to pay a flat fee for the works, and also to give him ten percent of the profits. That MacDowell was interested in European as well as American sales is clear, for he goes on to say that he had been urging Schmidt "very very strongly

¹²While comparisons of manuscripts, editions, and revisions are of considerable interest and have been of value in the preparation of this study, it should be noted that the practical editions available today (which are in most cases the later American editions) are generally reliable and represent the composer's final work. All of the short piano works from the final period are collected in the reprint Piano Pieces (Opp. 51, 55, 61, 62), introduction by H. Wiley Hitchcock, Vol. VIII of Earlier American Music (New York: Da Capo, 1972). Selected earlier collections and single pieces are available in modern editions. For copies of pieces unavailable through other sources, a service has been initiated recently (1980) through the MacDowell Artists Association of Oak Park, Illinois.

¹³H. Wiley Hitchcock, Music in the United States; A Historical Introduction, 2d ed. (Englewood Cliffs, NJ: Prentice-Hall, 1974) 130. Schmidt "in grateful return for an American career (he was German-born) made it a point of conscience to publish American music." See also M.M. Lowens, "The New York Years," 195-96.

to set up for himself in Leipzig (when I would be of course more than willing to join him)."¹⁴

Schmidt gradually became more and more important to the MacDowells. He helped MacDowell resolve misunderstandings with other publishers and untangle the legal difficulties associated with concurrent domestic and foreign publication. He proved extremely patient with MacDowell's last minute changes and concerns over the minutiae of publication. At times he acted in the capacity of agent, handling promotion, advertising and schedules, and checking on the adequacy of stock of MacDowell's compositions in cities where he was to perform. He promoted sales and performances of MacDowell's music as far as Germany and England.¹⁵

MacDowell's activity as a composer was accompanied by the writing of original verse to be used as text for his own songs, as mottos for instrumental works, or as independent poetry. His translations (sometimes interpretations) of other poets go far beyond the literal and border on the creation of new, independent English poetry.

¹⁴Graves, "MacDowell," letter dated January 19, 1889.

¹⁵M.M. Lowens, "The New York Years," 261, 298. See also W. Thomas Marrocco and Mark Jacobs, "Arthur P. Schmidt," The New Grove Dictionary of Music and Musicians, 20 vols., ed. Stanley Sadie (London: Macmillan, 1980) XVI, 672.

In his mottos for American editions of Opp. 28 and 31, for example, he indicates that his English poems were made "after Goethe" and "after Heine."

Although he spent considerable time searching through volumes of poetry for suitable song texts, he eventually found it more satisfying to write his own.¹⁶ In the words of a recent commentator on the songs: "Like Wagner he felt that for music and words to be ideally married they should spring from the same mind"¹⁷

MacDowell discussed the problem of language and its relationship to music, both as song text and as poetic suggestion prefacing an instrumental work:

I have made many experiments for finding the affinity of language and music. The two things are dramatically opposed, unless music is free to distort syllables. A poem may be of only four words, and yet those four words may contain enough suggestion for four pages of music; but to found a song on those four words would be impossible. For this reason the paramount value

¹⁶MacDowell sustained a lifelong interest in language, poetry, and writing. "He was forever jotting down lines of poetry (both his own and those of other authors) for future reference, and he also worked at amassing lists of rhyming words and at problems of poetic scansion." M.M. Lowens, "The New York Years," 243-44.

¹⁷Philip L. Miller, "When I Have Sung My Songs," record jacket notes for When I Have Sung My Songs: The American Art Song 1900-1940 (New World Records 247, 1976).

of the poem is that of its suggestion in the field of instrumental music, where a single line may be elaborated upon ¹⁸

MacDowell was also an articulate and versatile correspondent. Although there is less information than one would like to have on his work habits, and not much insight concerning circumstances of composition, it is possible from his letters to get a picture of the man, his artistic personality, and his artistic goals and ideals. MacDowell held his art to be very personal and was either unable or unwilling to share his innermost thoughts on it. The reticence extended to conversation as well. One of MacDowell's contemporaries, Currier, has recalled:

His inability to discuss musical matters with other musicians holding divergent opinions, always seemed to me an unfortunate one. Even with his strong prejudices and fixed ideas, his views on other matters he could and would modify; but in these [musical matters] he could and would yield to no man. No matter how amicably he might begin, he was pretty sure to end impatiently, or to change the

¹⁸Quoted in Gilman, MacDowell, 164. MacDowell's poetry was collected in a small volume that was published during his lifetime as Edward MacDowell, Verses (Boston: Arthur P. Schmidt, 1908). It contains sixty-three items, more than half of which are original poems. Sixteen original mottos preface the piano pieces Opp. 55, 57, 59, and 62; the twelve translations after Goethe and Heine appear as prefatory verse for Opp. 28 and 31. The remaining works include additional original poems, translations, adaptations ("from the Polish"), and poetic fragments. M.M. Lowens provides a list of other poems which are not included in the published collection.

subject abruptly. I think he regretted this trait in himself, and for this reason strove to avoid such discussions altogether.¹⁹

Judging from the number of extant letters, however, he enjoyed writing and he was extremely meticulous concerning the preparation of this correspondence.²⁰ "Often, he would carefully rework letter drafts, even on relatively unimportant matters, taking care to insert relevant correspondence he had received into letter-draft books."²¹ The most common topics range from music in a general sense, musicians, concerts, students, publishing, photography, and art to personal relationships, health, travel, and news. These are presented in a cordial, witty (puns abound), and often entertaining and relaxed style. On the other hand, official letters to conductors, fellow professionals, the press, and the Columbia University administration are carefully worded documents.

¹⁹T.P. Currier, "Edward MacDowell as I Knew Him," The Musical Quarterly I (1915) 33.

²⁰M.M. Lowens mentions studying over 1100 pieces of correspondence in the preparation of "The New York Years," x. Frank M. Graves incorporates over 200 pieces of correspondence in his "MacDowell." Most of the correspondence is located in the Library of Congress, and the New York Public Library. Miscellaneous items are scattered throughout various other libraries and private collections.

²¹M.M. Lowens, "The New York Years," 83.

A collection of MacDowell's essays, based largely on his university lectures, was put together after his death by W.J. Baltzell.²² The essays reveal that he was articulate, well read in literature, history, the visual arts, and the musical knowledge of the day.

His were not the pedantic discourses students link most often to university chairs. They were beautifully illuminated talks, delivered with so much freedom and such a rush of enthusiasm that one felt the hour never held all that wanted to be said His ideas were not tied up in manuscript, nor doled out from notes. They came untrammelled from a wonderfully versatile mind, and they were illustrated with countless musical quotations and interlined with a wealth of literary and historical references.²³

MacDowell wrote also for the press on occasion, and some of these articles offer insights and glimpses of his life as a composer. For example, in an article entitled "Composer versus Student," he attempts to articulate the process of artistic creation as distinct from the technique a student must develop. He advises that, advancing to the

²²Edward MacDowell, Critical and Historical Essays: Lectures Delivered at Columbia University, ed. W.J. Baltzell (Boston: Arthur P. Schmidt, 1912); reprint ed. with a new introduction by Irving Lowens (New York: Da Capo, 1969).

²³Jo Shipley Watson, "At Edward MacDowell's Lectures," The Musician XII (1907) 426-427. These comments by a student of MacDowell's are quoted in Irving Lowens's introduction to the reprint edition of the Critical and Historical Essays, xiv.

level of composer, a student should try to compose a piece with "Stimmung" in it. He says: "the word is untranslatable -- perhaps 'suggestiveness' [is the meaning that] comes as near to it as anything."²⁴ Questions of form and coherence are also discussed in the Boston Herald article in a revealing way.

Any collection of themes which has musical coherence, embodies a form worthy of respect. If a composer ignores 'forms' but aims at coherence, and attains it, his work is satisfactory. On the other hand, the composer who first decides upon his form, and then cramps his ideas into it, rarely produces a strong work.²⁵

Among the additional sources for a study of MacDowell's short pieces must be considered the other music he wrote for piano: four piano sonatas (1891-1900), two piano concertos (1882-86), and two sets of pieces for piano four hands. Both the sonatas and the concertos are conceived on a grand scale. Speaking of American music before World War I, William S. Newman reports:

Apart from the . . . mainly historical interest in Reinagle's sonatas . . . and the belated

²⁴Edward MacDowell, "Composer versus Student," Boston Musical Herald XIII (January 1892) 47-48, quoted in M.M. Lowens, "The New York Years," 106.

²⁵M.M. Lowens, "The New York Years," 118.

interest in Ives's sonatas . . . , MacDowell's sonatas are the sole examples from that whole century-and-a-quarter that have survived, whether in print, recordings, or public performance. In fact, they seem even to have won some new interest in recent years.²⁶

When the sonatas appeared, the praise from contemporaries was lavish. Today they still rank as major contributions to the nineteenth-century literature, but it would be difficult for anyone, perhaps, to second the grand assessment made by Gilman in the year after MacDowell's death:

If there is anything in the literature of the piano since the death of Beethoven, which, for combined passion, dignity, breadth of style, weight of momentum, and irresistible plangency of emotion, is comparable to the four sonatas . . . [of MacDowell], I do not know of it.²⁷

Although there were to be dissenters in future decades, Gilman did not stand alone in his evaluation. James Huneker thought the Sonata Tragica was "the most marked contribution to solo sonata literature since Brahms' F minor piano sonata."²⁸

²⁶William S. Newman, The Sonata Since Beethoven, 2d ed. (New York: W.W. Norton, 1972) 759.

²⁷Gilman, MacDowell, 161.

²⁸Quoted in Porte, MacDowell, 89.

In contrast to the sonatas, all of which are tied to extra-musical associations, MacDowell's two piano concertos are both early works and are not provided with poetic prefaces or literary programs. MacDowell wrote his Concerto No. 1, in A minor, Op. 15, in the spring of 1882 while he was still a student of Joachim Raff. It was published in 1884. The Concerto No. 2, in D minor, Op. 23, was written in 1884-86 and published in 1890. The Scherzo of the Second Concerto is the only concerto movement by MacDowell inspired by extra-musical association. It was originally intended to form the basis for a symphonic poem called "Beatrice and Benedick."²⁹ John Erskine, a former student who later became President of the Juilliard School of Music, describes how MacDowell used this concerto movement as an example of syncopation (his "try at it"), revealing on such occasions his awareness of the attractions of contemporary ragtime for his composition students, as well as his own more distant relation to the new American style.

When we whistled, sang, or played in moments of relaxation, he observed that more often than not we chose ragtime. Syncopated rhythms were natural to us; why didn't we try to make out of them something important? 'I would myself,' he

²⁹Gilman, MacDowell, 22.

went on, 'if I hadn't lived in Europe so long. Ragtime now is not instinctive with me as it is with you -- though I did make a try at it in the Scherzo of my Second Concerto."³⁰

MacDowell's music for piano four-hands includes the following two sets:

Drei Poesien, Op. 20 (1885)

- | | |
|---------------------------------|--------------|
| 1. Nachts am Meere | D-flat major |
| 2. Erzählung aus der Ritterzeit | A minor |
| 3. Ballade | D major |

Mondbilder nach H.C. Andersen's Bilderbuch ohne

Bilder, Op. 21 (1885)

- | | |
|---------------------|-------------------|
| 1. Das Hindumädchen | F minor |
| 2. Storchgeschichte | A-flat major |
| 3. In Tyrol | F-sharp major |
| 4. Der Schwan | E minor / G major |
| 5. Bärenbesuch | F major |

The Mondbilder were originally conceived as a small orchestral suite. In keeping with the popular method of introducing new orchestral works through four-hand editions, MacDowell published the pieces as piano duets,

³⁰John Erskine, "MacDowell at Columbia: Some Recollections," The Musical Quarterly XXVIII (1942) 399-400. It should be noted that the second concerto was written in 1884-86.

and subsequently discarded the orchestral sketches.³¹

Other four-hand arrangements by MacDowell were originally composed and published as orchestral pieces: Hamlet, Ophelia, Op. 22B; Lamia, Op. 29B; Die Sarazenen, Op. 30B; Suite für grosses Orchester, Op. 42C. After the death of Joachim Raff, MacDowell arranged Raff's 4 Shakespeare-Ouvertüren (für grosses Orchester) for piano four-hands (only Nos. 1 and 2 of the arrangements were published): No. 1 "Romeo und Julie," No. 2 "MacBeth," No. 3 "Othello," No. 4 "Der Sturm." Although it is not an arrangement, the Barcarolle, Op. 44, for mixed chorus and piano four-hands, belongs in this list of MacDowell's four-hand compositions.³²

Finally, MacDowell was active as an editor. Over a period of nine years (1891-1900), and in addition to his activities as composer, teacher, and performer, MacDowell edited orchestral music, songs, and a number of keyboard pieces by other composers. The orchestral music consists of the Raff 4 Shakespeare-Ouvertüren (for which MacDowell had already made four-hand arrangements). The vocal music

³¹Gilman, MacDowell, 23. The four-hand models for these pieces may have been the Bilder aus Osten, Op. 66 (1848), by Schumann. MacDowell's "The Song of the Shepherdess" is a two-hand reduction of the fourth movement from the Suite Op. 42. It was copyright 1891, according to the copyright information given in the 1906 publication entitled In Passing Moods (a collection of pieces selected from various opus numbers). Whether MacDowell made the reduction himself has not been determined.

³²Sonneck, Catalogue of First Editions, 19-57.

includes eleven choruses for men's voices by S. Moniuszko, A. Borodine, N. Sokolow (two pieces), Max Filke, Geo. Ingraham, Carl Beines, Rimsky-Korsakov, Franz von Holstein, J.V.v. Woss and Maurice Arnold.³³ The additional fourteen choruses were provided by MacDowell himself (four of them appearing under the pseudonym Edgar Thorn). All of the choral pieces were published during 1897-98 while MacDowell was conductor of the Mendelssohn Glee Club, an organization he conducted from the fall of 1896 to the end of the 1897-98 season.³⁴

Between 1894 and 1900 MacDowell edited some forty keyboard compositions ranging from pieces by the French clavecinists to works of his own contemporaries. The series includes compositions by such contemporaries as Gabriel Pierné (a fellow student in Marmontel's class at the Conservatoire), Moszkowski, and a Swiss friend, Hans Huber. Older and better-known composers include Liszt and Rimsky-Korsakov. In addition to lesser lights, such as Giuseppe Martucci and Hugo Reinhold, there are composers whose works are all but forgotten today. MacDowell himself is represented by two pieces under his pseudonym Edgar

³³MacDowell also provided English texts for some of these choruses. See M.M. Lowens, "The New York Years," 158. A list with complete bibliographic information is found in Sonneck, Catalogue of First Editions, 55-57.

³⁴M.M. Lowens, "The New York Years," 154, 160.

Thorn. There are compositions by Loeilly (Loeillet?), Rameau, and François Couperin as well as by Mattheson and Graun. One piece is designated Alkan-MacDowell, to indicate greater editorial involvement.³⁵ The publication 12 Modern Compositions for the Pianoforte is a collection of salon pieces of moderate difficulty.³⁶ A "Sketch" by Theodore Dubois and a "Cradle Song" by Cesar Cui are very sentimental. The "Gavotte in E minor" by Jules Ten-Brink and the "Gavotte in A" by M. van Westerhout are very restrained dance pieces. A type of mild exoticism is attempted in the "Orientale" by Nicolas Stcherbatcheff. Many nationalities are represented in the collection, but it is curious, considering that Schmidt had a large catalogue of native composers, that American names are conspicuous by their absence.

As an editor of keyboard music, MacDowell was capable of alterations, additions, and at times invention, all without textual acknowledgment -- a type of editing that was not unusual in his day. His desire to divulge the degree to which he may have altered a piece in the course of his editing finds expression in a letter to

³⁵A second piece advertised as by Bizet-MacDowell was never published. See Sonneck, Catalogue of First Editions, 61-66.

³⁶12 Modern Compositions for the Pianoforte, selected, revised and edited by Edward MacDowell (Boston: Arthur P. Schmidt, 1899). In 1890 MacDowell edited 5 Esquisses by Strong for Schmidt. This suite is not included in the lists of works edited by MacDowell in Sonneck and M.M. Lowens.

Schmidt written in 1900. The pieces to which he refers are the transcriptions of early music discussed above.

The pieces are entirely remade to be correspondingly intelligible to modern ears. As a hint, I will tell you in case other editions of the Grazioli minuet should appear that the middle part . . . is entirely my own composition.³⁷

The need for a study of MacDowell's short piano pieces is attested by the fact that while he wrote his most characteristic and perhaps his best music in smaller forms, most of the studies of his piano music have been devoted to the sonatas.³⁸

The situation is not unlike trying to understand the piano style of Chopin or Brahms through inspection of their sonatas only. In this dissertation, an attempt is made to answer several questions concerning the short piano pieces of MacDowell: Although the twenty-two year span is relatively brief, does a measurable style development take place between Op. 10 and Op. 62? What is the range, scope, and degree of variety demonstrated in this body of piano music? What is the nature of the

³⁷Cited in M.M. Lowens, "The New York Years," 197-98.

³⁸Studies of the sonatas have been made by Nancy Eagle, "The Pianoforte Sonatas of Edward A. MacDowell; A Style-Critical Study" (unpublished M.A. thesis, University of North Carolina, 1952) and D. Robert Mumper, "The Four Piano Sonatas of Edward MacDowell" (unpublished D.M.A. dissertation, Indiana University, 1971).

contribution to the literature of the Romantic short piano piece?

Although MacDowell was the most famous American composer of his day and for at least a decade or two thereafter, his music is infrequently heard today. It is heard far less, for example, than the music of his contemporary Charles Ives. Nevertheless, in the opinion of at least one of the most astute observers of American music, Virgil Thomson, future evaluations may differ from the current one. Writing about Ives in 1971, Thomson introduced a comparison with MacDowell to observe parenthetically that MacDowell "may well survive him."³⁹ Elsewhere, writing directly about MacDowell, Thomson sets out his assessment of MacDowell's stature as an American composer: He is "our nearest to a great master before Ives. His short works for piano still speak to us."⁴⁰

³⁹Virgil Thomson, American Music Since 1910 (New York: Holt, Rinehart and Winston, 1971) 30.

⁴⁰Thomson, American Music Since 1910, 159.

CHAPTER II

JUVENILIA (1876-79)

Thirty-two unpublished pieces for piano make up the existing MacDowell juvenilia, the product for the most part of MacDowell's student years in Paris. These compositions are grouped in five sets (twenty-seven pieces) with five additional single pieces. MacDowell gave opus numbers to these pieces (Opp. 1-8), but he obviously considered them to be student compositions only; and with two exceptions, he chose to leave all of these works in manuscript. All thirty-two compositions date from his teenage years (nearly two thirds of them from a single month of his sixteenth year) and are clearly inferior to the first published works, which begin in his twentieth year with Op. 10.¹

The earliest works are interesting, nonetheless, because they show the level at which MacDowell began

¹Op. 9 is a set of two "Melodies" for piano and violin composed in 1879. Subsequently, MacDowell assigned this opus number to Two Old Songs for voice and piano composed in 1894. See M.M. Lowens, "The New York Years," 371, 386.

composing and point up his astounding growth in the next few years. Accordingly, these pieces are dealt with briefly. In only two instances, to be discussed below, was he to salvage material for later use; these were the pieces "In Liltng Rhythm" (to be used as one of the pseudonymous "potboiler" pieces under the name of Edgar Thorn) and Air de danse, which was used in MacDowell's first published piece, the Erste moderne Suite, Op. 10. The youthful composer made no discernible attempt to integrate the pieces in sets by title, musical material, or key relationship. As the work of a teenage boy, however, these pieces can be said to show promise, a lyrical gift, budding harmonic understanding, and a somewhat reticent willingness to explore new rhythmic avenues. Attempts at underlying lyricism are omnipresent. The individual numbers of Opp. 1-8 are listed in Table 1.²

²Manuscript copies of Opp. 1-5 and 8 are located at the Library of Congress, while Opp. 6-7 are at the Columbia University Library. The compositions with opus numbers 1-8 are not to be confused with Opp. 1-7 assigned to the Edgar Thorn pieces (see Appendix A). Opp. 6, 7, and the Air de Danse (without opus number) are not included in the list of works compiled by M.M. Lowens, "The New York Years," 371, 385-86. The Air de Danse is also located at the Columbia University Library. Lowens lists a "Scene de Ballet," which I have been unable to locate (only this title appears in the Op. 8 manuscript). There is a fragment "A l'opera" from page 33 of one of MacDowell's sketchbooks located at the Library of Congress. The situation is compounded by the existence of a second Op. 8 in MacDowell's own hand. It is called "Impromptu No. 1 de l'op 8 -- Deux Improvisations" This is in addition to the generally acknowledged Op. 8, the Grande Valza de Bravura. See M.M. Lowens, "The New York Years," 385. For further discussion of the bibliographic problems in dealing with the music of MacDowell, see Sonneck, Catalogue of First Editions, also by the same author "MacDowell Versus MacDowell."

TABLE 1
JUVENILIA: 1876-79

Opus Number	Title	Key	Composed
1	Improvisations (Rêverie)	C major	December 1876 [1875?]
2.	8 Chansons Fugitives		26 May - July 1876
	1. Allegro Moderato	B-flat minor/F minor	
	2. Valse	C major	
	3a. Moderato	A major (without key signature)	
	3b. Allegro	G major	
	4. Musette Pastorale	A major	
	(Serie 2)		
	5. Moderato - Con Spirito	F major (without key signature)	
	6a. Andante - Grazioso	G major (?)	
	6b. Andante	F minor	
	Deux Mélodies dans le style ancien		
	7a. Moderato	E-flat major	
	7b. Moderato con delicatezza	F major	
	8a. Moderato	G major	
	8b. Allegretto	A-flat major	

TABLE 1--Continued

Opus Number	Title	Key	Composed
3	Petits Morceaux		July 1876
	1. Nocturne	G minor	
	2. Berceuse	G major	
	3. Valse	G minor	
	4. Scherzo	F minor	
	5. Sérénade - Caprice	C-sharp minor	
	6. Chanson	D major	
	7. Petit Nocturne	A major	
	8. Mazurka	D-flat major	
4	Petits Morceaux		[25 December 1876]*
	1. Prélude	D minor	
	2. Mélodie	A minor	
	3. La Chasse	A major	
5	Suite de 5 Morceaux		July 1876
	1. Barcarolle	E major	
	2. La Petite Glaneuse	G major - E major (without change of key signature)	
	3. Dans la Nuit	D-flat major	
	4. A Réveille - Matin	A major	
	5. Cauchemar	F minor	

*The manuscript is undated. M.M. Lowens gives the date 25 December 1876.
"The New York Years," 371.

TABLE 1--Continued

Opus Number	Title	Key	Composed
6	Petit Rien	D-flat major	25 December 1876
7	Trois Morceaux Caractéristiques		
	1. Prélude	G minor	26 August 1877
	2. Scherzino	D minor	nd
	3. Danse Hongroise	G minor	16 February 1878
8(?)	Impromptu*	A major	20 December 1877
8	Grande Valza de Bravura	E-flat major	February 1879
	Air de Danse	A major	3 June 1879

*Two works bearing the designation Op. 8 exist in manuscript. See discussion above, note 2, page 25.

MacDowell's student works for piano show, as their "received tradition," most of the characteristics of the salon music of the mid-nineteenth century. They are short, make few technical demands on the performer, and treat the instrument conventionally. The pieces employ virtually no development and only the most obvious type of variation. In design, they are simple song forms, which are occasionally extended through the addition of other sections. The rhythms are relatively uncomplicated, the melodies are facile, and the harmonies are conventional.³

Improvisations (Réverie), Op. 1

The work that the fourteen- or fifteen-year old MacDowell designated "Opus 1" is inscribed "Improvisations de MacDowell." The inscription is followed by the title, Réverie, Op. 1, and the date December 1876 (New York).⁴

³For a useful discussion of the salon music of the earlier nineteenth century, see Elfriede Glusman, "The Early Nineteenth-Century Lyric Piano Piece" (unpublished Ph.D. dissertation, Columbia University, 1969) 29-31.

⁴MacDowell went to Paris late in April 1876 (M.M. Lowens, "The New York Years," 6) and is thought not to have returned to the United States until his marriage in July 1884. Possibly the date should read December 1875 (when MacDowell was in New York). It seems more likely that the composer would have made a slip of the pen in giving the

"*Rêverie*" is in two separate sections, which perhaps accounts for the plural inscription "Improvisations."⁵ The first is twenty-nine measures long and begins with melodic octaves in the bass answered eventually by chromatically descending seventh chords in the treble.⁶ A large portion of the piece is in A minor, but after a short succession of secondary dominants an authentic cadence in F major is reached in the final measure.

The "second" improvisation (or section) begins in measure 30 and is considerably freer. Its principal melody enters in measure 42 in the upper voice in conjunction with eighth-note motion in the inner voices. Models for this type of writing can be found in the Songs without Words of Mendelssohn.⁷ Although most of the second

year rather than mistaking the order in which he wrote the pieces or the city in which he wrote them. If so, MacDowell was fifteen when he wrote Op. 1 (or even fourteen if he completed it before his birthday on December 18). The piece is dedicated to a Madame E.M. Aubert, about whom nothing else has been found. A letter b appears before the title in the manuscript although no other improvisation has been located.

⁵It is possible also that a second piece was intended, although nothing beyond the letter b mentioned in the previous footnote has been found.

⁶It would be inappropriate to suggest a comparison between this extremely modest improvisation and the great *Fantaisie*, Op. 49, by Chopin, but in a most general way it resembles the latter in its use of the keyboard.

⁷Louise H. and Hans Tischler, "Mendelssohn's Style: The Songs without Words," The Music Review VIII (1947)

improvisation is in A minor, the final cadence arrives at C major, and the last six measures repeat the opening (measures 30-35). The framing reinforces the independence of the section and sets it off from the preceding improvisation. The notation includes elaborate and intricate dynamic markings as well as tempo, metronome, and pedal directions.

8 Chansons Fugitives, Op. 2

The Op. 2 collection, 8 Chansons Fugitives,⁸ shows more variety and a broader spectrum of experience than the Improvisations, Op. 1, even though from the (probably mistaken) dates given it appears they were written before

256-72. In this article, the songs without words by Mendelssohn are classified in three groups: 1) solo songs -- "The solo voice of a vocal song is translated into an expressive upper part, which is accompanied by a fast-moving middle part and a quiet bass" 2) duets -- These were especially fashionable in the favorite Italian form which contained parallel thirds. 3) a cappella songs -- These songs "so liked by the participants of Zelter's Liedertafel society, are translated for the piano in their characteristic 4-part chordal setting" MacDowell's Op. 1 is based on the third type. See also Louise H. and Hans Tischler, "Mendelssohn's Songs without Words," The Musical Quarterly XXXIII (1947) 1-16.

⁸In their first version, completed May 26, 1876, there were only 4 Chansons Fugitives. See M.M. Lowens, "The New York Years," 6.

Op. 1.⁹ The compositions are reminiscent of Schumann collections such as Album für die Jugend (1848), Bunte Blätter (1852), and Albumblätter (1854). They resemble these pieces in brevity and diversity, though not in quality.

No. 1 is untitled, except for the tempo marking "Allegro Moderato." As might be expected, there are minor problems in notation and a number of crudities in doubling and voice leading.

No. 2 is a "Valse" in three sections (of eight measures each), to which is added a repetition of the first section by means of a da capo indication. The A section is in C major, the B section in A minor, and the C section returns to C major to prepare the repeat of A. The piece begins with a dominant-ninth chord, which is daring in context and dominates the first section.

No. 3a is a chorale-like piece of only ten measures. Most often it is in three voices with the melody on top. The most striking feature of the piece is a series of six successive tritones between the lower voices in measures 5-8. In No. 3b a directionless tune sits on a background of nondescript harmonies in a pattern of repeated eighth

⁹Op. 2 is marked "New York-Paris Juillet 1876," while Op. 1 is marked "Dec. 1876 New York." See note 4, pages 29-30.

notes. After the initial eight-measure phrase, a four-measure interlude leads to a da capo of the first section.

No. 4 is a "Musette Pastorale" in A major, complete with drone fifths and appoggiaturas. The melodic line employs a syncopated descending sequential figure that is carried through a full octave, requiring some eight repetitions of a three-note pattern.

No. 5 contains a "con spirito" section mainly in D minor, which is Schumannesque in its dotted eighth- and sixteenth-note patterns and the block chordal piano style. This twelve-measure section is framed like a song by four-measure introductory and closing phrases in F major. The composition is notated without key signature.

The next piece, No. 6a, is largely in G major, and ends with an unanswered half cadence (the following piece is in F minor). Again without key signature, a three-measure introduction establishes a D-major triad as dominant. This type of beginning (taken over from the song literature) is found throughout the nineteenth century in short pieces, such as Mendelssohn's Op. 19, No. 4, and Gottschalk's "The Last Hope." The accompaniment consists of a widely spaced left-hand arpeggiation similar to those which John Field used in his nocturnes. The arpeggios support a single-tone melody full of the clichés

of salon music, including a number of upward resolving appoggiaturas over very predictable harmonies.

No. 6b is in F minor. Only twelve measures long, its first motive makes use of an ascending broken tonic triad in dotted rhythm. It is as if the "Mannheim" theme Beethoven uses in Op. 2, No. 1 (also in F minor), were answered by the chords at the beginning of his Op. 13.

It is difficult to speculate about the title "Deux Mélodies dans le style ancien" which MacDowell gave to Nos. 7a and 7b.¹⁰ These works hardly resemble the pieces of the French clavecinists, nor is the rhythm such that they might be taken for a set of old-style dances. Perhaps Marmontel, with whom MacDowell was now studying the piano, had introduced him to older French music.¹¹ Although the title is not exactly clear, the pieces themselves are perfectly straightforward. The first, in E-flat major, is mainly in four-part harmony, with the melody quite often doubled in thirds in the alto. An obvious set of parallel fifths in measures 9-10 is of a kind the composer would soon expunge from his music.

¹⁰Throughout this chapter, MacDowell's titles have been supplied with accents which are occasionally missing in his manuscript copies.

¹¹As early as June 1876, MacDowell had performed some of his original short pieces for Marmontel, who expressed enthusiasm for them. Antoine Marmontel (1816-1898) was a composer as well as a piano teacher. Letter to Pablo Desvernine from Juan Buitrago in Graves, "MacDowell," June 20, 1876.

In the second piece, in F major, the left-hand bass octave is followed by a chord in half-notes, as the melody moves in quarter-notes that are relieved every four measures by a few half-notes.

The last two Chansons Fugitives of Op. 2 (Nos. 8a and 8b) differ little from other pieces of the set. Both pieces are song-like in construction. The first contains a four-measure introduction followed by a soprano melody and hymn-like chordal accompaniment while the second features repeated eighth-note chords under a slower moving melodic line. Their most obvious weakness lies in their melodies. With its repeated notes and simple harmony the beginning of 8a resembles the first part of a hymn, while 8b offers a neatly periodic ternary design.

There is no effort to create musical relationships among the numbers of Op. 2. However, one feature of things to come that emerges, even at this stage, is the profusion of expression marks and their language. The concept of more and more refined verbal directions, leading to greater musical expressivity, is something which will occupy MacDowell throughout his creative life.

Petits Morceaux, Op. 3

The group of eight manuscript pieces collected as Op. 3 shows MacDowell broadening his style somewhat. He does so by absorbing further traits of the current salon music at the same time as he examines the character pieces of the older generation of romantic masters.

The opening "Nocturne" of Op. 3 begins in G minor and outlines the form A A B C B as it wanders into (and ends in) C minor, without the bother of a key-signature change. The models for this piece appear to be the two Chopin nocturnes in G minor, Op. 15, No. 3, and Op. 37, No. 1. There is for example, a short but direct quotation from Op. 15, No. 3 (the falling fifth D⁵ to G⁴),¹² and the accompaniment MacDowell uses, in even quarter notes, is a prominent feature of Op. 37, No. 1. MacDowell's harmony begins to reach out in this piece. He employs secondary dominants, such as V⁷ of IV and V⁷ of V, as well as a IV borrowed from the parallel major, and a minor V. On the other hand, melodic chromaticism remains limited.

¹²Throughout this dissertation registers are numbered from low to high, with C¹ being the lowest C on the piano, C⁴ being middle C, etc.

The "Berceuse" in G major, Op. 3, No. 2, uses a standard rocking accompaniment figure (6/8 ) throughout the entire piece. Above, the right hand plays chords (usually three notes) in longer note values supporting a minimally active melody as the uppermost voice. The overall effect of somnolence is underlined by MacDowell's harmonization, which relies heavily on the subdominant. The final cadence contains a minor subdominant, a chord that will figure prominently in MacDowell's later music.

Op. 3, No. 3, is a "Valse" in G minor.¹³ The accompaniment provides a straightforward pattern, an octave on the first beat followed by repeated chords on the second and third beats. The melodic line is relieved by a few syncopations. After a middle-section excursion into B-flat major, there is a da capo indication. Nowhere is there a hint of the vitality MacDowell was to bring to the waltz three years later in Op. 8.

In spirit and lightness, the "Scherzo" in F minor, Op. 3, No. 4, resembles the works of Mendelssohn, Weber, and Heller. MacDowell writes in 6/8 rather than the triple

¹³In addition to the Library of Congress copy of this piece, another one in MacDowell's own hand is located in Butler Library, Columbia University. In this copy, the title "Nocturne" has been crossed out and "Valse" inserted, indicating some indecision as to the precise character of the piece.

meter of Beethoven and Chopin. The main motive, however, resembles that used by Beethoven in the "Rondo" of his piano concerto Op. 15. In the Scherzo MacDowell employs a more advanced keyboard technique than before: double notes in the right hand and quick leaps in the left.

The 167 measures of the "Sérénade-Caprice," Op. 3, No. 5, represent MacDowell's most extended work thus far. Here, a number of fragments are strung together without much of a bond among them. The "Serenade" mood is present in the swaying 6/8 rhythm and Italianate melody, which is replete with double-note passages.

Op. 3, No. 6, is called "Chanson." It is a song without words of the chorale type: soprano melody over block-chord harmonies. To the "moderato cantabile" tempo marking, MacDowell adds (in the first measure) "Innocente." The "barber shop" harmonies of the piece would allow it to pass for one of the sentimental household songs of the period.¹⁴

¹⁴H. Wiley Hitchcock, Music in the United States, 66-67, has described one of the mid-century household songs (Henry Russell's "The Old Arm Chair") as follows:

"The music is quite simple, the melodic style essentially declamatory, in easy 4/4 rhythms, with an occasional touch of affective chromaticism and a climactic, shuddering diminished-seventh chord The most frequent harmonic

The "Petit Nocturne," Op. 3, No. 7, is again a very brief rudimentary study, with perhaps more inaccuracies than other pieces in the set. MacDowell is exploring inner voice motion in this piece, especially contrary motion.¹⁵

The final composition of the set is a "Mazurka," Op. 3, No. 8. By this time, it is clear, MacDowell had studied the mazurkas of Chopin and absorbed both their character and techniques with some degree of success.

Although it must have been written at almost the same time as Op. 2, Op. 3 as a whole displays great progress over the preceding works. There is now a keener awareness of precedents and of compositional and pianistic techniques to be explored and assimilated. The range of titles itself hints at growing experience and curiosity.

progression is the gentle I-IV-I, often made even softer by a tonic pedalpoint Most characteristic of the melodic method are the many sighing, drooping appoggiaturas, which strive to confirm the text's tone of deep emotion."

¹⁵A manuscript in the Columbia University collection of MacDowell pieces is designated "Nocturne," Op. 4. It consists in its entirety of a duplication of measures 13-24 from the present "Petit Nocturne," Op. 3, No. 7.

Petits Morceaux, Op. 4

The young composer advances no further, however, in the Petits Morceaux, Op. 4, also composed in 1876.¹⁶

No. 1 is a "Prelude" that simply "animates" a harmonic progression much as one might do in keyboard class. Even taken as an improvisation, it is an elementary effort.

In the "Mélodie" which follows, MacDowell returns to the composition of a song without words of the solo-song type -- that is an expressive, song-like upper part, more rapidly moving inner part(s), and a slower moving bass. The writing allows for a maximum differentiation of parts and produces what is essentially a small study in texture.

In "La Chasse," Op. 4, No. 3, MacDowell captures the spirit of a hunting scene in a buoyant 12/8 rhythm, with an opening and closing tune based on a triadic horn motive. It shares the key of A major and the enthusiasm, if not the craft, of Mendelssohn's Song without Words, Op. 19, No. 3, known as the "Hunting Song" in some editions.

¹⁶The manuscript is undated. M.M. Lowens gives the date 25 December 1876, without clarification, although the surrounding opus numbers are dated July 1876.

Suite de 5 Morceaux, Op. 5

In his Op. 5 pieces MacDowell (still fifteen years old) continues to explore the path of Mendelssohn.

MacDowell's "Barcarolle," Op. 5, No. 1, follows the general pattern of the four Boat Songs of Mendelssohn.¹⁷ Lazy, swaying accompaniment patterns, a simple harmonic plan, and an upper part often doubled in thirds like a lovers' duet are to be heard in MacDowell's study. A few more advanced sonorities occur in two places near the end of the composition. Though his piece bears no comparison with the monumental Barcarolle of Chopin, the final rapid figuration ending with a simple tonic-dominant tones is present, as it is, incidentally, in Mendelssohn's Op. 62, which preceded the Chopin by just a few years.

"La Petite Glaneuse," Op. 5, No. 2, is a musical characterization of a harvest scene. The piece draws on stock-in-trade effects to evoke peasant images, including a drone bass in open fifths. The melody is made up of short motives in sequence, answered by a passage of pseudo-imitation in thirds. Grace notes and mild syncopations embellish the melody. Both the transition and the

¹⁷Op. 19, No. 6, in G minor; Op. 30, No. 6, in F-sharp minor; Op. 62, No. 5, in A minor; and Op. 102, No. 7 (Posthumous), in A major.

final section contain material reminiscent of Schumann's "Erster Verlust" from the Album für die Jugend, Op. 68. Two details demonstrate the composer's growing mastery of Romantic style: an effective use of rests to contribute to the image of a disappearing pastoral scene and the use of a German sixth as neighbor chord to color the final tonic harmony.

MacDowell begins to explore the wider chromatic potential of functional harmony in "Dans la Nuit," Op. 5, No. 3. The harmonic content of the opening phrase is more varied than that of any other opening phrase thus far. The composition begins in D-flat major with the progression $V^7-ii-V_3^4$ of V (spread over two measures), after which two measures of dominant extension lead to the tonic triad. Even here the composer does not dwell on the tonic but introduces other applied dominants. Among these a V^7 of vi figures prominently. This dominant becomes of special importance at the end of the B section, where in an enlarged version as a V^{-9} of vi it fills six measures. The chord is not followed by vi but by a return to the four-measure dominant prolongation with which the piece began. Succeeding events are heightened as the most unstable tone of the V^{-9} of vi sonority, the minor ninth, is retained as seventh of V^7 (and the highest melody tone

of the entire passage). In this way, the resolution of the ninth is delayed for four measures. Profuse and distinctive performance indications show that MacDowell's fondness for words and their relationship to musical expression was present even in adolescence. These indications include "slargando," *ad libitum*," "una corda," and "cloche" to describe the desired timbre of a low bass F.

MacDowell's humorous realization of the programmatic connotation of "Le Réveille Matin," Op. 5, No. 4, is developed with enthusiasm.¹⁸ A dream-like beginning is interrupted by a cadenza and its flurry of activity. The crescendos, which begin with bird sounds and terminate in a whirlwind, are followed by stretto chords, presumably expressing irritability. Finally, there is a return to the tranquility of the beginning.

In a similar programmatic spirit, MacDowell attempts to capture a moment of nightmarish terror in "Cauchemar," Op. 5, No. 5. His exploration of the bizarre-fantastic is a modest one that depends on a broad melody in octaves surrounding rapid inner notes. In this

¹⁸A piece which may have given MacDowell the idea for his title (but not the music) is François Couperin's "Le Réveil Matin" from the Premier livre de clavecin, 1713. MacDowell later edited certain pieces of Couperin (see page 21).

way, the composer confronts successfully the problem of continuing melodic motion and rhythmic interest. Contrasting middle phrases introduce a few sustained chords in the dark lower register of the piano. The grim effect here is somewhat Lisztian, as the composer works out a veritable orgy of tritones.

Petit Rien, Op. 6

"Petit Rien," Op. 6, is dated December 25, 1876, MacDowell's first Christmas in Paris. Neither the ideas nor the treatment is notable, and the piece represents a momentary lapse from the level he achieved in Op. 5. The piece is probably a fabricated little folksong in honor of the day. Most of the two-measure melodic motives are simply repeated, while the accompaniment consists of reiterated chords. Harmony and rhythm are conventional, and what little develops melodically is too predictable to be interesting.

Trois Morceaux Caractéristiques, Op. 7

The set Trois Morceaux Caractéristiques, Op. 7 -- composed about a year later than Opp. 1-6 -- contains a "Prélude," a "Scherzino," and a "Danse Hongroise." The "Prélude" is dated August 26, 1877, and the "Danse Hongroise" February 16, 1878. The "Scherzino" is not dated, but its position in the manuscript (between the other two) and similarity in style suggest that it was written at the same time. For the first time, a set is given cohesion through the use of a common tonality for the first and last pieces, G minor. The middle piece is in D minor.

The "Prélude" seems to turn again to Mendelssohn, although the simple diatonic melody and flowing accompaniment may have been more directly inspired by French style, possibly under the influence of Marmontel.¹⁹

The "Scherzino" (particularly its second section), however, is strongly reminiscent of Schumann in its persistent repetition of a single rhythmic figure. Like many another inexperienced composer, MacDowell uses few rests in his earliest manuscripts: there are none at all in this piece. There are, furthermore, a number of places in the "Scherzino" that show notational miscalculations about

¹⁹See note 11, page 34.

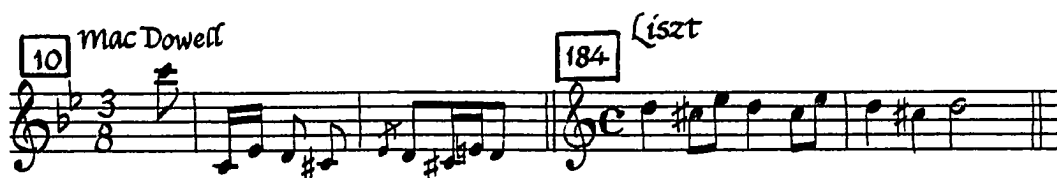
which he was to caution his own students years later.

John Erskine quotes MacDowell's criticism concerning one of Erskine's manuscripts:

Music is written in order to be read. Make it easy for the eye. Don't compel the reader to find the value or the note by mathematical computation. Put the note in that part of the bar where you expect it to be played.²⁰

The "Danse Hongroise" employs a number of devices to evoke the image of Hungarian dancers, starting with the so-called "gypsy" scale, a harmonic minor scale with raised fourth degree. Mild syncopation and graceful triplet figures contrast sharply with the occasional *fff* bass octaves. A motive which occurs a number of times at cadence points is a variant of the principal motive in Liszt's Hungarian Rhapsody No. 15 (the "Rákóczy March;" Example 2-1).

Example 2-1. Comparison of motives.



²⁰Erskine, "MacDowell at Columbia," 399.

Although it is more extensive, interesting, and polished than the preceding numbers in Op. 7, MacDowell's "Danse Hongroise" is a much tamer and less bravura response to the subject than his later Etude, Op. 39, No. 12, subtitled "Hungarian."

Impromptu, Op. 8

The first page of the manuscript of the Impromptu, Op. 8, has "Improvisations" written at the top, but the word has been crossed out and replaced in large letters by "Impromptu No. 1." Other marginal notes indicate that the "Impromptu No. 1" was to have been (or actually was) the first of two pieces to be included in Op. 8. However, the music of a second piece (only the title of which is given "Scene de Ballet") does not follow in the notebook.²¹ Another Op. 8, so designated by MacDowell elsewhere, is the Grande Valza de Bravura. It is not called Op. 8, No. 2, nor is any mention made on the manuscript concerning a relationship to the Impromptu, Op. 8, if in fact any relationship was intended.

Whether or not the retitling of the Op. 8

²¹See note 2, page 2.

"Impromptu" and the Op. 1 "Rêverie" (both were called "Improvisation" at one stage) reflected any musical adjustments, it is clear at least that MacDowell was aware of the process of improvisation. The concept of improvisation was central to the temperament of the romantic composer.²² The underlying notion is that only at the precise moment of improvising might one be free to experience and share in an intense instant of artistic creation unrestrained by formal requirements, technical considerations, historical precedents, or contemporary opinion. It is probable that more than MacDowell's early studies grew out of improvisations at the keyboard.

The Impromptu, Op. 8, offers a rather loose succession of two melodies. The first is scalar and somewhat stiff rhythmically, with block chords on every beat;

²²See Duncan Robert McNab, "A Study of Classic and Romantic Elements in the Piano Works of Mozart and Schumann" (unpublished D.M.A. dissertation, University of Southern California, 1961) 67 and 217. On the Romantic's use of improvisation as a compositional tool McNab states:

"Although public improvisation had declined since the middle of the eighteenth century, Chopin, Liszt, and Schumann were much admired for their skill. They composed a great deal at the piano, and the improvisatory style or an effect of improvisation was an important ingredient in the style of some of their finest works....Schumann very frequently composed in a state of emotion and excitement inspired by literature or by some personal event, and stimulated by improvisation at the piano."

nevertheless, like many earlier melodies, it abounds in turns and phrases evocative of the sentimental cultivated music of the time. The second melody consists of a modest version of Chopin or Field fashioned into a nocturne-like fragment, complete with a few groups of fioritura passages. The "nocturne" section is in C-sharp major, while the beginning theme is in A major. Therefore the piece which began in A ends in C-sharp. MacDowell does not change the key signature but notates all of the necessary accidentals in the B section, and in the rather long coda as well.

Grande Valza de Bravura, Op. 8

MacDowell withdrew from the Paris Conservatory on September 30, 1878, and went to Stuttgart to study piano with Siegmund Lebert. After one month this too proved unsatisfactory, and he went to Wiesbaden to study with Carl Heymann. The Grande Valza de Bravura, Op. 8, was completed in Wiesbaden during February 1879. It is an energetic work, obviously shaped in light of the study of the concert waltzes of Weber and Chopin. Because the important events are treated as casually as the keyboard "filler" in between, the overall impression is one of a

rather loose stringing together of ideas. There may be fewer harmonic clichés, however, than in the earlier pieces, and some of the chromaticism begins to become an integral part of the musical language. The bravura events cover a wider range of the keyboard than before. Almost twenty years later, MacDowell salvaged the main ideas from this piece to be used as the basis for "In Liltng Rhythm I," a work he published under the pseudonym Edgar Thorn.

Air de Danse

An additional manuscript piece from this period, dated June 3, 1879, is titled Air de Danse (without opus number). Since MacDowell met Joachim Raff, who was to be his principal composition teacher, for the first time on May 5, 1879, and moved to Frankfurt from Wiesbaden on May 8, he probably began his studies almost immediately thereafter.²³ This piece must be his first composition written under the guidance of a professional composer, and it provides a bridge from the juvenilia to the works of his early maturity. That MacDowell himself held the Air de

²³M.M. Lowens, "The New York Years," 12.

Danse in some regard is evident in the fact that he used it with only minor changes as the "Intermezzo," of the Op. 10 suite (to be discussed in Chapter 3), which became his first publication some four years later.

CHAPTER III

EARLY WORKS: FRANKFURT/DARMSTADT/WIESBADEN 1880-87

MacDowell's earliest published compositions, beginning with Op. 10, were written in Germany during his last three student years in Frankfurt and Wiesbaden and his first few years as a professional composer and pianist. The young composer established his credentials with two "modern suites" for the piano (Op. 10 and Op. 14), both of which contained prelude and fugue movements, and an additional Prélude et Fugue (Op. 13). He then turned to the composition of sets of character pieces, which were to remain his favored and most characteristic genre for the rest of his life. The early sets of piano pieces employ titles often used by other composers. Many of them are abstract titles, or they convey indefinite images or states of mind, rather than the more specific poetic images associated with MacDowell's later works. The twenty-seven short piano pieces from the early years in Germany (seven sets and an additional single piece) are listed in chronological order in Table 2.

TABLE 2
EARLY WORKS: 1880-87

Opus Number	Title	Key	Composed*	Published	First Publisher
10	Erste moderne Suite		1880-1881	1883	Leipzig, Breitkopf & Härtel
	1. Praeludium	E minor			
	2. Presto	E minor			
	3. Andantino ed Allegretto	C major			
	4. Intermezzo	A major			
	5. Rhapsodie	E minor			
	6. Fugue	E major			
13	Prélude et Fugue	D minor	1881	1883	Leipzig, E.W. Fritzsche
14	Zweite moderne Suite		1882	1883	Leipzig, Breitkopf & Härtel
	1. Praeludium	A minor			
	2. Fugato	A minor			
	3. Rhapsodie	C-sharp major			
	4. Scherzino (IV ^a)	B minor			
	5. Marsch (IV ^b)	F major			
	6. Phantasie-Tanz (V)	A major			

*Except as otherwise noted, throughout this dissertation, the dates of composition are those provided by M.M. Lowens, "The New York Years," 371-73. The earliest and best authority for additional information on printed sources is Sonneck, Catalogue of First Editions.

TABLE 2--Continued

Opus Number	Title	Key	Composed	Published	First Publisher
16	Serenade	B-flat major	1882	1883	Leipzig, E.W. Fritzsche
17	Zwei Fantasiestücke		1883	1884	Breslau, Julius Hainauer
	1. Erzählung	F-sharp major			
	2. Hexentanz	B minor			
18	Zwei Stücke		1884	1884	Breslau, Julius Hainauer
	1. Barcarolle	F major			
	2. Humoreske	A major			
19	Wald-Idyllen		1884	1884	Leipzig, C.F. Kahnt
	1. Waldesstille	A-flat major			
	2. Spiel der Nymphen	A major			
	3. Träumerei	F major			
	4. Driaden-Tanz	A-flat major			
24	Vier Stücke		1886	1887	Breslau, Julius Hainauer
	1. Humoreske	F major			
	2. Marsch	C major			
	3. Wiegenlied	D-flat major			
	4. Czardas	A minor			

Erste moderne Suite, Op. 10

Completed in his twentieth year, the Erste moderne Suite, Op. 10, was MacDowell's first published work. It was well received when the composer gave its premiere performance on July 11, 1882, at the meeting of the Allgemeiner Deutscher Musik-Verein in Zürich.¹ Liszt, who had arranged for the performance, was sufficiently impressed with MacDowell and his music to recommend the work for publication by Breitkopf & Härtel and publication took place in 1883. These events launched MacDowell's career.

The influence of various nineteenth-century piano composers is obvious throughout the suite. Liszt's influence can be seen, for example, in the bravura of the "Praeludium" and the drama of the "Rhapsodie." The "Presto" is a study in light, fast finger staccato reminiscent of pieces by Weber and Mendelssohn, while the lyricism and textural clarity of Saint-Saëns (to whom the composer was to dedicate his second modern suite) may have inspired the "Intermezzo." Chopin and Schumann are clearly behind the single-tone melody with repeated-chord accompaniment as

¹M.M. Lowens, "The New York Years," 19-20.

well as the etude-like figuration of the "Andantino ed Allegretto." The concluding "Fugue" is patterned after those of Mendelssohn and Raff, though MacDowell immediately surpasses his teacher Raff in technical pianistic demands.²

In the hands of Raff and MacDowell the nineteenth-century suite has as its nucleus a group of pieces in contrasting mood and character, always including a prelude in free keyboard style, at least one lyrical narrative piece, and a lighter, more playful finger study. Fugal movements add an intellectual component and, with the dance movements, pay a certain homage to the Baroque suite. Dances lighten the mood and show the composer's ability to deal with the rhythmic restrictions they imply. In still another category are the "Handstücke," which include such pieces as MacDowell's "Presto" and Raff's "Toccata" and "Toccatina." The remaining compositions of the typical set are character pieces whose purpose is to express a poetic intention or mood. In place of the old collection of international dances, each dealing with only one "affection," the suites of MacDowell and Raff explore thematic potential as a basis for relating the pieces of a set.

² Compare, for example, Mendelssohn's "Fugue No. 1" (in E minor/major) from 6 Preludes and Fugues, Op. 35, and Raff's "Fuga" from his Suite in E minor, Op. 72.

The keyboard suite as a compositional form had become virtually extinct at the beginning of the nineteenth century. As Dale states, "Its successor, the sets of short pieces with fanciful titles by Schumann, Liszt, and others . . . were derived from the French ordres rather than from the Bach suites."³ That is, their ancestry traces back to groups of descriptive or imaginative pieces instead of collections of stylized dance movements. By the time MacDowell began to write, the suite in the German tradition had reabsorbed the influence of Bach, in the form of longer preludial movements, and that of Handel, with the inclusion of fugal or variation movements.⁴ In addition, it might also contain dance movements, abstract compositions, and pieces with "characteristic" titles. The order, character, and number of movements were quite free. However, the most important nineteenth-century contribution to the suite was the use of a single motivic or thematic source which could reveal itself transformed in varying degrees of

³Kathleen Dale, Nineteenth-Century Piano Music; A Handbook for Pianists (New York: Oxford University Press, 1954; reprint ed., New York: Da Capo, 1972) 250.

⁴Suites of this kind for piano were written by, among others, Raff, A. Rubinstein, d'Albert, and F. Hiller, who also contributed a Moderne Suite. See A. Maczewsky and Alfred Loewenberg, "Ferdinand Hiller," Grove's Dictionary of Music and Musicians, 5th ed., 10 vols., ed. Eric Blom (London: MacMillan, 1954-61) IV, 281.

completeness and in differing numbers of movements. The adjective "modern" in MacDowell's title undoubtedly refers not only to the change of style ("affection") within a movement but also to the use of cyclic technique and thematic transformation, the free succession of movements, the variety of keys, and the diversity of forms.⁵

At least two piano suites by Raff, with whom MacDowell was studying at the time, were probably well known to the young composer, the suites Opp. 71 and 72.⁶ The pieces contained in these suites are as follows:

<u>Suite in C major, Op. 71</u>		<u>Suite in E minor, Op. 72</u>	
1. Preludio	C major	1. Preludio	E minor
2. Polka	C minor	2. Minuetto	E major
3. Toccata	F major	3. Toccata	A minor
4. Romanza	A minor	4. Romanza	G major
5. Fuga	C major	5. Fuga	E minor
3 voices		3 voices	

Many of the movements employ common thematic material, and the cyclic approach is characteristic also of other works

⁵See Charles F. Tretbar, Joachim Raff, Op. 200, Suite in E flat Major for Piano and Orchestra, Analytical Reviews for the Use of Musical Amateurs (New York: Charles F. Tretbar, 1878). In this discussion the author explains some of the differences between a "modern" suite and its older prototype, including movements which are more developed, freer in modulation, varied in the keys of the movements, and cyclic with respect to return of themes in the last movement. By these criteria MacDowell's suites would certainly qualify as modern.

⁶The Raff suites were published in 1858 in Weimar.

by Raff. It is present, for example, in his Suite for Piano and Orchestra, Op. 200, and in one of his more famous works, the Symphony No. 1, "An das Vaterland".⁷ In the preface to this symphony he reveals the meaning behind the musical motives. The four subjects are "free aspiration" (freien Aufschwung), "thoughtful depth" (gedankenhafte Vertiefung), "refinement and gentleness" (Sittigung and Milde), and "conquering endurance" (sieghafte Ausdauer).⁸ Already possessed of an easily stimulated imagination, MacDowell was probably more than ready to embrace such a musical and artistic philosophy.

Erste moderne Suite, Op. 10

MacDowell's first suite is patterned closely on those of Raff; it brings together abstract movements of

⁷See J.S. Shedlock, "Joachim Raff's Prize Symphony 'An das Vaterland' ('To the Fatherland'), Opus 96," Monthly Musical Record V (1875) 46-49.

⁸Daniel Gregory Mason, "Joachim Raff," Masters-in-Music I (1903), 250. Mason comments in discussing Raff "music was to him so much more a means than an end that we may fairly ask, might he not, with the necessary training, have been a poet or a painter?" MacDowell, too, demonstrated considerable talent in poetry, photography, and visual design (see, for example, his own cover designs for Sea Pieces, Op. 55).

the earlier sort and more modern nineteenth-century character pieces.⁹

Erste moderne Suite, Op. 10

1. Praeludium	C major
2. Presto	E minor
3. Andantino ed Allegretto	C major
4. Intermezzo	A major
5. Rhapsodie	E minor
6. Fuge	E major

MacDowell's Op. 10 is similar, also, to the sets of Schumann in that it employs both of the principal ways by which romantic composers achieved cohesion: there are inner musical relationships among the movements based on motives and tonal structure, and relationships based on a story line.

Much of the basic material of the Suite Op. 10 is introduced at the outset in the bass line of the "Praeludium." It consists of a descending octave filled in by two interlocking fifths, E³ to A² (chromatic) and B² to E² (diatonic)

⁹The "characteristic" titles in the first suite are "Intermezzo" and "Rhapsodie." Mendelssohn's Characterstücke, Op. 7, consists of such titles as "Andante," "Allegro vivace," "Fuga," "Presto," etc., indicating the earlier more general use of "character" piece.

(Example 3-1).

Example 3-1. "Praeludium," Op. 10, No. 1, opening bass line.



A gapped ascending theme -- which develops into a soaring line with swirling Lisztian accompaniment -- is introduced at the "Allegro non troppo" to complete the presentation of unifying motivic material (Example 3-2).

Example 3-2. "Praeludium," Op. 10, No. 1, gapped ascending theme.



The interval of a fifth appears prominently as a kind of motto at the opening of the "Presto," and the descending

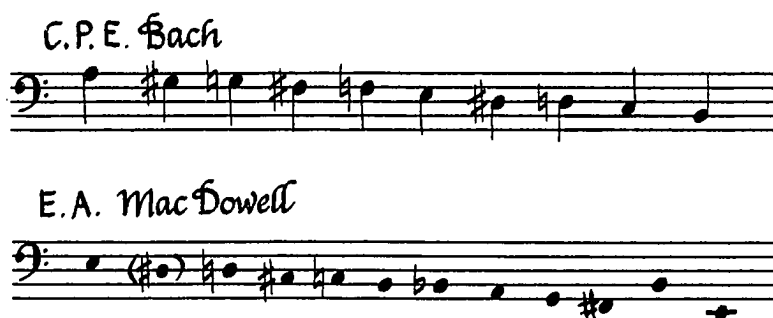
scalar fifth provides the basis for the fugato subject
(Example 3-3). "Presto," Op. 10, No. 2, measures 1-18.

The image shows a musical score for a piano piece, measures 1 through 18. The title is "Scherzando, Vivace" with a tempo marking of "Fast and light" and a metronome indication of quarter note = 100. The key signature is one sharp (F#) and the time signature is 3/8. The score is written for piano (p) and includes dynamic markings such as *con energia*, *f* (forte), and *sempre marcato*. The notation includes various musical symbols like notes, rests, and accidentals. Measure numbers 1, 5, 8, 10, 15, and 17 are indicated in boxes. The score is divided into two systems, with measures 1-8 on the first system and measures 9-18 on the second system.

The ascending theme provides most of the melodic material for the "Andantino ed Allegretto," and a descending bass scale again appears in the first measures of the "Intermezzo." The "Rhapsodie" recalls the ascending theme briefly (but marked with accents) at measures 27-28. Finally, the subject of the "Fugue" is built upon the descending fifth motive.

The dramatic "Praeludium" opens with octaves in both hands, reminiscent of organ or harpsichord couplings, which maintain a tonic pedal against the chromatically descending bass. The bass progression parallels closely one of the progressions given by C.P.E. Bach as a basis for extemporizing a free fantasia (Example 3-4).¹⁰

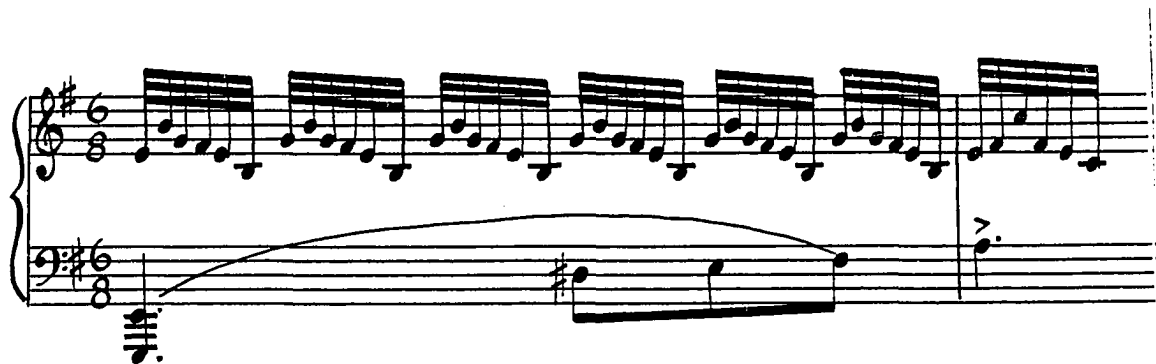
Example 3-4. Comparison of bass lines.



¹⁰Carl Philipp Emanuel Bach, Essay on the True Art of Playing Keyboard Instruments; trans. and ed. William J. Mitchell (New York: W.W. Norton, 1949) 433.

MacDowell's free introductory passage is written without bar lines. Completion of the bass motion at the tonic marks the end of the fantasy section in old style and the beginning of a prelude more in keeping with nineteenth-century style. Against the melodic activity in the left hand, rapid keyboard figuration in the right creates motion and enhances harmonic interest (Example 3-5).

Example 3-5. "Praeludium," Op. 10, No. 1, beginning of right-hand figuration.



The nonrepetitive, ongoing, twisting and turning melodic line is set mainly in the cello register. Although the thirty-second-note motion of the piece is highly continuous, the overall form is an A B A, preceded by the free introduction and followed by a coda.

The second composition of the Op. 10 Suite is a "Presto," an amalgam of fugato imitation on a horn subject (Example 3-3) and a brief set of "variations" on a lyric scalar theme. The overall design is again A B A, with the outer sections treated in fugato style and the B section governed lightly by variation technique. A more detailed view reveals a loose collection of tripartite divisions within the overall ternary scheme. These divisions are shown in the following outline:

A (measures 1-96)

- 1) a = fugato exposition (measures 1-36)
- 2) extension with less important new material added (measures 37-60); measures 1-60 are to be repeated
- 3) a' + transition (measures 61-96)

B (measures 97-244)

- 1) b + b (measures 97-124)
development of material taken from the extension of a and a itself (measures 125-174)
- 2) b + b + transition (measures 175-212)
- 3) b + transition + b (in minor) (measures 213-244)

- A (measures 245-344)
- 1) a + transition (measures 245-275)
 - 2) a' (measures 276-308)
 - 3) extension (measures 309-344)

Coda (measures 345-370)

Although on the surface the themes of the two major sections contrast in character, their shape is basically the same -- quick ascent followed by slow descent -- which helps to preserve a feeling of unity within the composition (Example 3-6).

Example 3-6. "Presto," Op. 10, No. 2. Comparison of the themes of sections A and B.

The image displays musical notation for two themes, A and B, from Chopin's "Presto," Op. 10, No. 2. Theme A is shown in the first two staves, with a circled 'A' above the first staff and a circled 'B' below the second staff. Theme B is shown in the third and fourth staves, with a circled 'B' above the third staff and a circled 'A' below the fourth staff. The notation includes treble and bass staves with various musical symbols like notes, rests, and accidentals. A dashed line connects the circled 'A' and 'B' labels, indicating a comparison of the themes.

The first two appearances of the B-section theme maintain a four-part setting, after which the theme appears three more times with increasingly varied figuration.

Virgil's line "Per amica silentia lunae" ("Through the friendly silence of the moon") prefaces the "Andantino ed Allegretto," Op. 10, No. 3, a C-major serenade that is Schumannesque in its outer sections (syncopated chords off the beat) and of a more impassioned Lisztian coloration in its middle section.¹¹ In support of a freely developing melodic line, the music is most often in four parts and can be imagined as written for string quartet. A "cello" line emerges at measure 12 and two measures later arrives at c² (the lowest open string of the cello). At this

¹¹Even in so early a work as this, it is possible to hear in MacDowell's inflection of Schumann's piano style an openness in the direction of Liszt and perhaps even the broad cantilenas and impassioned sequences of Tchaikovsky. Tchaikovsky's new Piano Concerto No. 1 (1875), and particularly its performance by Nikolay Rubinstein, had so impressed the seventeen-year old MacDowell in Paris (where it was played at the end of four concerts of Russian music in 1878) that he decided to leave Paris and move eastward for more effective training. After considering Moscow (where Rubinstein taught), he tried Stuttgart and then settled in Frankfurt with Raff, an intimate of the Liszt circle. Within a few years he had presented his own first concerto to Liszt, along with the present Modern Suite, Op. 10, which Liszt immediately arranged to sponsor for the Zürich performance by the composer. Gilman, MacDowell, 6-7; see also M.M. Lowens, "The New York Years," 10.

point, a line in the viola register takes up the theme, with upper and lower voices providing an appropriate background. In the B section, the composer encourages the string image by using drone fifths in the bass.

There are considerable differences between the revised printed edition of 1906 and MacDowell's original version (composed 1880-81; Breitkopf, 1883), which exists in manuscript at the Library of Congress.¹² For the 1906 revision MacDowell excised some twenty-five measures of passage-work to tighten up the B section. He also increased harmonic variety and improved the keyboard style by adding octaves and figuration. At one point MacDowell has recomposed in his later style: parallel block harmonies over a dominant pedal (measures 87-100) substitute for an awkward passage in the original. Further changes include separation of an inner voice and the addition of more explicit dynamic directions.

Without doubt, MacDowell's thorough revision of the middle section of the "Andantino ed Allegretto" (the outer sections are almost untouched) makes for greater effectiveness

¹²The Op. 10 revision was MacDowell's last compositional project. For a general discussion of the editions of MacDowell's works, see Sonneck, Catalogue of First Editions. Sonneck's careful comparisons of the various editions, completed within a decade of MacDowell's death, still constitute our most reliable and valuable source of information.

and economy: the harmonies are updated (approaching the big dominant pedal, a well-spaced diminished-seventh chord substitutes for the slightly worn German sixth of the younger composer), virtuoso display has been excised (the beautiful but overlong inner-trill passage leading to the return of the Andantino); yet surely MacDowell falsifies his earlier conception in the substitution of the broad chorale for the truly impassioned if awkward utterance it replaces. All of the trimming is expert, indeed masterful, but the added material comes from another world. The spacing, the sonority (especially the measure-long major seventh chord), and above all the kind of sentiment seems out of place, because it so obviously derives from MacDowell's later style. Conceivably the composer was not fully aware of how far he had travelled along a new path.

In mood and character the "Intermezzo," Op. 10, No.4, is a playful minuet that here and there moves toward the waltz. For the most part the phrases are of even lengths with well-defined cadence points. The patterns change often and create a play of gentle syncopation over the graceful 3/4, with a variety of accompaniment figures running over the keyboard. A delicate balance is achieved between diatonic and chromatic harmonies, which aids the

sense of movement, and the texture is light and transparent throughout.

The "Intermezzo" more than any other piece in the suite was subject to later revision by the composer. It will be remembered that this composition began life as Air de Danse, the first piece MacDowell composed after taking up study with Joachim Raff.¹³ The 1906 edition, the most widely available one today, is some forty-six measures longer than that of 1883 (132 measures versus 86 measures), but the forty-six added measures were already present in the edition of 1891.¹⁴

The form of the final version is A (measures 1-30); A' (measures 31-66) with an extension that creates a small bridge (measures 67-86); A'' (measures 87-112) with some slightly different accent marks, a few octaves added and a

¹³See above, page 50.

¹⁴On the "Intermezzo" revisions, Sonneck in Catalogue of First Editions, 10-11, reports:

"One of the characteristic features of this revised edition is the addition of careful fingering, and the fact that it has grown from 86 bars to 132! Thus the "Intermezzo" has become, not only a more mature, but also a much longer piece." He then continues: "In this edition, furthermore, the "Intermezzo," as published in a revised form in 1891, has been incorporated, but again with revisions, of which those of the final bars are perhaps the most conspicuous."

few notes changed; Coda (measures 113-133). The entire piece is based on the same theme (now in the right hand, now in the left) and each of the larger sections present two or three statements, with only a brief transition between A' and A'' to relieve the modified repetitions.

In contrast to the first edition, which has relatively few dynamic marks, the 1891 revision contains many interpretive directions for the performer. Concerning tempo, the original version gives "Allegro quasi Allegretto M.M. $\text{♩} = 84$ " while the later version reads "Con leggerezza e giocoso. Light and Fanciful. M.M. $\text{♩} = 58$." Despite MacDowell's attention to its revision in later years, the "Intermezzo" is obviously the weakest piece in the set, by no means excluding the basically inept transition measures provided in 1891 (see, for example, the turn toward F in measures 75-78). A comparison of the "Intermezzo" (No. 4) with "Andantino ed Allegretto" (No. 3 of this set) pinpoints the nature of MacDowell's growth as a composer in his first few years in Germany. Apart from the stylistically overwrought grandeur of measures 87-100 (added in MacDowell's later style before 1896), the "Andantino ed Allegretto" is much the more mature conception.

The "Rhapsodie," Op. 10, No. 5, is a funeral dirge in E minor. The line of poetry that provides a motto is the famous "Lasciate ogni speranza . . ." from Dante's Inferno.¹⁵ MacDowell's melodic line is remarkable in its ability to suggest despair. It is built over a deep tonic pedal (E^1/E^2) that extends throughout the outer sections. Augmented seconds, tritones, and chromatic motion intensify the mood. The use of so dark a register of the piano in the 1906 edition (most of the right-hand part is one octave lower than in the original) is only rarely encountered in certain works of Liszt or Ferruccio Busoni.

Once again a study of the revisions points to MacDowell's stylistic evolution in the form of insertions in the composer's mature style. A comparison of the first edition with the 1906 revision reveals not only the octave transposition downward but, again, a tightening of the middle section. In the revision the entire "Calmato" section uses more of the piano's resources and arrives at a more graphic parlando passage as part of this instrumental recitative. In the original, the figuration consists of a simple descending arpeggio over a sustained harmony pp, while the revision contains both ascending and descending

¹⁵It was a few lines from Virgil, who served as Dante's guide through the Inferno, that preceded the "Andantino ed Allegretto" (No. 3).

arpeggiation at various dynamic levels. The original tempo designation was "Andante maestoso. Alla Marcia funebre. M.M.  = 84." Subsequently, the composer indicates "In ritmo tenebre. In somber rhythm. M.  = 42." The piece has become fully twice as slow. Although it is possible that such a drastic change in metronome marking is a simple error, the slower tempo is extremely effective.

The end of the piece provides the last significant change: the addition of a fff tonic chord in place of the original ppp "smorzando." The sudden loud chord provides the final gesture of a thoroughly dramatic composition, now inflected, perhaps, toward melodrama.

The four-voice "Fugue," Op. 10, No. 6, brings the suite to its conclusion in E major. MacDowell clearly sets out to prove that he can write a sustained real fugue, and does so. There is as much of Bach -- of whom his knowledge was direct -- as of Liszt in this composition, although the final two-page coda in faster tempo is pure effect.¹⁶

Voices enter from lowest to highest, with tonal answers. The subject is an embellished version of the descending bass line of No. 1. Through six fugue expositions and the varied intervening episodes, MacDowell demonstrates his grasp of standard contrapuntal procedures, including such

¹⁶At about this time, in August 1880, the nineteen-year old MacDowell accepted a new pupil, Marian Nevins, for whom he prescribed "many etudes and much Bach." M.M. Lowens, "The New York Years," 14. Miss Nevins was later to become Mrs. MacDowell.

devices as inversion (a full exposition at measure 36ff.), stretto (measure 64), and expansion of motive (measures 45,47,49). His flexible counterpoints adapt easily to interesting sequential treatment, and the modulations are convincing. In the extended coda built on the subject ("Più Allegro e risoluto"), MacDowell abandons eighteenth-century conventions (except for one quasi-augmentation entrance) in favor of more idiomatic keyboard writing and a rousing finale.

The Fugue shows few changes in the revision of 1906, evidence that MacDowell must have been pleased with his early work. Only in the last portion were a few small changes made to increase rhetorical intensity. The metronome mark, however, has gone from M.M.  = 152 in the original to M.  = 120 in the revision.

Prélude et Fugue, Op. 13

Although contrapuntal studies are to be found in MacDowell's sketchbooks throughout his life, the early Prélude et Fugue, Op. 13 (composed in 1880-81, while MacDowell was still a student of Raff) is the only independent example of this form he chose to publish. The

prelude and fugue may well have been modeled on such works as the Six Preludes and Fugues, Op. 35, of Mendelssohn, though the prelude lies closer to Schumann. The fugue is, if anything, more successfully maintained than that of the Op. 10 finale, and its rigor as well as certain rhythmic gestures (4lff., 68-72) may lead one to suppose that at this time he was studying not only Liszt's but Brahms's contrapuntal solutions.¹⁷ Although the part writing of MacDowell's fugue exploits to the utmost the dramatic aspects of counterpoint, it is effectively conceived for the keyboard.

MacDowell applies the nineteenth-century concept of unity through common materials to his prelude and fugue. Similarities in contour and rhythm in the prelude and their motivic proliferation throughout the composition create a compact unit, yet MacDowell manages to make the prelude sound almost improvisational, partly because the melodic motives are so obviously derived from the harmony, occasionally awkwardly so (see, for example, measures 3-5). The phrase structure contributes to this effect: although the phrases are regular (largely four-measure units), there are very few places to breathe and the music presses on through the cadences. The urgency of the *agitato* section

¹⁷The revisions made for the later edition (1895) are negligible.

before the return of the Andante placido in the prelude strikes a genuine Romantic note.

The fugue ("Allegro molto con fuoco") consists of four expositions, intervening episodes, and a coda. After a regular exposition, which begins in the lowest voices and proceeds to the highest, MacDowell introduces the voices again in a slightly different sequence. This exposition dwells briefly in the region of v. The third exposition is in the region of iv and presents the voices in inversion. There follows a long episode which is essentially homophonic in character. The final exposition is a stretto and leads to the coda, which contains a large section over a tonic pedal point.

The subject is four measures long and is made up of three easily distinguished motives (Example 3-7).

Example 3-7. Fugue subject.

Allegro molto con fuoco

p e leggiero

p

motive a motive b motive c

mf

non legato

MacDowell maintains the contrapuntal flow, though not linear integrity, throughout; instead here and there material is given the kind of treatment one might find in a development section. Certain voices embellish broken-chord

accompaniments or transfer from one octave to the next, instead of remaining integral components of a contrapuntal fabric. The number of measures, for example, in which the bass is involved in some type of pedal point is equal to almost half of the total number of measures in the entire composition. Despite the unusual combination of rhapsodic Romanticism in the prelude and fairly rigorous discipline in the fugue, the unity of the composition is enhanced at least subliminally, by the first three notes of the subject (particularly its "answer form"), which provide a thematic link with the "Prelude."

Zweite moderne Suite, Op. 14

MacDowell's Zweite moderne Suite, Op. 14, was composed in 1882 and dedicated to Camille Saint-Saëns.¹⁸

The "Praeludium" is prefaced by these lines from Byron's Manfred:¹⁹

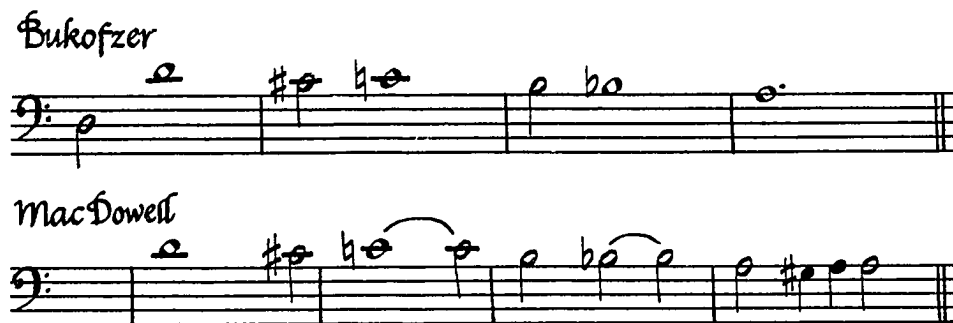
¹⁸Saint-Saëns's own first suite for piano, the Suite in F, Op. 90, was published in 1892, some ten years after MacDowell's second suite. I have been unable to discover whether MacDowell had become acquainted with Saint-Saëns during his student years in Paris. However, in a letter dated 12.7.1882, in the Americana Collection, Music Division, New York Public Library, MacDowell relates that after his concert the night before Saint-Saëns congratulated him "very warmly."

¹⁹In 1881 MacDowell secured a position as head piano teacher at the Darmstadt Conservatory. He filled time on the train as he commuted from Frankfurt by reading

By a power to thee unknown
 Thou canst never be alone
 Thou art wrapt as with a shroud
 Thou art gather'd in a cloud
 And forever shalt thou dwell
 In the spirit of this spell.

The character and mood of these lines are paralleled in MacDowell's musical thought. The composition as a whole is a study in far-reaching chromaticism on a modernized ground-bass pattern. A rewriting of MacDowell's bass in 3/2 time reveals strong similarities between it and one of the archetype chaconne patterns given by Manfred Bukofzer (Example 3-8).²⁰

Example 3-8. Bass patterns.



MacDowell refers to his bass pattern as the "theme" at its second appearance: "Marcato il tema."

Zweite moderne Suite, Op. 14

- | | | |
|----|----------------|---------------|
| 1. | Praeludium | A minor |
| 2. | Fugato | A minor |
| 3. | Rhapsodie | C-sharp major |
| 4a | Scherzino | B minor |
| 4b | Marsch | F major |
| 5. | Phantasie-Tanz | A major |

The use of the keyboard in the impressive opening sonorities resembles that found in a number of pieces from the literature, in particular the beginning of Brahms's F-minor sonata, Op. 5 (1854), and the beginning of MacDowell's own first piano concerto, also from 1882.

The bass patterns and the theme above it are present throughout the prelude, with the exception of measure 19 and measures 37-40. A dominant pedal in measures 36-40 prepares the final statement of the descending bass progression, and a tonic pedal introduced in measure 47 continues to the end (measure 55).²¹ The Op. 14 "Praeludium" and the Op. 10 "Praeludium" are similar in their

²¹C.P.E. Bach, Essay on the True Art, 432, states:

"A tonic organ point is convenient for establishing the tonality at the beginning and end. The dominant organ point can also be introduced effectively before the close."

use of a descending bass line as point of departure, and both preludes provide dramatic opening movements. The keyboard effects are very different, however, and the archaic references of the earlier prelude give way in the second to a more modern, Lisztian attitude.

The "Fugato" which follows as a second movement is a freer contrapuntal exercise than the fugues from Opp. 10 and 13. MacDowell's three-voice fugato may owe something to such a work as Mendelssohn's Characterstück Op. 7, No. 3 (though Mendelssohn does not entitle his piece "fugato"), or to Schumann's Sieben Stücke in Fughettenform, Op. 126, especially No. 4, which is built on a light-hearted subject, but is more substantial than the others. None of these, however, compares with MacDowell's in scope, length, or pianistic demands.

The opening motif of the "Fugato" is derived from measure 2 of the "Praeludium." Its own capricious character, however, rests on the prominent tritone, dotted rhythms, staccato leggiero followed by slurred articulation, and the rapid tempo.

Unlike its "marcia funebre" counterpart in the first modern suite, the "Rhapsodie," Op. 14, No. 3, is joyously rhapsodic, a broad-ranging epic song in C-sharp major.

The overall design is ternary, with introduction and coda. The unfolding melodic line moves through a great variety of shapes, some of which are forms of each other, and one of which (e) recalls the motto motif of the prelude and fugato movements (Example 3-9).

Example 3-9. "Rhapsodie," Op. 14, No. 3, motives.

musical notation showing five motives (a, b, c, c', d, e) from "Rhapsodie," Op. 14, No. 3. The notation is in treble clef with a key signature of three sharps (F#, C#, G#). Motive a (measures 3-7) is in 3/4 time. Motive b (measures 8-11) continues the melody. Motive c (measures 12-15) is in 3/4 time. Motive c' (measures 16-19) is in 3/4 time. Motive d (measures 20-23) and Motive e (measures 24-27) are in 3/4 time, with a triplet of eighth notes in measure 21.

From the opening measures, much of the harmonic elaboration is lightly coloristic. In measures 5-9, for example, the soprano ascends from C^4 to C^5 while the bass descends chromatically through the octave producing passing dissonances and resultant harmonies such as the "French sixth" sonority (not function) in measure 6 (Example 3-10).

Example 3-10. "Rhapsodie," Op. 14, No. 3, measures 5-9.

The musical score for Example 3-10, measures 5-9 of "Rhapsodie," Op. 14, No. 3, is presented in two systems. The first system contains measures 5 and 6, and the second system contains measures 7, 8, and 9. The music is written for piano in G major (one sharp) and 3/4 time. The soprano line (treble clef) ascends from C^4 to C^5 , while the bass line (bass clef) descends chromatically through the octave. Measure 6 features a "French sixth" sonority. The score includes dynamic markings such as *pp dolciss.* in measure 9.

One special feature of the "Rhapsody" is the sustained exploration of the relationship 6-5, both major and minor. The vacillation between A[#] and A^b as sixth degree originates in the upper-neighbor formation of motive c'. The sixth degree is used often as a neighbor to scale step 5, but appears in passing and in other contexts as well. Prefigured as a neighbor in an inner voice in the small introductory gesture of measure 2, it becomes more prominent with the melodic motion in measure 5. The first statement of scale degrees 6-5 as part of the upper neighbor motion which appears many times throughout the remainder of the composition is in measure 12. The attention to 6-5 continues into the coda, where a chord at measure 89 is a product of emphasized neighbor motion. Its unusual contents in relation to the dominant root include an augmented 5th, a major 7th and a major 9th (which is the sixth degree) in the top voice.

MacDowell pairs a little scherzo and a march as numbers 4a and 4b of the Op. 14 suite. The design of the "Scherzino," as might be expected, is A B A. The A section itself follows a sharply truncated ternary pattern. Its first strain proceeds from tonic (8 measures) to dominant with a four-measure extension separating two eight-measure phrases. The second strain moves from the relative major

back to the dominant with a four-measure extension following two eight-measure phrases. Both phrases use double bars and repeat signs. The third strain returns to the material of the first; it breaks off dramatically after four measures, then closes on the tonic. The theme of the A section is built up of short motives which tend to hover around one tone. They are immediately repeated and then extended. The G-major "Trio" introduces a longer lyrical line, and just before it breaks off (to reintroduce the A section da capo), there is a brief but strong hint of the rhetorical flourish of the prelude's motto. The salon-style fatuousness of the Trio is relieved only by the occasional raw (measure-long) dissonance, such as that in the third measure of this theme (measure 53).

The Scherzino's textures are light, and the linear activity is always clear. MacDowell had successfully written this type of piece earlier, in the manuscript "Scherzo," Op. 3, No. 4, and in the "Presto," Op. 10, No. 2. He was to return to it again in the "Scherzino," Op. 39, No. 5.²²

²²While they do not fall within the purview of this study, mention should be made of the scherzo from MacDowell's Piano Concerto in D minor, Op. 23 (II, "Presto giocoso"), and those contained in the Sonata "Tragica," Op. 45 (II, *Molto allegro, vivace*), and the Sonata "Eroica," Op. 50 (II, "Elf-like, as light and swift as possible"). All three compositions are extremely effective examples of scherzo writing, even though they were not called scherzos by their author. James Friskin and Irwin Freundlich, Music for the Piano; A Handbook of Concert and Teaching Material from 1580 to 1952 (New York: Holt, Rinehart and Winston, 1954;

Had MacDowell revised the second suite in later life (as he did the first in 1891-1906), it is almost certain that the "Marsch," Op. 14, No. 4b, would have come in for major changes. Its attempt to introduce Brahmsian doublings, concerto-scale arpeggiations, coloristic harmonic shifts, a bathetic two-measure recurring motif, and a Lisztian transformation of the motto motif from the prelude (in the Trio) -- all of this within a basically Schumannesque march -- produces a few vivid and heroic moments. Nevertheless, though the parts never quite make a whole, nothing could show more clearly the parameters of the twenty-two year old composer's musical world.²³ MacDowell was writing his first piano concerto during this same year. Four years later, having just completed his second piano concerto (1886), MacDowell returned to the march form to produce a quite

reprint ed., New York: Dover, 1973) 378, discuss the D-minor piano concerto:

"This has the distinction of being the only major piano concerto by an American that has so far established itself in the general concert repertoire. Its three movements--a prevailingly lyrical and romantic first movement, a most effective Presto giocoso embodying rapid passage work that demands a highly developed finger technique, and a rhythmically vital finale . . . have genuine originality."

²³ Within a short span in measures 69-74, MacDowell writes the following harmonies in quick succession: D-flat major--A major--F major--D-flat major (preceded by its own V⁷). He has divided the octave into major thirds.

different work in Op. 24, No. 2.²⁴

Via the "motto" phrase, all of the movements of the Op. 14 Suite are thematically related to the Prelude and therefore to each other. Each movement offers some further exploration -- another facet -- of the material introduced at the outset. The final movement, "Phantasie-Tanz," Op. 14, No. 5, represents the summation of that exploration. It develops its own themes and materials from previous movements in a free, almost improvisatory fashion. Structurally, it reflects the general shape of the Suite, with reference to the "Rhapsodie" at its center, just as the "Rhapsodie" is at the center of the suite as a whole. Through thematic transformation and cyclic presentation of the source material, MacDowell carries forward the sense of the Byronic motto attached to the beginning of the suite ". . . forever shalt thou dwell in the spirit of this spell."

The Fantasy Dance opens *molto allegro, con fuoco* with a lively motive that is faintly reminiscent of the opening of the Prelude, though it is treated quite differently.

²⁴Although the new march is much more successful, more "of a piece," the blatant juxtaposition of heroic "Brahmsian" phrases with histrionic "Lisztian" responses does continue (see, for example, measures 22-25 vs. 26-29 and 96-99 vs. 100-03ff.).

The first element is a syncopated leap; the second consists of step motion embellished by neighbor motion. The overall design of the Fantasy Dance can be expressed as A B A' C B A, and Coda, although the later sections are abbreviated. The brief B sections refer to the "drum-roll" triplets of the march just heard (No. 4b). The C section recalls the Rhapsody, now written in D^b major (rather than C[#]) and less tortuously chromatic than the Rhapsody proper, with simultaneous recollections of other motives from the earlier movements. The succession of key areas for the six sections of the Fantasy Dance is: A--C--A flat--D flat--G flat = F sharp--A.

Serenade, Op. 16

The quietly beautiful Serenade, Op. 16, is the only free-standing Characterstück MacDowell published under his own name. Completed in 1882, it was dedicated to his friend, the Swiss composer Hans Huber. MacDowell's accompaniment is evocative of guitar figuration, with many pedal points followed by chord patterns that support and encourage a limpid vocal line. In general outline, the serenade owes much to Chopin's Berceuse style, including its long lines

that stretch out over a tonic pedal. The flow of MacDowell's serenade is abruptly interrupted (as in Debussy's "La sérénade interrompue" of 1910) by a Lisztian cadenza passage creating an impressionistic patch of instrumental color.²⁵ One may see a connection also between this piece and another bit of evening music, the "Abendmusik" by Schumann (Bunte Blätter, Op. 99, No. 6, of 1841). The opening of the theme of the B section in MacDowell's Serenade is a close relative of that of the "Trio" of the Schumann. The similarity extends even to the detail of being set at the same pitch level. Yet, for all the reminiscences of the night-music literature, MacDowell's Serenade does not sound derivative. It is completely successful on its own terms.²⁶

MacDowell incorporates many of the standard effects of serenades, nocturnes, Abendmusik, barcarolles, and such works. Trills and double-note passages evoke images of birdsong and of the night and mystery. The keyboard style admits registral shifts, doublings, and the periodic introduction or dismissal of voices. Sustained trills framed by melodic octaves, played with one hand at measures 43-49,

²⁵MacDowell's revision of this piece, published as Serenata, Op. 16, by Breitkopf & Härtel in 1895, omits the cadenza passage. See Sonneck, Catalogue of First Editions, 14.

²⁶MacDowell's unpublished "Sérénade-Caprice," Op. 3, No. 5, which comes out of quite another tradition, has been discussed above, page 38.

demand an advanced facility on the part of the performer. These trills are interrupted by the brief cadenza passage based on chromatic embellishments of diminished-seventh chords.

Zwei Fantasiestücke, Op. 17

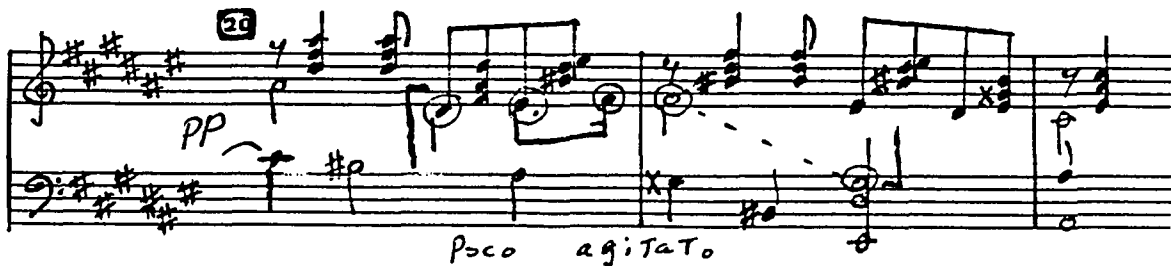
Zwei Fantasiestücke, Op. 17, was composed in 1883 and dedicated, with Op. 16, to Hans Huber. The two pieces of Op. 17 serve as foils for each other. The harmonic density of the F-sharp major "Erzählung" (No. 1), with its B section in C-sharp major, is offset by the clarity and sparkling brilliance of the B-minor "Hexentanz" (No. 2), which relies on speed, accent, and rhythmic propulsion to create its impact. The first piece acts as a dominant preparation for the second, thus providing a harmonic link for the pair.

In discussing "Erzählung," an early commentator states: "its chief merit is that it is more in keeping with MacDowell's natural gift for musical suggestion than are the preceding pianoforte pieces" ²⁷ For the first

²⁷Porte, MacDowell, 49-50.

time in this piece -- in the composer's twenty-second year -- Wagnerian chromaticism enters MacDowell's compositional world.^{27a} That "Erzählung" is a love story is clear from the incorporation of the so-called "Motive of the Love Glance" from Tristan. This motive grows out of measures 20-21 and appears in its most cogent form in measures 34-35. At three of the most important and dramatic moments in the composition it appears in its original form (Example 3-11).

Example 3-11. "Erzählung," Op. 17, No. 1, measures 20-21:
Motive of the Love Glance (Tristan).



The forms are juxtaposed at measures 36-38 and the atmosphere is colored by fragments and modified motives related by shape and rhythm. For long stretches, the melody of "Erzählung" avoids the tonic note. When the tonic does appear, it tends to be reharmonized in a variety of ways. Except for the opening motive and the borrowed motive from Tristan, the melodic material lacks a clear profile. MacDowell begins to evolve here a personal type of unending melody which is harmony-generated. In the choice of harmonies,

^{27a} In a letter dated Frankfurt, 23.4.1882, in the Americana Collection, Music Division, New York Public Library, MacDowell tells of having attended a performance of Die Walküre the night before.

here as elsewhere, MacDowell gravitates to dense, black-key patterns.

Dynamic extremes underline the musical narrative. At measure 36, the dynamic marking is fff "quasi trombe," accenting the lowest A on the keyboard. Two measures later, a middle-register octave A, marked "vibrante," frames single tones played ppp. Despite its dramatic intensity and the variety of keyboard writing, "Erzählung" never achieved the popularity and widespread performance that its companion piece did.

Along with "To a Wild Rose" and "To a Water Lily," Op. 51, Nos. 1 and 6, the "Hexentanz," Op. 17, No. 2, became one of the best known of MacDowell's piano pieces, although this quick finger study in B minor differs greatly in character from the later pieces.²⁸ Its moto perpetuo very

²⁸The "Hexentanz" was recorded on piano rolls by a number of pianists, including John Powell, Teresa Carreño, and Guiomar Novaes. These and other recordings have been listed by Graves, "MacDowell," Appendix VI. Irving Lowens lists no fewer than nine recordings, including performances by Hans Barth and Leopold Godowsky in "Edward MacDowell," Hi-Fi/Stereo Review XIX/6 (December 1967) 2. I am indebted to H. Wiley Hitchcock for allowing me to see a copy of the foregoing article with unpublished emendations made by Lowens and Margery L. Morgan in September, 1969. To their list can be added a recent recording of the Second Modern Suite, the Sea Pieces, and Two Dances, performed by Andrea Anderson Swem (Orion ORS 75175).

likely was inspired by scherzi and other fast pieces of Mendelssohn, such as the so-called "Spinning Song," Op. 67, No. 4, and similar movements by Carl Maria von Weber, in particular the popular rondo from his Sonata in C, Op. 24, and the Rondo brillante, Op. 62. Perhaps more than any others, Mendelssohn and Weber created the models for a type of composition designed to emphasize and encourage virtuoso execution. Its main features were rapid scale and arpeggio figuration combined with skeletal accompaniment patterns.

Mrs. MacDowell, a piano student of MacDowell before their marriage, in 1950 attempted to clarify the meaning of the title and give an idea of the character of the piece:²⁹

It is descriptive of nymphs rather than of witches as the term is understood in our country a Hexe may be a witch or it may be a water nymph or tree nymph,--'witch' in German meaning quite other than our idea of an ugly old woman riding on a broomstick.

In another collaborative article she pursues the topic further:³⁰

²⁹Marian MacDowell, Random Notes on Edward MacDowell and his Music (Boston: Arthur P. Schmidt, 1950) 7.

³⁰Marian MacDowell and Allan J. Eastman, "An Analysis Lesson on Edward MacDowell's Witches' Dance," The Etude XL (1922) 817-18.

The first error that most people make about the Witches' Dance is that they have a different kind of Witch in mind. They think of some old hag, like the witches in MacBeth....That is not at all the kind of sprite which Mr. MacDowell pictured. It was rather the mischievous demons or elves who fly in clouds through the air, like pixies. They were light gossamery nothings, mischievous but delicate as a feather...Mr. MacDowell... played most of the work as though it were made of thread lace.

Despite their differing meters, the "Hexentanz" can be seen as a preparatory study for the Scherzo of MacDowell's Second Piano Concerto, Op. 23. Not only are the opening figures closely related, but other slight similarities between passages are present as well (Example 3-12).

Example 3-12. Comparison of opening motives: (a) "Hexentanz," Op. 17, No. 2 (measures 1-5), and (b) Piano Concerto No. 2, Op. 23, II (measures 3-6).

(a.) "Hexentanz"

Handwritten musical score for a piano piece. The key signature is D major (two sharps) and the time signature is 3/8. The tempo/mood is marked *pp leggiero*. The score consists of two staves. The right hand plays a series of eighth-note chords, while the left hand plays a slower, more sustained line with some grace notes.

(b.) "Scherzo" from the Piano Concerto No. 2

Handwritten musical score for a piano piece. The key signature is B-flat major (two flats) and the time signature is 2/4. The tempo/mood is marked *p legg.*. The score consists of three staves. The top staff is for the piano, the middle for the flute (*fl.*), and the bottom for the strings (*strings*). The piano part features a series of eighth-note chords. The flute and strings provide harmonic support.

(b.) "Scherzo" from the Piano Concerto No. 2

This musical score is for the "Scherzo" movement from the Piano Concerto No. 2. It is written for piano, flute, strings, and viola. The key signature is B-flat major (two flats) and the time signature is 2/4. The piano part begins with a series of eighth-note chords in the right hand and a single note in the left hand. The flute enters with a series of eighth-note chords. The strings enter with a series of eighth-note chords. The viola plays a wavy line. The score is divided into four measures. The first measure shows the piano and flute. The second measure shows the piano, flute, and strings. The third measure shows the piano, flute, and strings. The fourth measure shows the piano, flute, and strings.

The stability of the long pedal supporting the singing lines of the B section is offset by strong cross rhythms which its figuration creates against the melody. The rhythmic articulation of the accompaniment figure is like guitar figuration, such as might be found in music of Spanish origin.³¹ The rhythm at measure 117, which pits  in the right hand against  in the left hand, figures prominently again in the Étude de Concert, Op. 36. Both the "Hexentanz" and the Étude appeared often on the programs of Teresa Carreño.³²

Zwei Stücke, Op. 18

The Zwei Stücke, Op. 18, in general, are less impressive works than the immediately preceding pieces. MacDowell's letters reflect the self-doubt that he was experiencing. At about this time, he sent a group of

³¹Frank M. Graves kindly furnished a tape of a piano roll of Teresa Carreño performing the "Hexentanz." This Carreño performance renders the kinship with Spanish music highly recognizable. In his unpublished study "MacDowell," Graves traces the "Carib-Latin American influence" on MacDowell in detail.

³²M.M. Lowens, "The New York Years," 37, 362. Carreno played the "Hexentanz" throughout 1887-88 and the new Étude from February, 1888 onward. She was still performing the Étude late in 1907.

compositions to Teresa Carreño with a letter:³³

I want you to look through these things . . .
and then give me your opinion of them, not as
my friend and teacher, but as a musician. Tell
me honestly if you think I ought to go on trying
to compose or whether I should give it up and
try something else.

It was a difficult time for him in other ways too.
Although he had proposed marriage to his American student,
Marian Nevins, in 1883, she returned to the United States
because of the death of her father. They were not married
until July 21, 1884, in Waterford, Connecticut.

The barcarolle offers rich material for Character-
stücke, and various composers tried their hands at it,
including Anton Rubinstein, who wrote six, and Gabriel
Fauré, who wrote thirteen. The repetition of unaltered
6/8 keyboard patterns easily becomes monotonous, and the
compositional problem is to find ways to sustain interest
within the narrow framework. MacDowell employs three

³³ Teresa Carreño, "My Interpretation of MacDowell's
Barcarolle," Delineator LXXV (January 1910) 47, quoted in
M.M. Lowens, "The New York Years," 21.

basic variations in a piece of 112 measures. These are:



MacDowell also explores another keyboard technique that he was to use on occasion: the placement of a theme in the middle register, shared by both hands. This technique, in which the theme is surrounded by accompaniment figures, creates the illusion that the performer is being assisted by a third hand. The effect was hardly new, having been used by composer-performers such as Thalberg, in the "Don Pasquale" Fantasy, Op. 67, and Liszt in the third of his *Liebesträume*, in A-flat major.³⁴ In the Op. 18 "Barcarolle," MacDowell's technique is more direct and less complicated than that of Thalberg and Liszt. At least two barcarolles by older contemporaries of MacDowell employ a

³⁴The "Don Pasquale" Fantasy demonstrates Thalberg's transcendental use of the technique. The melody lying in the middle register of the piano is used to suggest the human voice or an instrument such as the cello. Thalberg transcribed a set of twenty-two such pieces in his *L'Art du chant appliqué au piano*. See Hutcheson, *The Literature of the Piano*, 343.

similarly more modest method of presentation at the keyboard. They are the "Barcarolle," Op. 26, in A minor -- composed and published the previous year (1883) -- by Fauré, a more extended work, and the "Barcarolle," Op. 50, No. 3, in G minor (1854-58), by Anton Rubinstein. MacDowell's work more closely parallels the keyboard style of these last-named works, especially the Fauré, than it does any of those by Mendelssohn, Thalberg, or Liszt, to say nothing of the towering example by Chopin.³⁵

The Julius Hainauer edition of the "Barcarolle," Op. 18, No. 1 (1884), was revised by MacDowell a decade later in an attempt to improve the overall impact. Three bars of cadenza passage-work were dropped from page 5 and the "Tempo I" (Return) section was reduced from forty-six to twenty-six bars through the elimination of repetitive material. By comparison, the 1898 revision of the "Humoreske" (Op. 18, No. 2) is "clearly an issue of the first edition, 1884, with a new title page."³⁶

Although we have as yet no direct evidence of MacDowell's contact with Grieg's music in this early period,

³⁵ MacDowell did not draw on his own earlier work, the unpublished "Barcarolle," Op. 5, No. 5. Later he was to compose another barcarolle, Op. 44 (1890), for mixed chorus (divisi) and piano four-hands.

³⁶ Sonneck, Catalogue of First Editions, 16.

the Humoresken, Op. 6 (1865), by Grieg would seem on stylistic grounds to be possible forerunners of the MacDowell "Humoreske," Op. 18, No. 2.³⁷ Kathleen Dale relates that the Grieg pieces were the first results of the composer's acquaintance with the Norwegian composer Rikard Nordraak, to whom they are dedicated and who was largely responsible for Grieg's interest in the folk music of his native land.³⁸ Grieg's influence, which has perhaps been overemphasized on the basis of a late exchange of letters between the two composers, seems to be discernible here in MacDowell's music for the first time.

While MacDowell's "Humoreske" does not exhibit obvious folk elements, it does share with the Grieg pieces a dance quality and rhythmic energy, short sections, and whimsical changing moods. A similarity between MacDowell's piece and Grieg's Op. 6, No. 2 may be found in the use and placement of augmented-sixth chords held for unpredictably

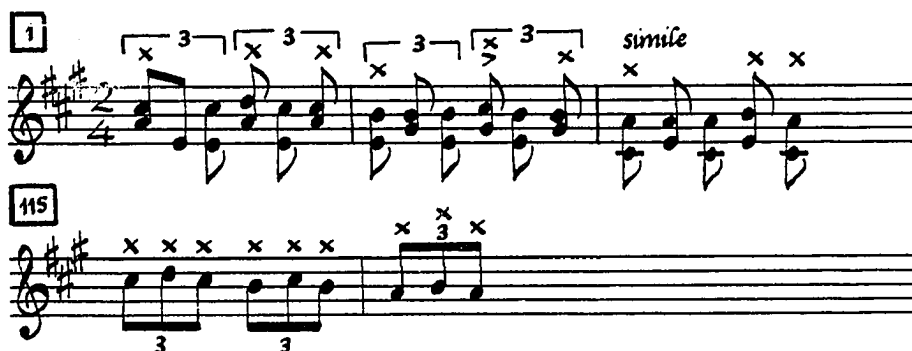
³⁷I have been unable to find direct evidence of MacDowell's knowledge of or interest in Grieg's music before 1888, when he spoke of playing a Grieg "Cradle Song" in Boston (in a letter of 16 December 1888, to Templeton Strong; Graves, "MacDowell," 199). M.M. Lowens, who has worked with the documentary materials more than any other scholar, mentions Grieg for the first time in connection with MacDowell with reference to an 1898 New York recital ("The New York Years," 152). Whether there are earlier references remains to be seen. M.M. Lowens's assertion in the The New Grove article "MacDowell" that "one can easily trace the influences of Schumann, Liszt, Wagner, Raff, Rubinstein, and especially Grieg" [my italics] is unsupported on documentary grounds.

³⁸Kathleen Dale, "The Piano Music," in Grieg, A Symposium, ed. Gerald Abraham (London: Lindsay Drummond, 1948) 48-49.

long durations in the midst of energetic passages. MacDowell's writing is, if anything, more adventurous than Grieg's -- as it will continue to be throughout his life. The rests with which MacDowell precedes these chords intensify the mysterious nature of their appearance.

Some of the musical humor of the work is provided by the foreign element of the sixth-chords unexpectedly introduced and the Italian quality of the lively tarantella figures. The uppermost treble notes in measures 1-3 form an augmented version of the tarantella figure found throughout the composition (Example 3-13).

Example 3-13. "Humoreske," Op. 18, No. 2, opening measures and tarantella figure (measures 115 ff.).



Wald-Idyllen, Op. 19

With Wald-Idyllen, Op. 19 (1884), MacDowell begins to define the parameters of his world as a piano composer. While he does not sever ties with the past, his emphasis starts to turn from general subject matter to topics which suggest more specific moods and states of mind.³⁹ The elements of nature, mystery and reverie, found in "Waldesstille" and "Träumerei," will return in pieces like "At an Old Garden," Op. 62, No. 1, "Starlight," Op. 55, No. 4, "At an Old Trysting Place," Op. 51, No. 3, and "A Deserted Farm," Op. 51, No. 8. "Spiel der Nymphen" stands in the line of "Hexentanz" and such later playful compositions as "Will o' the Wisp," Op. 51, No. 2, and his last piece for piano, "The Joy of Autumn," Op. 62, No. 10.

The group of forest idyls is held together by various horn motives such as those in No. 1 (measures 48-49), No. 2 (measures 87 ff.), and No. 4 (measures 81-84, "doice,

39

In addition to the piano idyls, MacDowell wrote similar pieces in other media as well. The song Op. 33, No. 3, is entitled "Idylle," while three of the four movements of the Suite für Orchester, Op. 42, are based on similar concepts. The movements are: No. 1, "In einem verwünschten Walde," No. 2, "Sommer-Idylle," and No. 3, "Waldgeister." The manuscript of the song "Idylle" is located at the MacDowell Colony, Peterborough, New Hampshire. (In an inscription on the manuscript Mrs. MacDowell incorrectly attributed the piece to Op. 26).

come di lontano, quasi corni"). No. 3 also contains motives which are reminiscent of horn music, although here they are less easily recognized.

"Waldesstille," Op. 19, No. 1, with its exploration of the lower register, air of suspended animation, lack of easily assimilated melodic content, and uneasy harmonies (deep register inversions that often sound unclear as to content and direction), was less likely to have been understood by audiences than the other three pieces of the set. The scarcity of motivic repetition indicates a type of progressive thinking not commonly associated with MacDowell. The most important melodic motive is stated in half notes, measures 1-3, and returns near the end, at measures 54-56. It is heard one other time in altered form at about the midpoint, in measures 27-29. Intervening sections, however, develop their own motives. The work evolves in fragments rather than conventional formal designs.

"Spiel der Nymphen," Op. 19, No. 2, presents a strong contrast to the introspective quality of "Waldesstille." The playfulness of the subject matter is reflected in the musical content. The initial motive resembles that of the earlier "Hexentanz," and the scherzo of the second concerto

to come. The design of the piece is an extended A B A and Coda. It is a pleasant but unambitious composition, notable in that the composer returns to its measures 197-207 for material when he writes the more developed "Elfentanz," Op. 46, No. 5.

The "Träumerei," Op. 19, No. 3, has the air of an improvisation colored by Wagnerian chromaticism and, here and there, the sentimentality of a salon-style melody.⁴⁰ The spirit of Schumann's "Träumerei" from the Kinderscenen is also never far away. The keys of the two pieces are the same (F major). MacDowell writes in 2/4, as opposed to the 4/4 used by Schumann and, by coincidence, his composition contains just twice as many measures as Schumann's. Near the end, at measure 41, the most dramatic moment is marked ppp molto allargando, in the best romantic tradition.

In "Träumerei," a large part of MacDowell's first period harmonic vocabulary is exhibited. There are extended dominant chords, including the thirteenth chord, augmented chords, and a complete range of appoggiaturas, accented passing tones, and suspensions (including upward-resolving ones). There is not much similarity between this

⁴⁰Some of the turns of phrase and harmonic inflections have since become very familiar in the popular ballad style of the twentieth century. How much MacDowell's music may have contributed to the establishment of such a vocabulary is difficult to say. See page 223.

work and the late "Träumerei," Op. 46 (from the Twelve Virtuoso Etudes), but there may be seen a remarkable foreshadowing of such a late period piece as "An Old Love Story" (Op. 61).

The "Driaden-Tanz," Op. 19, No. 4, is of the Handstück variety of lyrical etude, with bouncing, rapid double notes (wrist action) interrupted by quick scales. The keyboard figuration is modest in its demands on the performer. The form of the composition is, once again, A B A.⁴¹

Vier Stücke, Op. 24

Unlike several earlier sets and almost all of the later ones, Vier Stücke, Op. 24 (1886), constitutes a group of pieces without inner musical connection, programmatic links, or formal unity. They are appropriately entitled "Four Pieces." The work is dedicated to "Mme. Carreño-Tagliapietra."

⁴¹According to Sonneck, both Nos. 3 and 4 were intensively revised for the 1894 Breitkopf and Härtel edition. See Catalogue of First Editions, 17-18. I have been unable to consult the first edition of No. 4. The 1894 revision of No. 3 seems to be out of character. MacDowell has added octave doublings and exaggerated dynamics, thereby falsifying the tender lyricism of the original miniature.

One may suspect Grieg's influence once again in the Op. 24 "Humoreske," but similarities are difficult to pinpoint. MacDowell uses a similar keyboard style, an A B A design, 3/4 meter, and textures that are for the most part four-voiced, although most of the activity is often limited to one moving part. Pedal points are an important part of the Humoresque as are open fifths in the bass. Concerning these parallel fifths at measure 35, MacDowell adds a curious footnote:

Denjenigen, welchen der strenge Styl der Quintenfolge als zu humoristisch erscheint, seien obige Aenderungen der Bassstimme bestens empfohlen.

MacDowell's B section employs a rudimentary variation technique: the theme is stated four times, each time with a different accompaniment pattern. The experiments with harmony also continue in a closing figure at the end of the A section (measures 27-30) and again near the end of the work (measures 107-110). MacDowell selects four different qualities of a chord spelled with the same letter names. They are: at measure 28, G B^b D F (ii⁷); at measure 30, G B^b D^b F (ii^{ø7}); at measure 108, G B[♯] D^b F (Fr 6); and at measure 110, G[♯] B[♯] D^b F (Gr 6).

In the "Marsch," Op. 24, No. 2, MacDowell directs the performer to begin softly and mysteriously, just as in

the "Marsch," Op. 14, No. 4b. The bass line reinforces this mood through unexpected changes in direction, and the melody contains surprising twists as well. The keyboard writing is thick. It employs the lower register and a type of block-chord technique with chord tones wedged between a melody set in octaves.⁴²

The B section "Trio" is heralded by five measures of pompous music marked "Quasi trombe." In a parade of realistic detail that might be expected from Ives but not from MacDowell, the trio reveals itself as a parody of outdoor band arrangements. Offbeat staccato chords punctuate the melody, often with grace-note embellishments. The delightful banality of the passage at measure 52 onward, replete with fanfare and descending chromatic bass, prepares a repetition of the Trio tune. This time a moving triplet (wind) figure is added to the offbeat chords and grace notes.

MacDowell may have unconsciously turned to his early student work, his unpublished "Berceuse," Op. 3, No. 2 (1876), in writing his "Wiegenlied," Op. 24, No. 3 (1886). The meter is the same, a lulling 6/8, and the pattern, which runs throughout the early piece, also figures, though less consistently, in Op. 24.

⁴²At measures 11-12 a series of reiterated half notes constitutes what may be the first appearance of a later MacDowell rhythmic "fingerprint."

MacDowell pays tribute to another source of inspiration for this composition in measures 54-55, where he inserts a brief but recognizable allusion to the great Berceuse, Op. 57, by Chopin (measures 35-36), also in D-flat major.

For the last piece of Op. 24, MacDowell composed a "Czardas," a whirlwind finale based on a Hungarian dance, complete with cross-hand passages, glissandi, and a closing passage marked "sempre accelerando." In character, MacDowell's "Czardas" has ties to both his earlier "Fantasy-Dance," Op. 14, No. 5, and to the subsequent "Hungarian," Op. 39, No. 12. The three compositions share the same key, and similar tempo indications. Op. 14 is in A major, marked "Molto allegro con fuoco," while the other two are in A minor, both marked "Presto con fuoco." MacDowell enhances the dance character through lively left-hand accents and furious right-hand passagework. Most of the figuration is based on trills, scales, and rapid leaps. Although the three pieces are at about the same technical level, the Op. 39 etude will require more agility because of its wide leaps and quick alternating octave passages.

CHAPTER IV

FIRST MATURITY: WIESBADEN/BOSTON 1887-96

The short piano compositions of MacDowell's last full year in Europe and the first eight years in America consist of nine publications comprising fifty-four pieces.¹ There is a definite style change in these works. Beginning with the six Goethe Idyls, Op. 28, and continuing in the six Heine Poems, Op. 31, and Four Little Poems, Op. 32, all composed in Wiesbaden in 1887, MacDowell's style went through a process of purification. The first sign of the new style period is an extreme narrowing of compositional range. The Goethe Idyls are very moderate in their difficulty and in their range of expression, almost to the point of blandness. Even more significant, however, is the composer's decision to join the power of music with that of poetry as a source of images and programmatic suggestion.² Except for the

¹This total includes the two additional pieces provided for the Marionettes in the 1901 revision.

²Although the conclusions he draws will certainly be challenged by some, Gilbert Chase's observation of MacDowell's high-Romantic insistence on the intimacy of the relation between composer and listener is correct. See America's Music: From the Pilgrims to the Present, rev. 2d. (New York: McGraw-Hill, 1966) 357-58.

Wiesbaden Étude de concert and the Boston sets of études, many of which are in essence also character pieces, most of the short pieces of this period use poetry as a preface to aid in evoking an extra-musical mood or image. With these works MacDowell goes beyond the intimations and promise of the early Frankfurt years to achieve an integrated personal style.

Following his return from Europe in 1888, MacDowell settled in Boston and established himself there as a professional musician. During the eight Boston years, he reestablished contact with America, its musicians and its heritage, and this reacculturation period prepared the way for the works of the final years. The composer's artistic growth was enhanced by his many musical activities at the

MacDowell's views on the relation between composer and listener are expressed in the last two chapters of his collected essays. By his own admission the composer is not wholly articulate on this difficult subject:

"Unless the public comes into closer touch with the tone poet than that objective state which accepts with the ears what is intended for the spirit, which hears the sounds and is deaf to their import, unless the public can separate the physical pleasure of music from its ideal significance, our art, in my opinion, cannot stand on a sound basis."

MacDowell's concept of "ideal suggestion" (as worked out in his lectures at Columbia University) was for him best exemplified in Wagner's music, without the trappings of words, stage, acting, etc.: "The music dramas of Wagner, shorn of the fetters of the actual spoken word, emancipated from the materialism of acting, painting, and furniture, may be considered as the greatest achievement in our art" Critical and Historical Essays, 260-61.

time. As a performer his work gave him an increased understanding of the piano and its potential. Teaching spurred him to write etudes and practical pieces, which in turn caused a break in the succession of compositions using poetry as a source of artistic suggestion. On the evidence of the compositions of this period, his increasingly-respected work as a performer and teacher, together with increasing public recognition of his music, gave him confidence. He began to explore larger solo forms through the composition of sonatas, as he refined his treatment of the short piano piece. MacDowell's return to America also inspired an investigation into his native culture for artistic material. The fifty-four short piano works of this period are listed in Table 3.

TABLE 3
FIRST MATURITY: 1887-96

Opus Number	Title	Key	Composed	Published	First Publisher
28	Idyllen*		1887	1887	Breslau, Julius Hainauer
	1. Ich ging im Walde	G major			
	2. Unter des Grünen blühender Kraft	A-flat major			
	3. Füllest wieder Busch und Thal	C major			
	4. Leichte Silberwolken schweben	B-flat major			
	5. Bei dem Glanze der Abendröthe	G major			
	6. Ein Blumenglöckchen	A major			
31	Sechs Gedichte nach Heinrich Heine		1887	1887	Breslau, Julius Hainauer
	1. Wir sassen am Fischerhause	A major			

*Throughout this dissertation, the foreign language titles assigned by MacDowell at the time of composition are used up to the time of his return to America; for pieces composed after the return, English titles will be used. MacDowell's own practice was not uniform. He continued to use German and French titles in Boston, not only for works offered to German publishers, but also for the first American editions. For our purposes, English titles are used beginning with the Op. 39 Etudes, the first works composed in Boston. Hence, a German title indicates that the work was composed in Europe; an English title, composed in America.

TABLE 3 - Continued

Opus Number	Title	Key	Composed	Published	First Publisher
31	2. Fern an schottischer Felsenküste	F minor			
	3. Mein Kind, wir waren Kinder	B-flat major			
	4. Wir fuhren allein im Dunkeln	B minor			
	5. König ist der Hirtenknabe	A-flat major			
	6. Der Tod, das ist die kühle Nacht	C-sharp minor			
32	Vier kleine Poesien		1887	1888*	Leipzig, Breitkopf & Härtel
	1. Der Adler	C-sharp minor			
	2. Das Bächlein	F major			
	3. Mondschein	C minor			
	4. Winter	D minor			
36	Etude de concert	F-sharp major	1887	1889	Boston, Arthur P. Schmidt
37	Les Orientales		1887-88	1889	Boston, Arthur P. Schmidt
	1. Clair de lune	F-sharp minor			

*Sonneck omits reference to the 1888 edition, giving 1894 as the date of the first edition. The preface of the G. Schirmer publication (Plate No. 32531) indicates that it follows the first edition of 1888.

TABLE 3 - Continued

Opus Number	Title	Key	Composed	Published	First Publisher
37	2. Dans le Hamac	A-flat major			
	3. Danse andalouse	F-sharp minor			
38	Marionetten		1888	1888	Breslau, Julius Hainauer
	1. Soubrette	A major			
	2. Liebhaber	C minor			
	3. Bube	A minor			
	4. Liebhaberin	E major			
	5. Clown	A-flat major			
	6. Hexe	F major (ends in F minor)			
[38	Marionettes]*		[1901]	[1901]	[Boston, Arthur P. Schmidt]
	1. Prologue	F major			
	2. Soubrette	A major			
	3. Lover	C minor			
	4. Witch	F major (ends in F minor)			
	5. Clown	A-flat major			

*The Prologue and Epilogue were added for the 1901 American edition. Op. 38 is the only set for which MacDowell added new pieces in the process of revision. Further differences between the two versions of Op. 38 are discussed below.

TABLE 3 - Continued

Opus Number	Title	Key	Composed	Published	First Publisher
38	6. Villain	A minor			
	7. Sweetheart	E-flat major			
	8. Epilogue	F major			
39	Twelve Etudes		1889-1890	1890	Boston, Arthur P. Schmidt
	1. Hunting Song	F major			
	2. Alla tarantella	C minor			
	3. Romance	D major			
	4. Arabesque	B-flat major			
	5. In the Forest	F-sharp major			
	6. Dance of the Gnomes	C minor			
	7. Idyl	A major			
	8. Shadow Dance	F-sharp minor			
	9. Intermezzo	D-flat major			
	10. Melody	A-flat major			
	11. Scherzino	D major			
	12. Hungarian	A minor			

TABLE 3 - Continued

Opus Number	Title	Key	Composed	Published	First Publisher
46	Twelve Virtuoso Etudes				
	1. Novelette	D major	1893-1894	1894	Leipzig, Breitkopf & Härtel
	2. Moto Perpetuo	A-flat major			
	3. Wild Chase	C-sharp minor			
	4. Improvisation	F major			
	5. Elfin Dance	A major			
	6. Valse Triste	D minor			
	7. Burlesque	A major			
	8. Bluettes	E-flat major			
	9. Träumerei	A-flat major			
	10. March Wind	E-flat major			
	11. Impromptu	B minor			
	12. Polonaise	E minor			
49	Air et Rigaudon		1894	1894	Boston, J.B. Millet
	1. Air	A minor			
	2. Rigaudon	A major			

Idyllen, Op. 28

For the first time, in the six Idyls of Op. 28 MacDowell uses the poetry of a single author to act as a unifying thread. A short pastoral lyric selected from Goethe (1749-1832) on subjects such as breezes, clouds, bees, forests, and so on, prefaces each one of the six pieces. Thus, all six are short "landscape" studies. For the American edition MacDowell himself provided English translations (or versions "after Goethe").³ The pieces are not connected through motive, key scheme (G, A-flat, C, B-flat, G, A) or any other specific musical relationship. The single unifying device of the set -- which, however, is a powerful one -- is the idyllic nature of the poetry and the general character of the music that it inspired. This opus marks the beginning in MacDowell's composition of the character piece with long poetic preface as distinct from

³When MacDowell came back to America he faced the problem of bringing out in new American editions the large quantity of his music published abroad. Eventually, Opp. 10, 13, 14, 16, 17, 18, Op. 19, Nos. 3 and 4, Opp. 24, 28, 31, 32, 38, and Op. 39, Nos. 3, 4, 5, 7, and 8 were published in new editions. Some were merely reprinted; others were "revised" or "newly revised and augmented" editions. The composer worked at this task throughout the rest of his life, the last revisions appearing in 1906. For a while, after his return to America, some new works were brought out first in this country; others were published first in Germany. The last first edition of piano pieces issued by a European publisher was Op. 46.

the earlier pieces with characteristic or genre titles. The use of lines of verse at the beginning of a piano piece is by no means uncommon in the Romantic era. The strange poetry of C.F. Hebbel was used by Schumann in "Verrufene Stelle" from Waldscenen, Op. 82, No. 4, and words from a love song by C.O. Sternau were placed by Brahms at the beginning of the Andante movement of his Sonata in F minor, Op. 5. Compositions like the Tre Sonetti di Petrarca by Liszt, however, were written first as songs, and later rewritten as transcriptions of the vocal compositions. MacDowell does not employ a preexistent song setting, although he did set some of the same Goethe poems at other times. The lines which preface No. 5, for example, served for Op. 47, No. 6, while those used for No. 6 were used again in Op. 33, No. 3. There are no musical relationships between these songs and the instrumental Idyls of Op. 28. Nevertheless, the Op. 28 pieces are instrumental songs in the fullest sense. Although the Wiesbaden Goethe idyls are anticipated to a limited extent in certain details of a few earlier pieces, such as the Träumerei, Op. 19, No. 3, they represent definite compositional decisions, steps taken in the direction of a mature personal style.

"Ich ging im Walde," Op. 28, No. 1, exemplifies all of the traits of the new style period: reduced proportions,

simpler and more integrated style, moderate difficulty (at most), and moderate range of expression. The Op. 28 Idyls are the first of MacDowell's sets of "miniatures" and, at least in their brevity and simplicity, point toward pieces of his last period. Most of the Op. 28 and Op. 31 compositions are three-page pieces. The Four Little Poems of Op. 32 are two-page pieces.

The adaptation of the singing style to the piano requires a special technique. MacDowell's preferred version in these pieces locates the melody at the top of three-note chords, where it is audible even when not doubled in another voice. Doubling is a technique adopted by Schumann in similar instances to resolve the problem of timbral variety. Mendelssohn frequently staggers melody notes and notes of the accompaniment figures. Another option, infrequently employed by MacDowell, is the positioning of a single-line melody entirely in one register, causing it to be played by one hand while the other hand supplies the harmony as well as the bass line. In MacDowell's preferred version, it is left to the pianist to bring out the principal line by applying more pressure to the tones of the melodic line, giving less to the remaining tones in the same hand. It resembles polyphonic playing in passages in which the voices have little rhythmic distinction.

Op. 28, No. 1, "Ich ging im Walde" ("In the Woods")⁴

Ich ging im Walde
So für mich hin,
Und nichts zu suchen,
Das war mein Sinn.

Im Schatten sah ich
Ein Blümchen stehn,
Wie Sterne leuchtend,
Wie Aeuglein schön.

Ich wollt' es brechen,
Da sagt' es fein:
Soll ich zum Welken
Gebrochen sein?

Ich grub's mit allen
Den Würzlein aus,
Zum Garten trug ich's
Am hübschen Haus.

Und pflanzt' es wieder
Am stillen Ort;
Nun zweigt es immer
Und blüht so fort.

Through woodland glades,
One springtide fair,
I wandered idly,
With ne'er a care.

I stooped to pluck
A tiny flower,
When lo! it sighed
From out its bower.

"Why break my life
An idle hour?
To fade and waste
My woodland dower."

Then to my heart,
I took the flower,
With tender hand
And love's soft power.

And there it blooms
Forever fair,
For love is ours,
With ne'er a care.

(Goethe)

(MacDowell--After Goethe)

In Op. 28, No. 1, MacDowell equals Schumann in the creation of an effectively balanced melody. A gentle motion supplied by offbeat accompaniment enhances the impression of artless simplicity. The piece begins with a quietly syncopated open-fifth pedal, G² and D³. In the

⁴These verses constitute the complete poem "Gefunden" from Goethe's Lyrisches. MacDowell's translation is given here (and for the other numbers of Op. 28) as provided in the American editions.

context of this pedal, a number of passing-chord dissonances contribute to harmonic interest and help to sustain the long first phrase. MacDowell smoothly avoids confirming the tonic even though one or both pedal tones are maintained through the first ten measures. At measure 9 a brief G-major triad is heard, but at this point it functions as IV to the preceding V^6 (D). The B section is in B minor (III), and each of its four phrases begins with a B-minor triad. Here MacDowell introduces a simple melody held together by two rhythmic motives  and . The phrases are in regular four-measure groups, and a pair of contrabass fifths quietly tie this section to the outer ones. The A section returns as measures 34-39 literally repeat measures 2-7. At measure 40, an attenuated German sixth of D (V) provides the most dramatic moment of the piece. In the serene last four measures, a G-major triad finally appears without conflict in confirmation of the tonic proposed in the opening measures. The 1901 revision contains no substantive changes.

Op. 28, No. 2, "Unter des Grünen," ("Siesta")⁵

Unter des Grünen
Blühender Kraft,
Naschen die Bienen
Summend am Saft.

Leise Bewegung
Bebt in der Luft,
Reizende Regung,
Schläfernder Duft.

(Goethe)

Under the verdure's
Fragrance rare,
Midsummer extasy
Throbs in the air,
Drowsy and sweet
As a lullabye fair.

(MacDowell--After Goethe)

⁵For this preface MacDowell has taken the fifth and sixth stanzas of "Frühzeitiger Frühling" from Goethe's Lyrisches.

MacDowell gave the tempo marking "Andante, con indolenza," to Op. 28, No. 2. This gently rocking essay suggests a mood of drowsy relaxation. The principal theme, which is almost exclusively diatonic, appears in both the soprano and tenor registers. In one of the tenor presentations, it is provided a flowing sixteenth-note accompaniment in cross rhythm. This passage merges into a diatonic passage of descending scalar first-inversion chords against a rising left-hand scale on the off beat.

It is to be expected that a piece preceded by a poem MacDowell entitles "Siesta" in translation would incorporate some of the traditional features of the Lullaby and "Wiegenlied," and Op. 28, No. 2, does offer the 6/8 meter of lullabies, chords with added sixths, and a passage with parallel chords in first inversion (measures 23-25), which recalls a similar passage in his own "Wiegenlied," Op. 24, No. 3. The key is A-flat major, a key that is used by MacDowell also for his Barcarolle, Op. 44, and "Waldesstille," Op. 19, No. 1.⁶

⁶On the matter of the choice of key, Schumann wrote in 1834 that:

"Simple feelings demand simple keys; the more complicated ones require those which are less frequently heard. Thus one might observe the rising and falling [of the temperature of feeling] in the interwoven succession of rising and falling fifths, and accept F-sharp--the middle point in the octave,

The composition is colored by the sixth scale degree, F, which is absent only in measure 2 and in the final measures 36-38. An impressionistic haze provided by the arpeggiated tonic added-sixth chord lingers over much of the piece, enhanced by the sustaining pedal. F is present, furthermore, as the root of VI⁷ (V⁷ of ii) in measure 5, of vi in measure 6, and of vi^{♭7} in measure 10. It is the third of IV in measure 4 and of iv^{♭7} in measure 6. The tone F is used as the fifth of ii^{♭7} in measure 24 and of ii⁶ in measure 21. It appears as the seventh of vii^{♭7} in measure 3 and of V₃⁴ of III in measure 6 and as various nonharmonic tones.

The form of the piece is A (measures 1-8), A' (measures 15-22), and A" (a truncated return, measures 31-38), with interludes between each of the sections. At measure 8 there is an overlapping of activity as the principal melody ends in the upper voice and the tenor begins a restatement of that melody. The interludes, measures 10-14 and measures 23-30, are like those placed between the

the so-called tritonus--as the highest point, which again descends through the flat keys to the simple, unadorned C major."

Robert Schumann, "Characterization of the Keys," On Music and Musicians, ed. Konrad Wolff, trans. Paul Rosenfeld (New York: McGraw-Hill, 1964) 60-61. This prescription, if followed through a succession of fifths, places A-flat major on the falling side of that point of tension.

verses of a song, an arrangement that further emphasizes the vocal character of the piece. The closing section brings back the theme in the tenor over a tonic pedal in combination with the gentle motion of the added sixth (neighbor) in the upper voice sixteenth-note cross rhythm.

A few changes in the 1901 revision of Op. 28, No. 2, involve a rewritten measure 7 to create a motivic reference to measure 5, the addition of pedalling directions, and the adjustment of the notation in a few places to make the perception of the voices easier.

Op. 28, No. 3, "Füllest wieder Busch und Thal," ("To the Moonlight")⁷

Füllest wieder Busch und Thal
Still mit Nebelglanz,
Lösest endlich auch einmal

Meine Seele ganz.

Selig, wer sich vor der Welt
Ohne Hass verschliesst,
Einen Freund am Busen hält
Und mit dem geniesst,

Was von Menschen nicht gewusst,
Oder nicht bedacht,
Durch das Labyrinth der Brust

Wandelt in der Nacht.

(Goethe)

Streaming over hill and dale
Hail! O pallid rays;
Again thou free'st my
weary soul
From the dross of days.

What by men was ne'er bekown,
Comes with thy mystic light,
And through the soul's
deep labyrinth,
Wanders in the night.

(MacDowell--After Goethe)

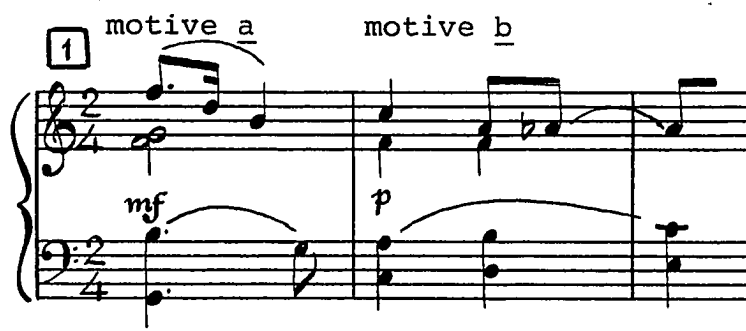
⁷For this preface MacDowell has selected the first, eighth, and ninth (last) stanzas of Goethe's poem An den Mond (spätere Fassung). MacDowell omitted the eighth stanza in his translation for the 1901 revision.

Goethe's introspective apostrophe to moonlight forms the basis for MacDowell's almost improvisatory (Andante, quasi a piacere) mood-picture. Enhanced by a Wagnerian chromaticism and sinuously curving melodic line, Op. 28, No. 3 is nevertheless in three-part design, as are most of the pieces in this opus.

MacDowell avoids resolutions to the tonic except at the two important cadences, at the end of the A section and at the end of the piece. Because the tonic is seldom used, when it appears it provides a sense of release. The long dominant elaboration (virtually the entire A section) and the use of chromaticism contribute to the feeling of unrest created by the lack of tonic chords.

Two motives unify the composition: the first and more distinctive one (a) appears in various configurations throughout the work (Example 4-1).

Example 4-1. A section motives.



Considerable dramatic effect is built up through repetitions of motive a with various chromatic alterations at different pitch levels. The harmonic nature of this motive makes it possible to include a statement of it within the unfolding v^7 in measure 18.

In the nocturne-like B section chromatic activity is increased. This section briefly embellishes *iii* before entering a fluid tonal area in which the underlying harmonies include E^7 , $B\text{-flat}^7$, $E\text{-flat}^7$ and $D\text{ø}_5^6$.⁸ The A section is repeated with a number of measures omitted and some accompanying minor adjustments. However, the most striking change is at the high point (measure 51), which corresponds to measure 7 of the original A section. MacDowell maintains the original harmony but places the melody note one tone higher. The resultant dissonance momentarily enhances the effectiveness and interest of the repetition.

Op. 28, No. 4, "Leichte Silberwolken schweben," ("Silver Clouds")⁹

Leichte Silberwolken schweben	Silver clouds are lightly
Durch die erst erwärmten Lüfte,	sailing

⁸The shadow of Wagner hovers over this passage. If one hears the soprano motion $F4\ G4\ A\flat^4$ of measures 40-41 connecting with the tenor $B3$ of measure 45, the resemblance to the Prelude to Tristan und Isolde, measures 87-88, is obvious. The expressive weight that the motive carries with it accounts for its strategic placement here.

⁹For this preface MacDowell selected the first stanza of Goethe's poem "Mai."

Mild, von Schimmer sanft	Through the drowsy,
umgeben,	trembling air,
Blickt die Sonne durch die	And the golden summer
Düfte;	sunshine
Leise wallt und drängt die	Casts a glory everywhere.
Welle	
Sich am reichen Ufer hin;	Softly sob and sigh the
	billows,
Und wie reingewaschen, helle,	As they dream in shadows
	sweet,
Schwankend hin und her und hin,	And the swaying reeds
	and rushes
Spiegelt sich das junge Grün.	Kiss the mirror at their
	feet.

(Goethe)

(MacDowell--After Goethe)

The playful "Silver Clouds," Op. 28, No. 4, begins with a group of melodic portato chords in the treble answered by a legato tenor line with vocal style ornamentation. The vocal quality is transferred to the upper voice and then abruptly interrupted (pp) by a reiterated French-sixth chord before the piece returns to the good-humored mood of the opening. The impression of song is very strong throughout the composition.

The form of the piece is A (measures 1-18) B (measures 19-41) A (measures 42-60) with a four-measure extension of the final tonic chord. The B section contains an unusual burst of pianistic activity, including grace notes, trills, double note and scale passages, and frequent crescendos and decrescendos. The underlying harmonic pattern outlines the progression I-III-V-I, extended through the interjection of $\sharp V$ and $\sharp II$. The progression as conceived

by MacDowell is I (measure 19) III (measure 21) $\sharp V$ (measure 25) $\sharp ii$ (measure 28) III (measure 35) V (measure 37) I (measure 42). With the exception of the V, each of these harmonies is embellished by its own dominant. The transition at the return of the A section includes one of MacDowell's favorite patterns, a V^9 followed by a V^{-9} .

At the repetition of the A section, the theme is ornamented with grace-note embellishments patterned after those in the B section. The ascending tenor line is filled in with chromatic tones, and the French sixth chord is arpeggiated (ppp) to maximize its expressive effect. It is echoed, eight measures later, by a similarly attenuated $vii^{\flat 7}$ of V. The composition is unusual in its extremely sensitive shades of expressive dynamics. The range is from ppp to only p, with mf for just one measure.

The 1901 revision does not substantially alter the original. The English version of Goethe's poetry which prefaces the later version was to inspire MacDowell to write a fine song, "Midsummer Lullaby," Op. 47, No. 2. No musical connection exists between the song and the "Goethe Idyl," Op. 28, No. 4.

Op. 28, No. 5 "Bei dem Glanze der Abendröthe" ("Flute Idyl")¹⁰

Bei dem Glanze der Abendröthe	In the woods at eve, I
Ging ich still den Wald entlang,	wandered,
Damon sass und blies die Flöte,	Through the sunset's
Dass es von den Felsen Klang,	crimson light.
So la la, re lalla.	There sat Damon playing
	softly,
	On the flute for my delight--
	So, la, la.
Und er zog mich, ach! an sich	Ah, he swore he loved me
nieder,	truly,
Küsste mich so hold, so süß.	Begged me would I love
	him too,
Und ich sagte: blase wieder!	And bewitched me with his
	music,
Und der gute Junge blies,	As it thrilled the forest
	through--
So la la, re lalla!	So, la, la.
Meine Ruhe ist nun verloren,	Now my heart ne'er ceases
	longing
Meine Freude floh davon,	For a lover proven false,
Und ich höre vor meinen Ohren	And that cruel, haunting
	music,
Immer nur den alten Ton,	Still my restless soul
	enthralled--
So la la, re lalla!	So, la, la.

(Goethe)

(MacDowell--After Goethe)

In the "Flute Idyl," Op. 28, No. 5, MacDowell vividly sketches an exchange between the unnamed central character of the poem and the flutist Damon. The two principals are represented by music of contrasting character. The main character's music is a chordal theme in G major,

¹⁰For this preface MacDowell uses Goethe's poem Die Bekehrte in its entirety.

while the flute of Damon is a scalar B-minor tune embellished with trills. The first two measures create a descending line which outlines the G major (I) triad embellished by neighbor motion. The upper voice in measure 3 and the first half of measure 4, on the other hand, embellishes an ascending B minor (iii) triad. At measures 7-8 the pull toward B becomes stronger and the melody more active and insistent. The composer uses C sharp and A sharp to emphasize further the attraction to B minor ($V^{\#7}$ of iii) at measure 9 while in measures 13-16 the transition continues and a shift to the region of iii is accomplished.

The B section begins with a new melody in B major (III). Perhaps to suggest a duet, it is doubled in octaves or answered in complementary counterpoint. This new melody is interrupted by a B-minor chord and a flute-like motive. A return to B major brings a more ardent statement of the duet theme but it is interrupted once more. This time B minor and the flute motive marked "tristamente" take hold.

MacDowell conveys the poetic sentiment through the use of musical material representing the scene (6/8 meter is the meter commonly used for pastoral tableaux), the characters (motives and keys) and their interaction. This is not an attempt at a literal translation of the story into music. Rather, it focuses on those events which lend themselves to musical treatment (flute, delight, contrast, duet, haunting music).

MacDowell set his own English version of the lines by Goethe which precede this piece as a song entitled "In the Woods," Op. 47, No. 6, in 1893. A totally different composition, it does not indulge in musical character delineation to the same degree.

Op. 28, No. 6, "Ein Blumenglöckchen," ("The Bluebell")¹¹

Ein Blumenglöckchen
Vom Boden hervor
War früh gesprossset
In lieblichem Flor.

Da kam ein Bienchen
Und naschte fein:--
Die müssen wohl beide
Für einander sein

(Goethe)

An azure bluebell
All daintily sweet,
Had early blossomed
The Springtide to greet.

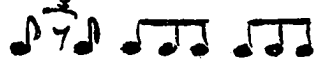
A bumble-bee came
And kissed her soft cheek;
Ah! surely they're lovers
Who each other seek.

(MacDowell--After Goethe)

The two themes of Op. 28, No. 6, resemble folk song in their simplicity. Accompaniment figures are also reduced to easy broken-chord patterns and include many pedal points. The simplicity of the construction masks a highly skilled use of nuance to reflect the delicacy of the poetic subject matter. Examples may be seen in the subtle chromatic inflection of measures 9-10, the *giocoso* variation at

¹¹These verses comprise the complete poem "Gleich und Gleich" from Goethe's Lyrisches.

measures 11-20, and the elaboration of this passage and the preceding measure 50ff. The transition between the B section and the return of the A section also employs an effective technique: motives from the A section are brought back over harmonies which have not arrived at the tonic. The accompanying figuration is taken from the syncopated version of the drone of the B section and the eighth-note counterpoint from the second part of A. The dynamic range (ppp to pp) reflects a striving for an almost ethereal projection of musical expression.

Changes in the 1901 revision include the addition of one note to the descending arpeggio in measures 19-20 so that it begins with a livelier pickup,  instead of the more straightforward . A tie is added in measure 35, an A⁴ removed in measure 48, alto voice (it clashed with the G^{#3} in the tenor), and measures 27-28 are rearranged so that both hands become involved in the arpeggio, and there are similar minor alternations elsewhere.

Sechs Gedichte nach Heinrich Heine, Op. 31

In Sechs Gedichte nach Heinrich Heine, Op. 31, poetry assumes even more importance than in the Idyls, Op. 28.

The verse prefaces selected from Heine (1797-1856) are generally longer, and as compared with the Goethe lyrics, they reveal a more intimate and Romantic response to the subject matter. The various topics include a tale told at a fisherman's hut, the mournful song of a Scottish woman, a childhood memory, Cupid's visit to two lovers during a journey, a shepherd boy's realm, and thoughts on death and love.

In these pieces MacDowell takes another definite step forward in the formation of an integrated musical style, one which reflects his strong and individual belief in music's expressive potential.¹² Some of the pieces in Op. 31 go beyond Op. 28 in the complexity and detail of the emotion they seek to express. Lawrence Gilman has stated:

... instead of the landscape impressionism of the Goethe studies we have a persistent impulse toward psychological suggestion. Each of the poems which he has selected for illustration has a burden of human emotion which the music illustrates with varying success. The style is more individualized than in the Goethe pieces, and the invention is, on the whole, of a superior order.¹³

¹²MacDowell's high-Romantic view of music's expressive potential, of music as a kind of "soul-language," is explained best in his essay "Suggestion in Music," Critical and Historical Essays, 261-73.

¹³Gilman, MacDowell, 124.

By attaching entire poems as superscriptions and striving for greater expressive detail, MacDowell goes beyond the short pieces of Mendelssohn and Schumann in his dependence on poetry. The superscribed poem must, of course, be read; but MacDowell relies on the mixture of poetry and music to provide insight and intensity to the artistic experience. This mixing of the arts bears some relation to the theories of Richard Wagner. MacDowell, however, wished to draw on the pure expressive potential of the musical language -- a Wagnerian expressiveness divorced from the restrictions of scenery, words, acting, and so on.¹⁴ Superficial programmatic events such as a horn call (No. 4), imitative harp effect (Nos. 2 and 5), and bird song (No. 6) are suggested in traditional ways. The underlying emotions are suggested by means of more intangible elements, involving subtle shaping of melodic contour, rhythmic activity, dissonance treatment, harmonic inflection, and choice of keys. Expressive appoggiaturas occurring at the bottom of the structure create an effective half-step clash (No. 5 measure 14 and No. 6 measures 15 and 17), while chromatic lines smooth the motion of various

¹⁴ MacDowell's admiration for Wagner's achievement has already been remarked (see note 2, page 109).

inner voices (Nos. 3 and 5).¹⁵ The six pieces are not unified through key or motive.

The various registers of the instrument are effectively used to color the poetic expression. The lower register is employed for dramatic effects such as the raging of the sea in No. 2, while forays into the higher register are used to evoke memories of childhood in No. 3. Often important melodic fragments are restated in nostalgic settings in the concluding phrases (Nos. 1, 2, and 3), while the cadential extensions are similar to those in Op. 28. Although MacDowell virtually always concludes with a cadential extension, he seldom begins with an introduction, and there are none in these pieces. Nos. 1-5 are in A B A form while No. 6 is a two-part structure with internal variation.

Op. 31, No. 1, "Wir sassen am Fischerhause" (From a Fisherman's Hut")¹⁶

Wir sassen am Fischerhause	We sat in a fisherman's hut
Und schauten nach der See;	And looked out o'er the sea
Die Abendnebel kamen	The evening mists rose slowly
Und stiegen in die Höh'.	And crept in towards the lea.

¹⁵The dissonant second (major or minor) in this position is found throughout MacDowell's compositions. Compare his last sonata, Op. 59 (II: measure 3) and Op. 62, No. 3 (measure 12). If examples found in the lower interior voices are included, the effect is encountered in works too numerous to enumerate.

¹⁶For the preface MacDowell has selected the first, second, third, and seventh (last) stanzas of "Wir sassen am

Im Leuchtturm wurden die
Lichter
Allmählig angesteckt,
Und in der weiten Ferne
Ward noch ein Schiff entdeckt.

Wir sprachen von fernen Küsten,
Von Süden und vom Nord;
Und von den seltsamen Völkern
Und seltsamen Sitten dort.

Die Mädchen horchten
ernsthaft,
Und endlich sprach Niemand
mehr;
Dass Schiff war nicht mehr
sichtbar,
Es dunkelte gar zu sehr.

(Heine)

Afar on the beacon tower
The lights began to show,
While on the dim horizon
A ship was sailing low.

We talked of distant lands,
Of northern, southern climes,
Of strange and wondrous
peoples,
And lore of other times.

The maidens were lost in
thought,
And our talk waned with
the light.
The lonely ship had vanished,
Lost in the somber night.

(MacDowell--After Heine)

In Op. 31, No. 1, MacDowell captures the reflective spirit of Heine's poetry in a musical statement of great simplicity. The melody contains small intervals and many undulating repetitions of tiny figures, while the rhythm is extremely smooth and tranquil. The sense of calm is broken by increased activity in the B section. A new tune is given a syncopated accompaniment and more active harmony. The B section builds to a forte subdominant arpeggio and then a fortissimo statement of the same harmony, before piano subito chords lead to the return of the peaceful A section.

Fischerhause." This poem is number VII in Heine's Die Heimkehr. This poem had been set as a song by Schumann: "Abends am Strande," Op. 45, No. 3. Schumann underlines the more humorous aspect of one of the stanzas, one which MacDowell does not include in his preface.

The cadential extension contains a reminiscence of the B-section tune before it drifts off, *molto rallentando*.

Op. 31, No. 2, "Fern an schottischer Felsenküste" ("Scotch Poem")¹⁷

Fern an schottischer Felsenküste,	Far on Scotland's craggy
Wo das graue Schösslein	shore
hinausragt	An old gray castle stands,
Ueber die brandende See,	Braving the fierce North
Dort, am hochgewölbten	Sea;
Fenster,	And from a rugged casement
Steht eine schöne, kranke	There peers a lovely face,
Frau,	A woman's, white with woe.
Zartdurchsichtig und	She sweeps the harp
marmorblass,	strings sadly,
Und sie spielt die Harfe und	And sings a mournful
singt,	strain;
Und der Wind durchwühlt	The wind plays through
ihre langen Locken	her tresses,
Und trägt ihr dunkles Lied	And carries the song amain.
Ueber das weite, stürmende	
Meer	

(Heine)

(MacDowell--After Heine)

The opening of Op. 31, No. 2, vividly suggests Heine's description of waves wildly crashing on the Scottish coast, MacDowell derives a detail of the opening figuration from a neighbor-note motive found in the mournful song sung by the beautiful woman of the poem.

¹⁷For the preface MacDowell selected the fifth (last) stanza of "Sturm" from Heine's Die Nordsee (Erster Zyklus).

This material first appears in measures 30 and 36. The melodic activity describes a motion around the fifth scale degree with major and minor inflections of the sixth and third degrees (Example 4-2).

Example 4-2. Song motive from the B section of Op. 31, No. 2.



The harmonic vocabulary of the composition generally does not go beyond the use of secondary dominants such as the V^7 of v in measure 7 and the V of vi in measure 34. MacDowell often uses a relatively slow harmonic rhythm and diatonic harmony in fast-paced music, and does so in this piece. Another characteristic device is the sustaining of a common tone in a prominent position while other voices move by stepwise motion (measures 9-15 and 19-28).

The transition to the song theme, stated in F major and then F minor, contains a notated ritard (measures 20-28). This extended slowing-down balances the agitation of the preceding section, which also contains cross rhythms (six against four in measures 7-8). Rolled chords accompanying the woman's song evoke the harp, an instrument long associated with Celtic music. This harp effect is echoed in the "quasi arpa" of No. 5 (measure 51). The rhythm of the middle section features the Scotch snap, bringing out a folk-like quality, which is further enhanced by a hexatonic melody that avoids the leading tone.¹⁸

In a manuscript copy of Op. 31, No. 2, the tune for the middle section was written out before the complete composition.¹⁹ In the composition, however, the tune is

¹⁸No. 2 represents MacDowell's first use of Celtic material. The most obvious traits, the Scotch snap and a strongly pentatonic (in this case actually hexatonic) tune are strongly in evidence. See Charles W. Wilkinson, Well-Known Piano Solos: How to Play Them (Philadelphia: Presser, 1915) 183. Mr. Wilkinson calls this scale with the omitted seventh degree a Gaelic scale. Similar material is found in the second movement of MacDowell's "Keltic" Sonata, Op. 59, which contains a pentatonic tune in measures 17-25 and also uses rolled chords to evoke harp-like effects in its opening measures.

¹⁹I have been unable to determine whether this written-out tune represents a pre-existing folksong. A manuscript copy of Op. 31, No. 1 contains a preliminary sketch of the theme of its middle section as well. However, that theme is not reworked by MacDowell and is used unchanged within the composition. It is unusual to find preliminary sketches of this kind among MacDowell's manuscripts.

altered. MacDowell reworks it to provide more variety of rhythm and interval (Example 4-3).

Example 4-3. Prefatory Tune.



Op. 31, No. 3, "Mein Kind, wir waren Kinder" ("From Long Ago")²⁰

Mein Kind, wir waren Kinder,	My child, once we were children,
Zwei Kinder, klein und froh;	Two children small and gay;
Wir krochen in's Hünnerhäuschen	We'd creep between the chicken coops
Versteckten uns unter das Stroh.	And hide beneath the hay.
Des Nachbars alte Katze	Our neighbor's grey old tabby
Kam öfters zum Besuch;	Came often to our door;
Wir machten ihr Bückling und	We made her bows and
Knixe	courtseys,
Und Komplimente genug.	And compliments galore.
Vorbei sind die Kinderspiele,	All past are now the children plays;
Und alles rollt vorbei,	The days without a sigh,
Das Geld und die Welt und	The world with all its
die Zeiten;	cares and woes,
Und Glauben und Lieb'	And love and life, roll by.
und Treu'.	

(Heine)

(MacDowell--After Heine)

²⁰MacDowell has selected the first, fourth, and eighth (last) stanzas of "Mein Kind, wir waren Kinder," No. 38 from Heine's Die Heimkehr.

"From Long Ago," Op. 31, No. 3, is filled with playful and nostalgic turns of phrase, rhythm, and harmony, evoking memories of the music of an earlier time. In an early manuscript copy the piece is titled "Katze," from the beginning of the second verse "Des Nachbars alte Katze" The composition is in 3/4 time. The outer sections make use of chromatic neighbor and passing tones, mild syncopation, dotted melodic figures, grace note lead-ins (measures 17-19), and staccato bass. Similar techniques are also found in MacDowell's earlier essays in good humor, for example, the "Humoreske," Op. 18, No. 2, the "Driaden-Tanz," Op. 19, No. 4, and the "Humoreske," Op. 24, No. 1. The lyrical B section is also simple melodically and rhythmically, and the appearance of a measure-long E-flat major-seventh chord (IV) provides its most arresting feature. This chord appears again with an added ninth at the close, where a motive from the middle section is wistfully recalled as the subdominant function is re-emphasized.

Op. 31, No. 4, "Wir fuhren allein im Dunkeln" ("The Post-waggon")²¹

²¹The two stanzas are the complete poem "Wir fuhren allein im Dunkeln," No. 69 in Heine's Die Heimkehr.

Wir fuhren allein im Dunkeln
 Postwagen die ganze Nacht;
 Wir ruhten einander Herzen,
 Wir haben gescherzt und
 gelacht.

Doch als es Morgens tagte,
 Mein Kind, wie staunten wir!
 Den zwischen uns sass Amor,
 Der blinde Passagier.

(Heine)

We journeyed on in the
 darkness
 By postwaggon through
 the night.
 We sat together, and merrily
 Laughed and talked until
 light.

But when the morning dawned,
 Amazed were we to find
 That twixt us sate Amor,
 The boy we thought so blind.

(MacDowell--After Heine)

Pictorial images are very sharply drawn in Op. 31, No. 4, "The Postwaggon." Among these are the rapid motion of sixteenth-note figures to give an impression of the speed of the carriage, the intervals of a horn theme (marked "quasi corno di posta"), and in the B section a tune set always in three voices (possibly suggesting the two lovers and the third passenger of the poem). In the first appearance, the horn theme and its accompaniment are played entirely on black keys (measures 15-20). This passage bears an uncanny resemblance to the middle section (measures 51-84) of Op. 19, No. 4, the "Driaden-Tanz." In further reference to this repertoire of suggestion, a later passage in both pieces introduces a three-part chordal melody and references to corni.²² In "The Postwaggon," the

²²A similar passage can be found in the Serenade, Op. 16, measures 33-40.

last appearance of the horn theme is prepared by a very vivid representation of the slowing of horses, and the direction that the entire theme be played through without changing the damper pedal. The overall design is A B A, with coda, and the key scheme alternates B minor and B major. When MacDowell revised Op. 31 in 1901, he shortened the middle section by fifteen measures and inserted a new transition.

Op. 31, No. 5, "König ist der Hirtenknabe" ("The Shepherd Boy")²³

König ist der Hirtenknabe,	The shepherd boy a kingdom
Grüner Hügel ist sein Thron :	rules,
Ueber seinem Haupt die Sonne.	An emerald hill his throne;
Ist die grosse, goldne Krone.	Crown'd with golden sunshine,
	He reigneth there alone.
Hofschauspieler sind die	His goats, court-players
Böcklein;	are;
Und die Vögel und die Kühe',	Each wears a tinkling bell,
Mit den Flöten, mit den	And the birds' sweet
Glöcklein,	pipings,
Sind die Kammermusici.	A royal concert tell.
Schläfrig lallt der junge König;	And the piping and the bells,
Das Regieren ist so schwer;	With the brook's soft rhymes,
Ach, ich wollt', dass ich	Lull the drowsy king to
zu Hause	sleep,
Schon bei meiner Königin wär'!	While gently nod the pines.

(Heine)

(MacDowell--After Heine)

²³The lines of poetry used here are the first, third and sixth stanzas (there are seven in all) of Heine's "Der Hirtenknabe," from Aus der Harzreise.

MacDowell reflects the rustic fantasy of Op. 31, No. 5 by means of frequent doublings of the melody notes in thirds and sixths and placid rhythmic motion. A longer line is produced by the phrasing of the 3/4 meter in two-measure groups (measures 9-16 and 25-46), giving it a 6/4 feeling. The entire composition lends itself to being barred this way. Pedal points and open-fifth drone effects appear in the bass. The smooth lowest-voice motion of the A section fills out the interval of an ascending fifth. Fifths are important in the B section as well: bass leaps add to a bright quality achieved by change of mode. In this middle section, MacDowell introduces a more sweeping upper-voice line in the relative minor, F minor, which is then repeated in F major. Gilman, who was particularly taken with this passage, wrote: "The transition from F minor to major . . . is as typical as it is delectable; and the fifteen bars that follow are of a markedly personal tinge."²⁴ The fifteen measures contain a number of secondary dominants with which MacDowell prepares a return to the A-major tonic. In the last four measures before the return there are two devices common to his other works: a V^9 of V over V (measures 47-48) is followed by a V^{-9} dissolving into V^7 (measures 49-50). Immediately thereafter, an upward moving arpeggio in the lowest voice concludes in

²⁴Gilman, MacDowell, 124.

an appoggiatura formation that produces a half-step clash between the lowest two tones. At the subsequent return of the A section, the melody is embellished with rolled chords in a passage marked quasi arpa, to evoke the shepherd boy of the motto text.

Op. 31, No. 6, "Der Tod, das ist die kühle Nacht" ("Monologue")²⁵

Der Tod, das ist die kühle
Nacht,
Das Leben ist der schwüle Tag,
Es dunkelt schon, mich
schlääfert,
Der Tag hat mich müd'
gemacht.

Ueber mein Bett erhebt
sich ein Baum,
Drin singt die junge
Nachtigall;
Sie singt von lauter Liebe,
Ich hör' es sogar im Traum.

(Heine)

Death is the cool blue
night,
Life, the burning day.
And through the drowsy
twilight
To sleep I wend my way.

And o'er my bed there
spreads a tree
Where sings a nightingale
to me;
Of love and ever love she sings
And thrills my dream with extasy.

(MacDowell--After Heine)

A more philosophical poem prefaces Op. 31, No. 6, "Monologue," and the music reflects its tone and mood,

²⁵The complete poem "Der Tod, das ist die kühle Nacht" is No. 87 from Heine's Die Heimkehr. In 1886, the year before MacDowell's piece was first issued, Brahms published his famous setting of this poem (Op. 96, No. 1), which may have been composed as early as 1884. Whether MacDowell knew this setting before he left Europe is not known. There are no musical connections between the settings.

though MacDowell's English translation is at certain points less than faithful to the original. For the first time MacDowell concludes a set of pieces with a work of somber character. In an early manuscript, MacDowell titled the work "Tod." The piece is in two large sections, each a small ternary design, the second a highly-figured variation of the first. The second section concludes with a literal return of the simple elegiac song which opens and closes the first section.

This broad-ranging principal melody of the monologue moves often in thirds (both open and filled) and broken chord outlines. The length and range of this melody are unusual for MacDowell. Off-beat accompaniment chords are in the style used by Chopin in the nocturnes in C minor, Op. 48, No. 1, and F minor, Op. 55, No. 1. The style of accompaniment, too, is unusual for MacDowell, who more often parallels the movement of melody with close-position chords, as he does, for example, in the previous two pieces of this set.

The type of harmony supporting the opening statement will be found increasingly in the later pieces. The C-sharp minor tonality is not conclusively established until measures 6-8. Even there MacDowell approaches the tonic through an inversion of V, weakening the impact of the dominant-tonic progression. The solo descent of the melodic line at this point from 5 to 3 to 1 similarly avoids

a sense of finality. Both major sections of the piece conclude in a four-fold grace-note (German sixth) embellishment of the tonic chord.

The middle portion of the monologue evokes images of night sounds in a key that mixes C-sharp major and C-sharp minor (major third degree and minor sixth degree). The keyboard figuration incorporates many trills, rapid chromatic scales, and other chromatic inflections, arpeggios, and pedal effects. In all of these respects, most appropriately, it recalls the middle portion of the Serenade, Op. 16.

The "Monologue" is the most difficult to play of the six pieces of Op. 31, and the Heine poems as an opus are significantly more difficult than Op. 28. Even so, and despite the intensity of the text, MacDowell's writing makes no virtuoso technical demands on the performer. The composer relies instead on interpretive nuance, poetic stimulation, and the willing participation of the audience.

Few significant changes occur in the 1901 revision of Op. 31. The most dramatic is the excision of 15 measures from the middle of No. 4 (after measure 47). Within other pieces there are brief areas in which MacDowell alters rhythms ( becomes  in "Scotch Poem") or rewrites a short section of melody to extend the line and provide more

variety (Nos. 1, 4 and 6). The harmonic alterations always point in the direction of slightly more chromaticism and dissonance. The most important of these are to be found in Nos. 3 (measures 75-76) and 4 (measures 31-36 and 51 ff.).

Vier kleine Poesien, Op. 32

MacDowell's last full year in Europe was a very productive one. In addition to seventeen short piano pieces (Opp. 28, 31, 32, and 36) he completed eleven solo songs (Opp. 26, 33, and 34) and the Drei Lieder, Op. 27, for four-part male chorus. He also worked on the orchestral pieces Lamia, Op. 29, the "Roland" Symphony, Op. 30, the Romanze für Violoncello, Op. 35, and began the piano pieces Les Orientales, Op. 37.

Of the piano music he wrote that year, the finest products are Nos. 2, 4, and 6 of Op. 31 (just discussed) and the Vier kleine Poesien, Op. 32. The attempts at deeper emotional representation in Op. 31 continue in Op. 32, particularly in No. 4 ("Winter"), while tone painting reaches new intensity in Op. 32, No. 1 ("The Eagle").

There are certain motivic links between Nos. 1 and 3 of Op. 32 (Example 4-4).

Example 4-4. Motives compared.

Op. 32, No. 1 1

Op. 32, No. 2

This type of relationship among pieces has not been encountered since Op. 14, where its use was considerably more developed than it is here. In the Op. 32 pieces MacDowell turns to English poets for mottos also for the first time since Op. 14. Although the compositions are not related by key (C-sharp minor, F major, C minor, D minor), the poetic subject matter that focuses on nature links the pieces of the set.

Op. 32, No. 1, "The Eagle"

He clasps the crag with crooked hands;
Close to the sun in lonely lands,
Ring'd with the azure world, he stands.

The wrinkled sea beneath him crawls;
He watches from his mountain walls,
And like a thunderbolt he falls.

(Tennyson)

The powerful opening chords of "The Eagle, "Op. 32, No. 1, generate tension and repressed energy. This piece is a vivid depiction of the lines of poetry which precede it. Perhaps the most obvious aural-visual link to be imagined is that of the fff volante chord leaps of the final measures with the last line of poetry ". . . like a thunderbolt he falls."

The extraordinarily terse composition (twenty-six measures) is a double statement: the second phrase group a free restatement of the first. The maestoso upper-voice line of the first group moves to the lowest register to become the bass line (in octaves) of the second. Virtually every measure of the composition contains material related to or derived from the motives presented in the opening four measures. Together they form a strong, arch-shaped melody (Example 4-5).

Example 4-5. "The Eagle" measures 1-4, melodic motives.



Although these motives expand through different registers and timbres, the musical effect seems additive rather than developmental. For two measures the soprano is doubled in a lower voice with chords in between. The texture becomes more contrapuntal when the soprano presents material derived from motive 1, while the lower voices separate themselves to move in contrary motion against this higher voice.

The final measures provide the most dramatic moment of the piece. Throughout this passage common tones are always present between consecutive chords, which contributes to the smoothness of the harmonic movement. Finally, in a broad theatrical gesture MacDowell moves rapidly from a ppp staccato chord in the middle register to fff volante chords over the full range of the keyboard. The only significant revision of Op. 32 concerns this last measure of "The

Eagle." The revision of the gesture traverses the same distance but repositions the intervening chord, making the passage somewhat easier to play accurately, though possibly a bit less effective.

Op. 32, No. 2, "The Brook"

Gay below the cowslip bank, see, the
 billow dances;
There I lay, beguiling time--when I
 liv'd romances;
Dropping pebbles in the wave, fancies
 into fancies.

(Bulwer)

The first six measures of "The Brook," Op. 32, No. 2, appear in the manuscript of the Heine pieces of Op. 31, between Nos. 3 and 4. In this early appearance they are given the title "Elfe" and assigned a Heine text rather than the Bulwer-Lytton lines used in the final version composed later in the same year.

The beginning of "The Brook" contains some of MacDowell's freshest harmonic thought to date. After the initial tonic chord, which is embellished with neighbor tones, the composer moves lightly from I to V through neighbor

motion. Other chromatic harmonies follow, including a type of deceptive cadence in which the V moves to a vi which in turn is followed by a vi^2 , or tonic six-four with added sixth. Succeeding measures contain chromatic motion exploiting further the ambiguity of the chords ii_5^6 and IV with added sixth. These two sonorities are embellished with borrowings from the minor mode as well, before an authentic cadence is reached in measures 8-9. These first measures contain also several dissonant clashes caused by the simultaneous occurrence of conflicting nonharmonic tones.

The gentle dissonance of the opening measures is deliberately intensified in measures 17-19 where a continuous string of ppp clashing sounds is present, unlike anything in MacDowell's work to this point (Example 4-6).

Example 4-6. "The Brook" measures 17-19.



In its quiet veiling of harsh dissonances this passage represents a moment in which MacDowell's music builds on Liszt's "impressionist" style. The final cadence contains other piquant dissonances: a passing V_3^4 with lowered fifth leads to a I embellished by double chromatic neighbor tones.

Op. 32, No. 3, "Moonshine"

Weary already, weary miles to-night
 I walked for bed: and so, to get some ease,
 I dogged the flying moon with similes.
 And like a wisp she doubled on my sight
 In ponds; and caught in tree-tops like a kite;
 And in a globe of film all vapourish
 Swam full-faced like a silly silver fish;-
 Last like a bubble shot the welkin's height
 Where my road turned, and got behind me,
 and sent
 My wizened shadow craning round at me,
 And jeered, "So, step the measure,-one two
 three!"-
 And if I faced on her, looked innocent.
 But just at parting, halfway down a dell,
 She kissed me for good-night. So you'll
 not tell.

(D. G. Rossetti)

The long expanse of the sixteen-measure opening theme of "Moonshine," Op. 32, No. 3, spreads over a range of two octaves, exceeding even the unusually large range of the Op. 31 elegy. The theme provided for Rossetti's sonnet is played entirely in octaves, and is limited to two closely-related rhythmic motives with no rests whatsoever.

In all three respects, as well as the 3/4 meter, the composition is similar to the later "Valse Triste," Op. 46, No. 6.

Although the piece as a whole may not be up to the high standard of the other pieces of Op. 32, an interesting extension follows the brief cadenza at measures 32-37. The chromatic linear activity embellishes the dominant and prepares the restatement of the opening theme (Example 4-7).

Example 4-7. "Moonshine" measures 38-47.

The image displays two systems of musical notation for piano, measures 38-47 of the piece "Moonshine". The first system, labeled with a boxed "40", shows measures 40 through 44. It features a treble and bass staff with a key signature of two flats (B-flat and E-flat). Measure 40 begins with a half note in the treble and a half note in the bass. Measures 41-44 show a chromatic ascent in the treble staff, with notes moving from G4 to A4, B4, C5, and D5. The bass staff provides harmonic support with chords and single notes. A dynamic marking of "pp con 2 ped." is present in measure 42. The second system, labeled with a boxed "45", shows measures 45 through 47. Measure 45 continues the chromatic activity in the treble. Measures 46 and 47 show a return to a more static harmonic structure with sustained chords in both staves. A dynamic marking of "pp" is present in measure 46.

This shadowy passage contrasts with the clear alternation, in a rhythmically similar closing passage, of tonic major and VI (measures 65-74).

Op. 32, No. 4, "Winter"

A widow bird sate mourning for her Love
Upon a wintry bough;
The frozen wind crept on above,
The freezing stream below.

There was no leaf upon the forest bare,
No flower upon the ground,
And little motion in the air
Except the mill-wheel's sound.

(Shelley)

"Winter," Op. 32, No. 4, is a sharply drawn musical evocation of the frozen landscape and mourning widow bird of the poem. It is a strong indicator in MacDowell's first maturity of future compositional developments. Musical points of contact are to be found with a number of subsequent compositions. Both the key and the time signature (3/4) are those used for "Mid-Winter," Op. 62, No. 3. Another point of contact with the same work is the melodic motive in measures 5-8, which is reflected in measures 11-12 in Op. 62, No. 3. The Neapolitan region which dominates the entire middle section of "Mid-Winter" is also touched on briefly in the earlier "Winter."

The more experimental side of MacDowell's musical personality is demonstrated in the admirable first sonority. The opening group of arpeggiated grace notes consists of the notes of a II^{ø7} framed by tonic and dominant tones. In measures 21-22, the avoidance of an expected resolution creates an area of chromatic harmonic complexity. The use of simultaneous different nonharmonic tones leads to an increased dissonance. The rhythmic flexibility exhibited throughout the piece, the repeated As, trills and many grace note figures, and the use of varied keyboard styles all point to the composer's concern for increased expression.

Étude de Concert, Op. 36

The Étude de Concert, Op. 36, is the only piano piece that MacDowell published by itself, other than the Serenade, Op. 16. It was the first of his piano pieces to be published by Arthur P. Schmidt in Boston. Except for these two single pieces, all of MacDowell's piano compositions were published in sets of at least two. The etude is in F-sharp major and follows the tradition established by Chopin, Liszt, Schumann, and others.

Marian MacDowell relates that MacDowell wrote the etude "more or less to order" for Carreño.²⁶ Apparently, MacDowell was never very happy with the piece,

²⁶Marian MacDowell, Random Notes, 8.

almost certainly because something in him rebelled at having to write a composition for which the main prerequisite was that it be brilliant. But Carreño was too good a friend and champion of his compositions to be denied. Within a few years, however, the ever self-critical composer, wishing to be known by repertoire he considered more representative of his ability, regretted having written it.²⁷ In spite of his protestations, MacDowell must have felt that the piece served a purpose because he continued to play it himself,²⁸ and Carreño was still performing the piece as late as December 1907.²⁹

Though its substance may be slight, the etude represents a brilliantly successful exploration of thunderous octaves and climactic-lyricism. Although

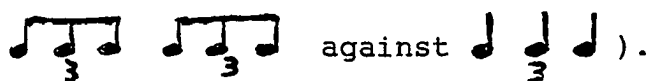
²⁷ Marta Milinowski, Teresa Carreño "by the Grace of God" (New Haven: Yale University Press, 1940; reprint ed., New York: Da Capo, 1977) 255. The author quotes a telegram dated April 21, 1897, from MacDowell to Carreño in which he calls the piece one of his weakest and asks her to omit it from an upcoming program.

²⁸ In a letter to Carreño, dated December 18 (his birthday), 1897, and cited in Milinowski, Teresa Carreño, 256-57, MacDowell states:

"And the Concert Study! -- Well, I can't help it -- I detest the thing, though I have now to 'ochs' on it myself. The concert tuner agrees with me. He says it is the only thing in my recitals that gives him work. (!) It's like beating carpets."

²⁹ M.M. Lowens, "The New York Years," 362.

easier to play than similar works by other composers, it demonstrates MacDowell's ability to write a crowd-pleaser tailored to the needs of flashy virtuosity. It is one of the few pieces after Op. 16 to which he did not give a suggestive title or a poetic motto. The work is virtually monothematic and is built on the simplest of materials, an ascending scale. It combines many types of keyboard figuration and thematic variation and exercises numerous aspects of keyboard technique, though no technique is considered in exhaustive detail. He chooses, rather, to sample bravura octaves (loud and soft, legato and staccato, melodic and accompanying); cantabile melody playing in combination with accompaniment in the same hand; rapid figuration with grace notes, trills, chromatic scales, arpeggios, and double note passages; and cross rhythm



Les Orientales, Op. 37

In Les Orientales, Op. 37, MacDowell returns to a lighter salon style, such as has already been found in some of the less serious numbers of Opp. 18-24. The Op. 37 set is unique among MacDowell's short piano works because on this single occasion he turns to French verse for inspiration and prefatory material. The exoticism of Victor Hugo's Les Orientales (1829), a much-read series of poems on the Levant, infuses the character of all three pieces.

"Exoticism" as applied to late nineteenth-century music can refer to any musical influence from outside the mainstream of Western European culture, including not only the near East and the Orient, but also neighboring Spain. In his discussion of Debussy's music, William Austin has explained:

Debussy's exoticism broadened the main stream of Western harmony. His only significant precursor in this respect was Louis Albert Bourgault-Ducoudray (1840-1910), the composer who taught music history at the Conservatory.³⁰

Already in 1876, Bourgault-Ducoudray had published a short work with commentary on music entitled Souvenirs d'une mission musicale en Grèce et en Orient.³¹ He gave a lecture at the Paris Universal Exhibition in 1878 in which he advised admitting foreign influences and elements of expression into contemporary music.³² This was the same year in which he began to lecture at the Conservatoire. Although no documentary evidence is yet available, it is possible that MacDowell, who was in his last months in Paris and who

³⁰ William W. Austin, Music in the 20th Century from Debussy through Stravinsky (New York: Norton, 1966) 28-29.

³¹ Adolphe Jullien and Marie Louise Pereyra, "Louis Albert Bourgault-Ducoudray," Grove's Dictionary of Music and Musicians, 5th ed., 10 vols, ed. Eric Blom (London: Macmillan, 1954-61) I, 846.

³² Martin Cooper, French Music from the Death of Berlioz to the Death of Fauré (London: Oxford University Press, 1951) 35.

attended some of the Exhibition, came into contact at that time (like Debussy) with the ideas of Bourgault-Ducoudray. MacDowell's attempts at exoticism are grafted onto a lighter more popular piano style than Debussy's and, it must be said, with somewhat less impressive results. MacDowell introduces arabesque motifs, ornamental grace-note figures, irregular groupings (most often in units of five), modal inflections, syncopations, and folk-like tunes throughout. The "Danse Andalous," Op. 37, No. 3, even contains a brief unison passage with the hands three octaves apart, a technique that had already been employed in Spanish piano music such as the "Sevilla" from the Albéniz Suite Española, Op. 47 (1886). The first and last pieces of the "oriental" set are in F-sharp minor, and all three begin with an open-fifth sonority in the bass. In all three pieces, furthermore, either the tonic or dominant chords at the final cadences are given added sixths.

Op. 37, No. 1, "Clair de lune"

La lune était sereine et jouait sur les flots.
 La fenêtre enfin libre est ouverte à la brise;
 La sultane regarde, et la mer qui se brise,
 Là-bas, d'un flot d'argent brode les noirs flots.

(Victor Hugo, "Les Orientales")

In Op. 37, No. 1, MacDowell chose a nocturne-like setting for his musical interpretation of Hugo's poem "Clair de lune." In this work a sinuous, cantabile line is accompanied by simple two- or three-note chords, including many tonic-dominant open fifths, placed on the strong beats. Grace-note figuration, modal inflections and embellishing chromaticism are contrived to lend an exotic ambience to the work, a suggestion of the Middle East. An exotic effect is also suggested by the harmonic retrogression ($V^7 - ii^{\phi 6}_5$) and the ornamental raised fourth degree in measure 15.

A languorously extended deceptive cadence at the return to the A section (measures 41-44) supplies the most imaginative moment in the piece. The V^7 of measure 40 is not resolved until measure 45, causing in effect, a reharmonization of the first four measures of the opening theme.³³

Op. 37, No. 2, "Dans le hamac"

Sara, belle d'indolence,
Se balance,
Dans un hamac, au-dessus
Du bassin d'une fontaine
Toute pleine
D'eau puisée a l'Ilyssus.

(Victor Hugo "Les Orientales")

³³ This little piece provoked strong responses from listeners in its own day. William Humiston calls it

For "Dans le hamac," Op. 37, No. 2, MacDowell uses 6/8 meter, which he had employed also for such pieces as his "Berceuse," Op. 24, No. 3, and "Barcarolle," Op. 18, No. 1. The tempo indication is *Allegretto con indolenza*, and the swaying hammock image is conveyed in groups of "lightly murmuring" quintuplets in the middle section.

The sixth scale degree, both major and minor, is important in this piece. Both forms are present, for example, in the precadence at measures 10-14 (Example 4-8).

Example 4-8. "Dans le hamac" measures 10-14.



" . . . one of the most original, as well as beautiful, of all the MacDowell pieces," an opinion that would probably not be shared by many today. William H. Humiston, "The Work of Edward MacDowell," Music Teachers' National Association Proceedings, 30th annual meeting, December 28-31, 1908 (1909) 37.

The return of the A theme is made more interesting through the effective use of the different timbre characteristics present in various piano registers. The first half of the theme, for example, appears in the tenor register under a countermelody, while the conclusion moves to the soprano.

Op. 37, No. 3, "Danse andalouse"

Sous l'arbre à soie et l'oranger
Dansaient les brunes Andalouses.

(Victor Hugo, "Les Orientales")

The Allegro feroce, quasi moresco tempo and the effective keyboard style of "Danse andalouse," Op. 37, No. 3, make it a more exciting work than the other pieces in Op. 37, which serve effectively as foils to its brilliance. The initial two-measure motive is based on interval repetitions (with many small intervals and much conjunct motion), and it appears four times within the first ten measures. Both the repetitions and the limited range are characteristic of the Andalusian "Cante hondo," a type of traditional song from the south of Spain. Trend states that in this style "a note is apt to be repeated to the point of becoming an obsession."³⁴ Probably, MacDowell

³⁴J.B. Trend, "Cante Hondo," Grove's Dictionary of Music and Musicians, 5th ed., 10 vols, ed. Eric Blom

meant to suggest other features of Andalusian music as well. The encouraging shouts of the crowd ("Olé") are easily imagined in the iambic pattern in measures 12 and 14. Vocal ornaments and modal inflections (for example, the raised sixth and lowered seventh degrees) are found throughout, and staccato chords imitate the strumming of a guitar.

The piece is highly sectionalized and its design may be represented as A A' B A'' B' A. The new motive of the B section in its second appearance at measure 49 provides the high point of the composition. Here, MacDowell adjusts the motive relative to the accompanying harmonies, which have shifted from D major to F-sharp major. The first note of the motive is now the root of the chord instead of the third (Example 4-9).

(London: MacMillan, 1954-61) II, 46-47. In this article Trend discusses also the Oriental and Moorish influences in this music, both of which are pertinent here. "It is easy to dismiss these melodies as being 'oriental' Yet the 'orientalism' of cante jondo is mostly on the surface and connected with the words Olé, which is 'Allah,' and Leli, an Arabic word pointing to Moorish influence" MacDowell's tempo designation for the third piece of Les Orientales, ". . . .quasi moresco," points to this Moorish influence.

Example 4-9. "Danse andalouse" comparison of harmonizations.

The image shows a musical score for a piece titled "Danse andalouse". It consists of two staves, treble and bass clef. The first section, starting at measure 25, is marked with a piano (p) dynamic. The second section, starting at measure 49, is marked with a fortissimo (fff) dynamic and the instruction "feroce". The key signature is one sharp (F#), and the time signature is 2/4. The melody is played in the treble clef, and the accompaniment is in the bass clef.

Marionetten, Op. 38

The spirit of Schumann hovers over the Marionettes, Op. 38, perhaps more obviously than it does over any other work of MacDowell. The child-man's world of make-believe which permeates collections such as the Kinderscenen, Op. 15, Carnaval, Op. 9, and Kreisleriana, Op. 16, is the world of MacDowell's Marionettes. Yet while Schumann's characters are generally developed within the bounds of a child's fantasy-imagination, MacDowell attempts to infuse elements of more complex adult relationships. Hinson has

noted that: "The whole opus comprises one of MacDowell's most interesting portrayals of human nature camouflaged in the form of Marionettes."³⁵ MacDowell's six characters are: Soubrette, Lover, Witch, Clown, Villain, and Sweetheart.

As a set, Marionettes, was more extensively altered for its revised American edition than any other. Thirteen years after the first edition of 1888, Marionettes was expanded from six to eight pieces by the addition of a "Prologue" and an "Epilogue," and the order of pieces was rearranged.³⁶ The order in the original publication was already different from that given in a Library of Congress manuscript copy.³⁷ However, the most significant modifications take place within the music itself. In the revised edition the pieces are characterized by greater freedom in contour of lines and treatment of dissonance. The most significant details of these changes will be introduced in the discussions of the individual pieces. Close motivic connections among the pieces, which have not been an important factor since Op. 14, are again present in Op. 38. All in all, especially in its tighter, revised version, this set of miniatures represents one of the most unified

³⁵Maurice Hinson, "Edward MacDowell: America's Great Tone Poet," Clavier XX/4 (April 1981) 23.

³⁶See Table 3, pages 114-15, for the revised and original order of presentation.

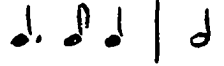
³⁷In this manuscript copy, which presumably represents an earlier stage of work, "Clown" is number 2 and the other pieces have been moved accordingly.

collections in MacDowell's works.

The "Prologue" (added for the 1901 edition) establishes a mood of good humor and introduces the musical material of the set. This first piece brings together motives from succeeding pieces, each motive representing one or another aspect of the main characters. MacDowell moves easily from one motive to another and does not present them in the order in which they are to appear subsequently. A motive which appears in somewhat altered form in both Nos. 2 (measures 3-4) and 3 (measures 11-12) is followed by motives from Nos. 6 (measures 17-18), 4 (measures 19-22), 7 (in augmentation, measures 23-26), and 5 (measures 27-30). In this way, the "Prologue" focuses on the core personages of the set, spotlighting them before their official entrances. English adverbs establish the character at the entrance of each of the different motives: "petulantly" for the Soubrette, "threateningly" for the Villain, "crossly" for the Witch, "pleadingly" for the Sweetheart, and "mockingly" for the Clown, while the overall direction is "With sturdy good humor."

MacDowell underlines the light character of "Soubrette," Op. 38, No. 2, by writing most of the piece in a

three-voice texture, and keeping all voices in the treble range for more than half of the composition. The light texture and high register are 1901 revisions, as is the brief introductory flourish provided at the beginning of the piece. At the same time a new linearized version of the old harmonies for the B section and two measures were added to this section to delay slightly the return of the main soubrette theme. The net effect of all these changes is a much subtler characterization than is offered by the more ordinary earlier version.

The piece is in ternary form and uses varied articulations, rhythmic divisions, and small changes in tempo to suggest further the character of the title. In addition to the iambic rhythm ending on an unaccented portion of the beat (a slower version of the Scotch snap) another of MacDowell's "fingerprints" occurs: , in this context marked "poutingly." The same rhythmic motive also appears here and there in Nos. 1, 3, 4, 7, and 8. The prominent falling fourth in longer note values of measures 26-28 (introduced in the revision) is present also in Nos. 1 (measures 15-16) and 5 (measures 13-16). The use of a concluding tonic pedal point may recall the tonic pedal of No. 1.

The most extended melodic line of "Lover," Op. 38, No. 3, appears for the first time in measures 9ff. This lyrical theme derives from motives heard in the opening phrase in a more fragmentary form. The lyrical theme is in two parts. Part one begins in the tenor register while part two continues in the soprano at measures 13ff. The soprano in measures 1-2 supplies the counterpoint to the tenor beginning in measure 29, while material from the soprano in measures 5-6 provides counterpoint to the tenor in measure 10 and assumes its own melodic significance in measures 23-24. Similar motivic relationships are found throughout the composition. In most other works, MacDowell states the important motivic materials at the beginning of the piece; therefore the Marionette style of opening is unusual.

As might be anticipated, "Lover" (No. 3) shares a great amount of musical material with "Sweetheart" (No. 7) ("Liebhaber" and "Liebhaberin" in the original edition). In the 1901 revision MacDowell creates a more flowing contrapuntal texture through the addition of eighth- and sixteenth-note motion. Slightly more dissonance is added to "Lover" in such a passage as the A^{b3} sounding against a G³ in measures 7-8 (the A^b is added in the

revision), and there is similar rewriting in subsequent passages. More melodic sweep is achieved by an extension of the melody in measures 31-32, to replace the simple repetition of the original.

Staccato articulation, soft dynamics, and distinctive rhythm contribute to the aura of stealth surrounding the beginning of "Witch," Op. 38, No. 4. Within this context, MacDowell achieves a melodic symmetry: an opening downward thrust through an octave and a fourth, punctuated by rests, is subsequently balanced by a flowing upward line of the same span (measures 21-25), without rests.

The melody notes of "Witch" are virtually always heard as the uppermost tones of chords. This application of a block style will culminate above all in the Sea Pieces, Op. 55, and in some of the New England Idyls, Op. 62. The central phrases, constituting almost half of the piece (measures 17-44), are dominated rhythmically by a single motive , which is first heard in measure 3. The repetitions of this dotted figure in almost every measure lend a Schumannesque thrust to the entire composition. At measures 23ff, MacDowell anticipates the theme of the "Villain" (No. 6), and in the tag fourths in the bass he

recalls, perhaps, the final cadence of the just-heard "Lover" as well. MacDowell seems to be revelling in the technique of thematic association. How literally he intended to develop these cross references among the characters of Marionettes is difficult to say. A striking musical feature of the composition is the move at midpoint toward the minor mode, from which he does not return. MacDowell's fastidiousness in revision is clear from the three small details that were altered in this piece: a more chromatic grace-note quadruplet at measure 16, the insertion of a complete measure of rest at measure 60, and a glissando to replace grace notes in the final measure.

The humorous "Clown," Op. 38, No. 5, begins with a rapid upward grace-note group that mimics the glissando at the end of the previous piece. The compositional techniques of "Clown" reflect a return to those used in earlier pieces in a light mood: staccato articulation, syncopation, and lighter textures to produce the desired amusing effect. The 1901 revision is eight measures longer, the Scotch snap is introduced (measures 12, 29, and 32), and the second statement of the principal theme has been repositioned in the harmonically unusual region of VII. The conspicuous falling fourth motive in slow notes is added in the rewriting

of measures 13-14 and echoed in 15-16. Thus, in the revision, this motive forms a motivic link with "Soubrette." "Clown" separates and offers comic relief from "Witch" and "Villain," the two negative characters in the Marionette cast.

The sinister character of "Villain," Op. 38, No. 6, is evoked by two-part counterpoint in the lower register. As noted above, the angular main theme has already made a brief appearance in an interior phrase of "Witch" (No. 4). "Villain" ends with the lowest note on the standard piano keyboard. At measure 27, the A-minor theme is presented without alteration over a pedal point on G and harmonized in C major. This passage is somewhat comparable to the passage in the revision of "Clown" that is transposed to VII, and also set over a pedal point on G. The villainous character is suggested throughout by the use of the low register, a few tritones, and many details of articulation, pedaling, dynamics, and indications of character such as "malevolenza" in the first edition and "sardonically" in the revision.

The increased dissonance found in the 1901 edition of "Villain" is brought about by the introduction of neighbor motion against stationary voices (measures 14-19 and 22-25) and against the pedal point (measures 27-32).

"Sweetheart," Op. 38, No. 7, is the most sentimental of the Marionette pieces. It has the slowest metronome marking ($\text{♩} = 40$ in the revision). The faded Victorian sentiment of the opening measures gives way to a more involved characterization: a theme from "Lover," marked "passionately," enters in measure 17. The nonharmonic motion includes the increased use of smooth chromatic passing and neighbor tones in the revision. A great amount of thematic association exists between "Sweetheart" and "Lover." Although the two pieces are quite different, they use essentially the same material from beginning to end. Entire sections of "Sweetheart" are varied versions of "Lover," recast and transposed. This may be seen, for example, by comparing measures 9-13 and 17-19 of "Lover" with measures 17-21 and 29-31 of "Sweetheart."

The "Liebhaberin" (Lady-love) in the original is titled "Sweetheart" in the revised edition. In the 1901 revision, MacDowell increased chromaticism at measures 2-8 and 34-39, and rhythmic change contributes to the effect of dissonance at measures 25-32 by causing chords to be struck simultaneously with pedal tones, rather than after them as in the earlier version. From measures 1-12, lyricism is enhanced by rewriting the passage, which is originally set as block chords over a pedal point, into an

area where the lines have more linear independence. The many exposed repetitions of pedal tones in the first edition are somewhat masked in the revision. The piece is transposed from E major to E-flat major perhaps to underline the association with "Lover" (C minor), and repositioned from No. 4 in the first edition (which closed with "Witch") to No. 7 in the revision.

The "Epilogue," Op. 38, No. 8, contains hints of the previous pieces in the set, but only measures 17-18 provide a clear-cut quotation, a motive shared by "Lover" and "Sweetheart." The concluding piece, therefore, does not offer a catalog of characters such as the "Prologue" provided. The last piece of Op. 38 may have been inspired in a general way by "Der Dichter spricht" from Schumann's Kinderszenen, Op. 15. MacDowell's succinct introspective epilogue is one of his shortest and most successful compositions (only twenty-two measures long).

The composition resembles some of the early pieces of Scriabin in its conciseness, chromaticism, and use of tone color.³⁸ The opening motive partakes of MacDowell's later style especially in its direct

³⁸ Note the effect in measures 19-20 of releasing all the notes of a chord except one, which then emerges from that sonority without having been re-struck.

leaps to a raised fourth degree (B natural), as part of an unusually long line that ranges over an octave and a sixth. The texture is linear, the secondary voices often assuming an independence, whether echoing the melody, or providing subsidiary counterpoint.

The chromaticism of the "Epilogue" differs from that of earlier numbers in that it is part of the harmonic movement as, for example, in measures 2-3 and not merely a means of linking harmonies through passing motion. The pair of parallel octaves in measure 16 is a most unusual occurrence in MacDowell's compositions.

12 Etudes, Op. 39

The 12 Etudes, Op. 39, were composed in 1889-90, before MacDowell had completed his second year in Boston and were immediately published by Arthur P. Schmidt. The etudes served as intermediate-level material for his own students and recital and study material for others. Margery Lowens has written:

Quite a few of these Etudes added immeasurably to MacDowell's growing popularity. Their habitual appearance on piano recitals (both student and professional) in the United States helped to keep his name before the public. Consequently, by the mid-1890's, more and more students inquired about the possibility of studying with composer-teacher E.A. MacDowell.³⁹

Though not as ambitious as the later collection, Op. 46, these imaginative technical studies combine the demands

³⁹M.M. Lowens, "The New York Years," 121.

of sensitive interpretation and the abstract pianistic problems of coordination, finger independence and agility, endurance, velocity, scales, two-hand unison passagework, double notes and octaves, accentuation, rapid alternating hand-movements, arpeggios, chords, trills, leaps, crossed hands, tonal balance, tone, singing melody with accompaniment in the same hand, touches, phrasing, control of lightness, quick changes in dynamics, uneven rhythmic groups, and rhythmic difficulties.

In the Op. 39 etudes the influence of Clementi, Mendelssohn, and Schumann is present throughout, while that of Chopin and Liszt is felt to a lesser degree. MacDowell's mixture of etude and character piece of moderate difficulty is found exemplified in the studies by Stephen Heller, particularly Opp. 45, 46, and 47 from the year 1844. Like MacDowell's, Heller's studies were written when he was about thirty years old and beginning to make a name for himself.⁴⁰

The teaching aim of MacDowell's etudes is stated in captions following the titles of individual pieces: No. 1, "Accent, grace"; No. 2, "Speed, Lightness of Touch"; and so on. For some etudes he also provides practice suggestions.

⁴⁰Richard Gorer, "Stephen Heller," Grove's Dictionary of Music and Musicians, 5th ed., 10 vols., ed. Eric Blom (London: MacMillan, 1954-61) IV, 227.

Except possibly in its modest demands and its concentration on "Accent, grace," the first etude is indistinguishable from most of the pieces in the previous two opus numbers. The images suggested by the title "Hunting Song," Op. 39, No. 1, are intimated in an F-major horn theme.

The etude provides the student with practice in rapid changes of articulation, rhythmic patterns, and melodic skips with quick changes of hand position. The B section emphasizes the achievement of tonal balance between a left-hand melody and right-hand accompanying chords separated by rests. This last-named technique is found at almost the same level of difficulty in Heller's Op. 47, No. 5. Heller's etude or such a piece as Schumann's "Jägerliedchen" from the Album für die Jugend, Op. 68, may well have served as MacDowell's model. The "Jägerliedchen" is also in F major, and it, too, provides practice in unison playing.

The energetic rhythm of the Italian dance known as the tarantella has provided many composers with compositional material. The potential for speed and driving accents lends itself to the creation of exciting studies and finales. MacDowell's "Alla Tarantella," Op. 39, No. 2, is similar to Heller's Op. 45, No. 2, in emphasizing the lighter aspects

of the Italian dance. In four pages, MacDowell provides experience in rapid finger movement, often using weaker fingers, short slur groups, accents, crossing hands, quick unison passages, the chromatic scale, leggiero touch, and sudden dynamic changes, all of them consistent with the spirit of the dance. The student is instructed in a remark by MacDowell at the bottom of the page that the etude "can also be studied staccato to advantage." The staccato is to be "from the fingers alone." All of these technical details are subsumed in an etude that can be performed at tempo by a student in the earlier stages of development.

The "Romance," Op. 39, No. 3, is a brief work in A B A form, the initial A section being only ten measures long. The A section is modeled after the chorale type of song without words, and generally maintains a four-voice texture. This section is intended to give practice in playing with a singing touch. The B section, in the subdominant minor, is a study in staccato ppp chords using both damper and the una corda pedals. Among the many possible models for this technique of maintaining a line while thinking through the rests is such a piece as the third of Schumann's Drei Romanzen, Op. 28 (1839). At its return, MacDowell's A section is greatly extended.

In addition to the two rhythms referred to as MacDowell "fingerprint" rhythms in the discussion of Op. 38, No. 2, a third rhythm may be cited here: four (or five) iterations of the same note in long values forms a motive against the prevailing motion. In this case the repeated-note motive receives further emphasis from the tenuto dashes over the tones.

While presenting an interesting visual and aural design because of its homogeneous patterns, MacDowell's "Arabesque," Op. 39, No. 4, is intended to improve the strength of the wrist, increase endurance, quicken the ability to repeat double notes, and develop the agility in alternating hands.

MacDowell takes a robust view of the arabesque idea. At several points he calls for a vigorous *marcato*, *brioso*, or *furioso* attack. Throughout, he wishes the piece "to be studied with a firm, strong touch" Its only similarity to the famous example by Schumann (Arabesque, Op. 18) is in the frequent use of melodic neighbor tones. Debussy's Deux Arabesques were written in 1888-91 and published in 1891, the year after MacDowell's Op. 39 was published.⁴¹ The second of Debussy's pieces explores a

⁴¹Roger Nichols and Robert Orledge, "Claude Debussy," The New Grove Dictionary of Music and Musicians, 20 vols., ed. Stanley Sadie (London: MacMillan, 1980) V, 312.

similar mordent-based figure, not in double notes as a wrist study but essentially as a finger-action exercise. It also contains passages of parallel first inversion chords.

MacDowell's "Arabesque" is one of the more difficult studies in the entire opus, and is provided with an effective bravura ending. The excitement of the etude's dance-like rhythm is enhanced by the syncopated accompaniment of passages such as measures 21-22 (). This syncopated rhythm returns in the fiery introduction to the final etude of the set, Op. 39, No. 12, forming a link between these two pieces. The anapest motive () of the "Arabesque" also dominates Op. 39, No. 6.

The rapid surface activity sometimes obscures the direct linear motion in the etude; the sonority in measure 4, for example, which includes an exposed A^4 (a major 13th over a minor dominant ninth), may seem unprepared. However, the A^4 is heard simply as an upper-voice accented passing tone connecting G^4 (measure 3) to $B\ flat^4$ (measure 5). MacDowell uses brief areas in the parallel minor, and he achieves further harmonic variety by visiting the region of D-flat major ($bIII$). The amount of chromaticism is unusual for MacDowell, in faster music.

The brief etude entitled "In the Forest," Op. 39, No. 5, is a light-textured work full of lively good humor. The principal rhythmic motive has already been heard in the

previous etude (measures 45-58). The chromaticism, brought about by the repeated B sharps in measures 1-4, as well as the tonal ambiguity brought about by this use of the raised fourth degree through four measures, anticipates the chromaticism of MacDowell's later pieces. Against the repetitive main motive, the bass provides an interesting motion, in measures 3-7, in which it rises chromatically from 1 to 5. MacDowell creates a similar bass motion in the B section. Here he begins a half step lower (measure 25) but still arrives at D-flat (formerly C-sharp). The original line is repeated at the return of the A section.

The dominant extension at measures 47-50 presents one of the most straightforward examples of another favorite harmonic technique of MacDowell: the interpolation of embellishing harmonies before the completion of a harmonic motion. As a preparation, measures 41-47 repeat measures 3-9. However, instead of following with measure 10, MacDowell interjects a diversion (v^9 of V) before continuing with the material from measure 10. For the middle part of "In the Forest," MacDowell uses B-flat minor, which is the enharmonic equivalent (iii).

The pedagogic purpose of the spirited study "Dance of the Gnomes," Op. 39, No. 6, is to improve finger independence and motion between the hands, and to strengthen

the middle fingers. This etude employs many repetitions of a three-note neighbor figure, and through a great portion of the piece only single tones sound. MacDowell advises that "between each figure the hand must be raised high above the keys and that the drill is to be practiced very 'marcato.'" The study also challenges the ability to change quickly back and forth from fleet finger movement to long-note cantabile passages. MacDowell's "fingerprint" long-note motive makes several more appearances in this work.⁴²

A fascination for idyllic scenes remained with MacDowell throughout his life, and the "Idyl," Op. 39, No. 7, reconciles the demands of etude and character piece. For his etude MacDowell creates an extended study in cantabile playing and rapid right-hand figuration which eventually dissolves into trills, over left-hand legato lines.

A typical MacDowell harmonic device is used in the opening section: an interpolated harmonic passage departs from a basically diatonic scheme, only to return at the same or approximately the same point in the harmonic motion. At measure 8, MacDowell reaches a V chord. The following eight measures are in the region of VI , after which he returns to a I_4^6 and a cadence on I.⁴³

⁴²See discussion of Op. 39, No. 3, pages 179-80.

⁴³While speculation on MacDowell's compositional process can be supported by very little direct evidence, it

The "Idyl" uses a richer harmonic vocabulary than other pieces of the set, and in particular MacDowell begins to include a noticeably larger percentage of dominant and non-dominant seventh chords. In measures 7-14, each measure contains a seventh chord.

Within a few years of its publication, the "Shadow Dance," Op. 39, No. 8, had become a favorite with audiences. By 1915, Currier felt justified in referring to this piece as the "ever popular Shadow Dance."⁴⁴ "Shadow Dance" is an effective finger study in F-sharp minor. In ternary form, the piece begins with a two-measure ff introduction that quickly reduces to ppp leggierissimo which is the predominant dynamic level of the remainder of the composition.

The right hand takes up the first of the study's technical problems, all of which are related to quick finger movement and equality of touch. A rapid scale passage using mainly the first three fingers requires a smooth crossing of

is interesting to observe that the cantando motive of measures 25-27 is remarkably similar to a prominent motive of the later song "The Robin Sings in the Apple-Tree," Op. 47, No. 1.

⁴⁴See William H. Humiston, MacDowell, Little Biographies (New York: Breitkopf & Härtel, 1921) 12; M.M. Lowens, "The New York Years," 166-67, 190-91; and Currier, Edward MacDowell, The Musical Quarterly I (1915) 38.

the thumb, while the left hand provides rhythm that resembles a number of folk dances, particularly the polka.

Later, the left hand begins an energetic accompaniment pattern, while the right hand sings an easy folk-like tune. In the B section, a broken trill figure is maintained by the upper fingers of the right hand, while the thumb sustains its tone. This pattern, which demands dexterity and endurance, repeats through the entire section accompanied by a tonic pedal point in the bass. These two elements thus create a tonal frame for a melody in chords set in the parallel major. The 1898 revision consists solely of the addition of two introductory measures establishing the accompaniment pattern.

"Intermezzo," Op. 39, No. 9, is the shortest of the twelve etudes in this set. The pianistic problems explored are similar to those of the following study "Melody." The right hand plays a sustained melody (often doubling in octaves that encompass moving inner voices), while the left-hand part provides chordal support. That "intermezzo" does not have a very specific character is indicated by the contrast between the songful Op. 39, No. 9, and the livelier "Intermezzo" of Op. 10.

"Melody," Op. 39, No. 10, is a study in tenuto melodic octaves with moving inner voices that alternate double-note and single tones throughout. MacDowell advises the student to practice the exercise "with high wrist, knuckles loosely depressed beginning ppp, afterwards louder." In pedagogic intent, "Melody" is similar to works by Clementi (Gradus ad Parnassum, No. 3) and Heller (Op. 45, No. 7). MacDowell's cello-like melody in counterpoint to the soprano teaches the left hand to hold bass tones while participating in the secondary voice exercise.

MacDowell's pieces with an unbroken melodic line reflect the influence of such works as Raff's "Étude Melodique," Op. 130, No. 2, which calls for a similar unbroken melody. Even before he studied with Raff, however, he had devised a simpler version of this piano figuration in his unpublished "Melodie," Op. 4, No. 2 (1876).

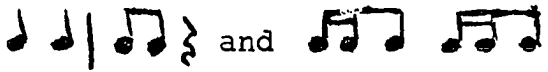
"Scherzino," Op. 39, No. 11, is an intermediate-level study in double notes that includes trills and scales for the right hand. The left hand again provides a more lyrical countermelody in the middle portion. This etude serves well to prepare a student for more advanced repertoire, such as Chopin's "Étude," Op. 25, No. 6, which could have inspired it. Clementi works, such as the "Rondo" from the Gradus ad Parnassum (No. 15), also contain double-note

passages in diatonic as well as chromatic configurations. The rapid alternating hands technique of the concluding "Vivo" anticipates similar passages in the "Presto" and "March Wind" of Op. 46. In turn, MacDowell anticipated some of the pianistic problems of the "Scherzino" in his unpublished "Scherzo," Op. 3, No. 4, which he wrote as a student in Paris. The student is advised to practice the etude with both a legato and staccato touch.

MacDowell here carries one step further the compositional concept of different beginning and ending modes applied in "Witch," Op. 38, No. 4. "Scherzino" begins with a strong sense of D major (III), yet ends in B minor (i).

The "Hungarian," Op. 39, No. 12, furnishes a strong bravura conclusion to the twelve etudes. Perhaps the most difficult etude of the set, it incorporates practice in rapid scale figuration, leaps, trills, and blind octaves.⁴⁵ Although there are some passages that relate to material found in the earlier studies of the set, MacDowell does not use any extended quotations from the preceding pieces as, for example, Heller does in his etude collections, Opp. 45 and 47.

⁴⁵The term "blind octaves" refers to the brilliant octaves popularized by Liszt. Liszt's influence becomes specific in measures 27-28, where a motive is heard which is derived from an important motive in the Hungarian Rhapsody No. 15.

Several rhythmic motives suggestive of folk dance are used almost continuously. Two of these are  and , and there are many other rapid note figures that remind one of gypsy fiddling.

The composition was written a few years after the "Czardas," Op. 24, which employs similar rhythmic motives and is in the same key of A minor.

Twelve Virtuoso Etudes, Op. 46

A period of four years separated the publication of the Op. 39 etudes and the Twelve Virtuoso Etudes, Op. 46, of 1894. During this time, MacDowell's reputation began to spread beyond Boston, throughout the rest of the country.⁴⁶ Over this four-year period, he composed the Six Love Songs (Op. 40), Eight Songs (47), songs for chorus (Opp. 41, 43, and 44), a suite for large orchestra (Op. 42), and his first piano sonata (Op. 45).

In 1894, the year Op. 46 was published, the first of a series of piano pieces edited by MacDowell also appeared.⁴⁷ The detailed study of piano compositions by others, including contemporaries, from the point of view of an editor may have influenced his own writing as well.

In 1894, he published also Part I of his Technical Exercises, which consists of 260 short exercises designed to increase finger independence in single and double-note

⁴⁶M.M. Lowens, "The New York Years," 55-57, 60-62, 121.

⁴⁷Sonneck, Catalogue of First Editions of Edward MacDowell, 32-35.

passages. Undoubtedly, his work on these exercises, with their concentration on abstract technical problems, influenced the composition of the etudes. Part II of the Technical Exercises came out in 1895, but a projected Part III never materialized.⁴⁸ The pianist Rafael Joseffy thought so much of the work that shortly after Part I was published he composed "for his own benefit an exercise in counterpoint to each one of MacDowell's, thus enabling himself to practice them with both hands together."⁴⁹

Although Op. 39 had been written for intermediate-level students and amateurs, Op. 46 was intended for more advanced students. Pieces from both sets were used in concert repertoire. According to Currier, the etudes of Op. 46 were being performed within a short time of their publication by students and professionals alike, and such pieces as the "Novellette" and "Improvisation" achieved instant popularity.⁵⁰ In 1902 Johannes G. Boehme, Breitkopf & Härtel's agent in New York, wrote to MacDowell indicating that Op. 46, Nos. 1, 4, 10, and 11, were among MacDowell's "most saleable" compositions.⁵¹

MacDowell himself referred to a stylistic advance

⁴⁸ Sonneck, Catalogue of First Editions of Edward MacDowell, 48.

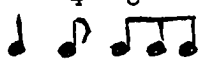
⁴⁹ Currier, "Edward MacDowell," 40.

⁵⁰ Currier, "Edward MacDowell," 38.

⁵¹ M.M. Lowens, "The New York Years," 262-264.

in the Op. 46 etudes when he presented an autographed copy to Currier: "You won't like them, and probably no one will They are too strange, too dissonant."⁵²

In the "Novellette," Op. 46, No. 1, MacDowell begins to build massive sonorities through the use of many octave doublings and block chords. The technique, which had been intimated in such pieces as the "Praeludium" of Op. 14 and "The Eagle" of Op. 32 was considerably developed in the Sonata Tragica, Op. 45; this style of writing becomes one of the most distinctive features of MacDowell's late style. Longer melodic lines, an example of which may be seen here in measures 85-90, are also to be found more frequently in the later works. Jackson has described this etude as "expansive, personal, American"⁵³

Viewed as an etude, the "Novellette" is a study in the creation of sonority and line. It concentrates on supple wrist motion, agile leaps, stretches, and quick right-hand octaves. It also exercises the pianist in rhythmic problems associated with the dual time signature $\frac{2}{4}$ ($\frac{6}{8}$). An example may be found in measures 33-34 where  is followed by .

⁵²Currier, "Edward MacDowell," 38.

⁵³Richard Jackson, "Paine and Company," record jacket notes for Malcolm Frager plays Adolph Martin Foerster, Henry F. Gilbert, Henry Holden Huss, Ethelbert Nevin, Horatio Parker, Edward MacDowell, John Knowles Paine (New World Records 206, 1978) 4.

The "Moto Perpetuo," Op. 46, No. 2, was probably inspired by the so-called "perpetuum mobile" by Weber (the fourth movement of his Sonata, Op. 24).⁵⁴ Both pieces are made up of an unbroken succession of fast sixteenth-notes, a major portion of Weber's much longer piece is in A-flat major, which is the key of MacDowell's etude, and the pieces contain similar staccato eighth-note patterns in the left hand.

The etude is primarily successful as a technical exercise. Its melodic motives are less interesting than those of other etudes, and the rhythm of the subsidiary parts offers little relief from the ongoing sixteenth notes. However, these negative aspects are somewhat offset by mild dissonances and nonharmonic tones.

Other than the unusual title, there does not seem to be any connection between MacDowell's "Wild Chase," Op. 46, No. 3, and Liszt's "Wilde Jagd" from the Études d'Execution Transcendente. MacDowell's toccata-like study builds on the less-advanced wrist technique utilized in Op. 39, No. 4.

⁵⁴In 1896, roughly two years after he wrote his own perpetual motion etude, MacDowell edited a Perpetuum mobile by Charles Alkan as part of a series that included many other composers (see Chapter 1, page 21). That MacDowell's role was something more than simply editorial is indicated by the listing "Alkan-MacDowell Perpetual motion." See Sonneck, Catalogue of First Editions of Edward MacDowell, 64.

Although MacDowell normally leans towards diatonic harmony in fast pieces, there is a considerable amount of harmonic chromaticism in this composition. "Wild Chase" may have been one of the etudes MacDowell had in mind when he told Currier of the dissonance to be expected in Op. 46.⁵⁵ Especially at climactic points, MacDowell uses chromatic tones and chord inversions, to contribute to the sense of verve and excitement generated by the propulsive motor rhythm. At measure 85, a long dominant pedal creates a furiously dramatic impact, particularly the sixteen repeated G sharps in the highest voice. In spite of the profusion of detail, the work is notable for its textural clarity.

In the shortest of his virtuoso etudes, "Improvisation," Op. 46, No. 4, MacDowell aims at developing the impromptu spirit. Placing this piece among the virtuoso etudes may indicate that MacDowell considered the ancient art of improvisation to be a skill worthy of practice. As such, this would be MacDowell's only study in the improvisational process, as distinguished from finger technique. The opening solo trill gives way to a six-voice appoggiatura formation (over a tonic pedal) which contains two chromatically altered tones. Extended dominant harmonies in measures 6-9 allow the primary melodic tone to occupy,

⁵⁵See page 190 above.

successively, the position of ninth, eleventh, and thirteenth tones over a pedal. Throughout, nonharmonic activity includes important appoggiaturas, many diatonic and chromatic passing tones, neighbor tones, anticipations and pedal points. Although the texture is basically homophonic, voices are added and removed freely, always leaving the roles of melody and accompaniment clear.

"Elfin Dance," Op. 46, No. 5, is one of the most technically demanding etudes of the opus: its main focus is on agility, speed, flexibility, and endurance. It is in the style of the great scherzos for piano by Weber, Mendelssohn, and Liszt.⁵⁶ Although embellished with much chromaticism, the key is A major, which seems to be MacDowell's favorite for dance movements.

The "Valse Triste," Op. 46, No. 6, is a melancholy waltz-etude in moderate tempo.⁵⁷ As a technical study, the first section demands great control in legato octave playing, while crossing hands, and balancing subtle dynamic shades (Example 4-10).

⁵⁶The figuration in the coda recalls that found in Chopin's "Etude," Op. 10, No. 1. Other patterns do not appear to owe anything to Chopin.

⁵⁷MacDowell's piano piece (published in 1894) precedes the well-known composition of the same name by Jean Sibelius, composed in 1903. The "Valse Triste" bears a resemblance to the third movement of his Sonata Eroica, Op. 50, for which it might possibly have served as a study.

Example 4-10. "Valse Triste" measures 1-4.



The placement of the short-long rhythmic figure so that it begins at the end of measure 3, a half beat earlier than it would have occurred had he simply repeated measures 1-2, gives the end of the phrase a supple quality and avoids an immediate rhythmic repetition.

The B section studies a variety of short rhythmic patterns which remain intact throughout the section. An abbreviated return of the A section is followed by a Coda which, alternating tonic major and minor, combines the characteristic motive of the B section and the cross-hand texture of the A section.

The "Burlesque," Op. 46, No. 7, concentrates on abrupt changes of dynamics, articulation and mood, and technique including double grace notes, rapid shifts, and different touches in one hand. The middle section of the composition contains brief passages in imitation, which are rarely found outside the earliest works. At measure 36, for example, the second voice enters at the interval of a minor second from its nearest neighbor. Later in the work, MacDowell employs a device that occurs from time to time: an ascending melodic fourth receives four different harmonic treatments (measures 62-66).

In the "Bluette," Op. 46, No. 8, MacDowell returns frankly to salon style. Most phrases are symmetrical four-measure units with occasional witty extensions (as, for example, at measures 13-14 and 35-36). The etude offers practice in the following piano techniques: mordents in double notes, left-hand trills, and accompaniment patterns that require extension.

Nothing distinguishes "Träumerei," Op. 46, No. 9, as a virtuoso etude from the lyric character pieces found in quantity in all of MacDowell's earlier sets. This slim composition provides an essay (in its outer sections) in tender, cantabile, melody playing. The B section furnishes

contrast in dynamics and figuration. The high point at measure 23 is approached through an expressive outburst, a crescendo in which the dynamic level goes from *p* to *ff* in a single measure.

After "Bluette" and "Träumerei," MacDowell returns to the composition of a more technical, less poetic study in "March Wind," Op. 46, No. 10. A blistering wrist study, it tests the endurance of the performer in alternating hand movements for the first 110 of its 121 measures. While some of the other Op. 46 etudes are toccata-like in their motor demands, MacDowell never continues the use of one pattern so long as he does here. Many of his etudes offer a great variety of keyboard patterns and combinations within individual studies, a greater variety than that provided by most other nineteenth-century composers.

"March Wind" seems to have no forebears among the etudes of Clementi, Cramer, Marmontel, Chopin, and Liszt. There is a vaguely similar Heller study that uses only single tones (Op. 45, No. 11), but Saint-Saëns's Op. 52, No. 3, is an even more taxing study in double notes with three (rather than two) repetitions of each group. MacDowell is known to have performed in concert another piece from Saint-Saëns's set of Six Études Pour le Piano (1877), "En Forme de Valse," an etude which also has some figuration similar to that used in "March Wind."⁵⁸

⁵⁸M.M. Lowens, "The New York Years," 16.

The "Impromptu," Op. 46, No. 11, is the last of the five perpetual-motion etudes in this opus.⁵⁹ The roots of this "Impromptu" are in those of Schubert (Op. 90, No. 2) and Chopin (Op. 29). Figuration in triplets and a line with turns, passing motion, and broken chords form the basis to MacDowell's etude as well as the examples by Chopin and Schubert. In keeping with the developmental purpose of the etudes, MacDowell incorporates some of the fast and difficult motion in the left-hand part.

Perhaps in a nod to an earlier attempt, MacDowell includes a descending sequence of parallel chords (measure 36ff). The comparable passage in the unpublished "Impromptu," Op. 8, begins in measure 24. Whereas in the earlier piece the chords consist of major sonorities, in Op. 46 the composer uses chromatically descending seventh chords.

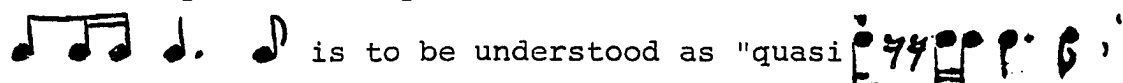
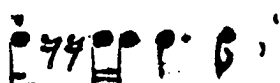
As might be expected, the virtuoso ingredients of MacDowell's "Polonaise," Op. 46, No. 12, owe more to Liszt than to Chopin. A rhythmic pattern associated with the dance gives the piece its polonaise character



. A footnote at the bottom of the

⁵⁹The others are Nos. 2, 3, 5, and 10.

first page of the score instructs the performer in the correct rhythmic interpretation of the first motive.

 is to be understood as "quasi" 

an explanation that is in keeping with the traditional rendering of the two sixteenth-notes in the polonaises by Chopin. The "fingerprint" motive of repeated tones receives a most dramatic chordal treatment in rhythmic hemiola (measures 27-30 and again at the end).⁶⁰

This work is one of MacDowell's most brilliant showpieces. While the outer sections emphasize the majestic character of the concert polonaise, portions of the B section underline its folk-dance quality. The change of character finds precedent in Chopin's Polonaise, Op. 44, in F-sharp minor (where an interior section is marked "Tempo di Mazurka"). But MacDowell owes mostly to Liszt's inspiration his blind octave technique, the use of high register trills, trills divided between the hands, rumbling chromatic scales and trills in the low register, thunderous sonorities, dynamic contrasts (ppp to fff), and the fiery percussive conclusion.

According to Currier, MacDowell thought he might rewrite and expand the "Polonaise" someday into a more

⁶⁰This passage resembles measure 54 in the third movement of the Sonata Eroica, Op. 50. The increase in dissonance in the sonata makes up for the fewer repetitions.

important piece, but the plan was never realized.⁶¹

Air et Rigaudon, Op. 49

The last short piano pieces to which MacDowell gave general titles were the Air et Rigaudon, Op. 49.⁶² They were completed in 1894 and published that same year, at about the time MacDowell began to edit a series of compositions by earlier composers, such as François Couperin, Giovanni Battista Grazioli, Jean Baptiste Loeilly, and Jean Philippe Rameau.⁶³ It is possible that work on this volume stimulated his interest in early music and prompted the composition of these pieces.

Op. 49 pairs two pieces, one a stately work of song-like character in A minor and the other a lively dance piece in the parallel major. The first piece is written as a simple Air while the second piece, "Rigaudon," is modeled on the peasant dance from Provence which had been incorporated in the suite at the time of Louis XIV.

The Air et Rigaudon were the only pieces by MacDowell to be published by the J. B. Millet Company of Boston. They were intended to be included in a collection Half Hours with the Best Composers.⁶⁴

⁶¹Currier, "Edward MacDowell," 38.

⁶²M.M. Lowens, "The New York Years," 63.

⁶³Sonneck, Catalogue of First Editions of Edward MacDowell, 38, 64-65.

⁶⁴Edward A. MacDowell, "Air et Rigaudon," pp. 834-44 of Half Hours with the Best Composers, ed. Karl Klauser (Boston: J.B. Millet, 1894; Musician's League of America, 1910).

In the "Air," Op. 49, No. 1, MacDowell establishes the atmosphere of courtly chamber music in the deliberate simplicity of his tune and its setting. In the first measures he hints at archaic practice through the repeated use of the natural seventh degree in the melody and successively rising harmonies with roots a third apart. The melody contains three prominent G naturals before the first melodic G sharp occurs in measure 14.

The texture combines homophonic and polyphonic elements with a suggestion of lute or guitar accompaniment in portions where the melody is marked *cantando* and the accompaniment *staccato*. In the first of these (measures 16-20) the tenor voice maintains a pedal point on A³ against an alto melody, moving bass, and treble accompanying chords. This distribution of parts is rearranged at measures 28-32, where the alto melody moves to the soprano, the accompaniment is placed in the alto register, and the tenor pedal becomes an ostinato alternation of A³ and B-flat³. At measure 33 an ascending scalar motif begins in the tenor and continues through four measures. It is answered by a scalar descent of the melodic voice in measures 37-40. The extension of the line through two or more octaves is foreshadowed in Op. 46, No. 1 (measures 83-87), and becomes a prominent feature in later works. The "Air" ends with another statement of an ascending scale.

Other composers have used this kind of long, relatively unembellished scalar line, either as counterpoint or principal melody, with somewhat different effect. Mendelssohn uses it near the end of the fugue from the Sieben Charakterstücke, Op. 7, No. 5. In a non-fugal texture, Claude Debussy makes effective use of a similar line both in the middle (measures 44-45, 49-50) and in the last four measures of the "Hommage à Rameau" from Images (1905). Debussy's piece and MacDowell's Op. 49 are similar also in one further respect: they both combine elements of old and new musical styles. MacDowell's sonorities (especially at measure 33 and at the conclusion of the "Air"), resulting from the use of many sevenths and ninths of varying qualities, as well as the augmented triad, recall to a modern listener the more familiar sonorities of Debussy.

In the "Rigaudon," Op. 49, No. 2, MacDowell once again chooses A major as the key for a spirited dance. A surprising harmonic turn at the end of the opening phrase (the cadence is on V of vi at measure 4) is followed by a consequent that returns by a traditional path to the tonic. At the repetition of this material the antecedent phrase concludes with a v^9 of bVI , and the consequent phrase ends on a minor VI.

Halfway through the B section there is a bit of effective writing that imitates an older instrument with drone, such as the musette. This passage is unlike anything else in MacDowell's works. While a "Rigaudon" by Grieg shows obvious similarities to the "Rigaudon" in E by Rameau, MacDowell's shows no evidence of relationship to either.

CHAPTER V

FINAL WORKS: PETERBOROUGH/NEW YORK 1896-1902

MacDowell's final years of productivity (1896-1902), during which he composed the short pieces for which he is best known, coincide very nearly with his professorship of music at Columbia University and winter residence in New York. The university appointment came about as a direct result of his steadily increasing eminence in American music during eight years in Boston.¹ Most of the new music was written, however, at the summer home in Peterborough, Vermont, where the MacDowells continued to go after the composer's stormy resignation from Columbia in 1904. After several years of incapacitating illness, MacDowell died in 1908.

In addition to four new sets of piano pieces, with 34 individual numbers (Opp. 51, 55, 61, and 62), he composed two more piano sonatas (Opp. 57 and 59), ten songs for voice and piano (Opp. 56, 58, and 60), seven choruses for male voices (Opp. 52-54), a collection of

¹M.M. Lowens, "The New York Years," 51ff.

six College Songs for male chorus (published in May 1901 without opus number), and a single composition for women's chorus entitled Summer Wind (published in 1902 without opus number).

As compared with the earlier short works, the late pieces show an even greater economy of resources. Perhaps as a result of MacDowell's work in larger forms during the 1890s, he begins to develop sharply-etched themes with very long lines even in extremely short pieces; these lines seem to grow out of rather than direct the harmony. MacDowell continues to use a wide harmonic range, from triads to a rich, chromatic vocabulary; but the texture is spare, usually reduced to just the few tones necessary to carry the lines. Frequently, the dissonant tones are placed close together, often in adjacent voices, and they may succeed one another with almost no space between. Rhythms are active on several levels, and they are enhanced by considerably more syncopation than before. The Scotch snap makes a definitive appearance.

In this final period MacDowell returns to the use of poetic titles and prefaces inspired by nature or personal musings. Rather than borrowing from the well-known poets, as he did earlier, he writes all of his own poetry in the final years. Many of the topics derive from his own

experience or are based on American historical events and folklore. The short piano works of the final years are listed in tabular form below (Table 4).

TABLE 4
LATE WORKS: 1896-1902

Opus Number	Title	Key	Composed	Published	First Publisher
51	Woodland Sketches		1896	1896	New York P.L. Jung
	1. To a wild rose	A major			
	2. Will o' the wisp	F-sharp minor			
	3. At an old trysting place	A-flat major			
	4. In autumn	F-sharp minor			
	5. From an Indian lodge	C minor			
	6. To a water lily	F-sharp major			
	7. From Uncle Remus	F major			
	8. A deserted farm	F-sharp minor			
	9. By a meadow brook	A-flat major			
	10. Told at sunset	F minor			
55	Sea Pieces		1898	1898	New York P.L. Jung
	1. To the sea	D-flat major			
	2. From a wandering iceberg	E major			

TABLE 4 - Continued

Opus Number	Title	Key	Composed	Published	First Publisher
55	3. A.D. MDCXX [1620]	G major			
	4. Starlight	A major			
	5. Song	D major			
	6. From the depths	B-flat minor			
	7. Nautilus	A-flat major			
	8. In mid-ocean	B-flat minor			
61	Fireside Tales		1901-1902	1902	Boston, Arthur P. Schmidt
	1. An old love story	F major			
	2. Of Br'er Rabbit	D major			
	3. From a German forest	A-flat major			
	4. Of Salamanders	C minor			
	5. A haunted house	F-sharp minor			
	6. By smouldering embers	D-flat major			

TABLE 4 - Continued

Opus Number	Title	Key	Composed	Published	First Publisher
62	New England Idyls		1901-1902	1902	Boston, Arthur P. Schmidt
	1. An old garden	F minor			
	2. Mid-summer	E major			
	3. Mid-winter	D minor			
	4. With sweet lavender	F major			
	5. In deep woods	D major			
	6. Indian idyl	F major			
	7. To an old white pine	B minor			
	8. From Puritan days	D minor			
	9. From a log cabin	F minor			
	10. The joy of autumn	E major			

Woodland Sketches, Op. 51

Although they were composed in the summer just before MacDowell's move to New York, the Woodland Sketches inaugurate the works of the final years. Even before MacDowell's death, Gilman observed this turning point. He correctly saw the Woodland Sketches as the pieces in which MacDowell's musical speech "assumes for the first time some of its most engaging and distinctive characteristics."² Two decades later, Porte was to support Gilman's judgment:

In these Woodland Sketches we come for the first time to the point at which his pianoforte poems are absolutely responsive to elemental moods, unaffected in style and yet distinguished, free from commonplace, speaking with a personal note that is inimitable. They are, as a whole, mature Nature poems of an exquisite and charming order, beautiful not only for their outward manifestations, but for the deeper significance they give to their sources of inspiration.³

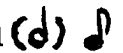
MacDowell still does not use highly structured or traditional key relationships to bind the individual pieces. However, five of the ten pieces are in A major or F-sharp minor/major. Four more are in A-flat major or F minor/major, and the remaining piece is in C minor.

²Gilman, MacDowell, 139.

³Porte, MacDowell, 118.

With the first and last pieces occupying special positions, there is a kind of double line of development: even-numbered pieces are in or related to three-sharp keys, and the odd-numbered ones the three- or four-flat keys.

No. 1	A major	
No. 2	F-sharp minor	
No. 3		A-flat major
No. 4	F-sharp minor	
No. 5		C minor
No. 6	F-sharp major	
No. 7		F major
No. 8	F-sharp minor	
No. 9		A-flat major
No. 10		F minor

Material from the first piece of Op. 51, the well-known "To a Wild Rose," reappears in some of the other numbers of the set. The most obvious of the recurring motifs are the ascending thirds and fourths, the rhythms  and , and perhaps also certain chords of the added sixth. Such relationships culminate in the final measures of the concluding piece, "Told at Sunset," which bring back transposed quotations from Nos. 5 and 8 and a closing reference (in augmentation) to the final notes of No. 1.

The change in character in Op. 51 is reflected in the titles of pieces, which are no longer foreign-language titles or translations of foreign titles, and also in the omission of pieces sampling ethnic and national types, such as the "Hungarian," Op. 39, No. 12. Furthermore,

straight dance movements no longer figure in the late collections. Titles are given now only in the composer's own language and any ethnic characteristics are summoned wholly from within -- that is, from MacDowell's own Celtic-American heritage. His sources of inspiration are primarily personal experience and immediate impressions, as opposed to imagined or literary and exotic sources of inspiration, and his music is expressed in a suitably and individual language.

After the grandiosities of the Twelve Virtuoso Etudes, Op. 46, and the sprawling complexities of the Sonatas, Opp. 45 and 50, MacDowell demonstrates great reserve as well as extraordinary intensity and economy in his return to straightforward short piano pieces.

"To a Wild Rose," Op. 51, No. 1, is MacDowell's most famous short piano composition. The virtue of "To a Wild Rose" is the simplicity with which it achieves its effect. Like "Träumerei" and some of the other Kinderscenen, it may be artistically rendered or sentimentalized beyond the limits of tolerance. That MacDowell composed it with the former interpretation in

mind is emphasized by his ironic comment to Gilman, who once told MacDowell that the first performance he had heard of "To a Wild Rose" was "by a high-school girl, on a high-school piano, at a high-school graduation festivity." MacDowell's reply: "I suppose she pulled it up by the roots."⁴

The piece is in a remarkably brief A B A form. Variants of the principal motive appear in almost every measure, and relatively few nonharmonic tones are used. The composition achieves its folk-like simplicity through the regularity of the phrase structure and cadences and the absence of modulations. The rhythmic activity is dominated by that of the opening motive () , its repetition and expansion (). While the rhythmic identity of the motive is maintained, the basic interval of a third is expanded and also inverted, and in a texture that is largely homophonic the motivic material appears in voices other than the soprano (for example, tenor at measure 14, and bass at 21 and 23). The final cadence refers again to the first motive, in what may be thought of as an added sixth to the tonic chord or an accented escape tone between the dominant and tonic. The high point occurs on the dominant ninth chord at measures 25-28.

⁴Gilman, MacDowell, 65.

Through most of the piece the harmonic rhythm is generally one chord per measure. MacDowell's register change for the resolution of F^{#6} at measure 28 to E⁵ at measure 29 was cited in a 1915 harmony textbook by Eaglefield Hull as an example of "Transference of Discord."⁵

Whether or not the story is true, Mrs. MacDowell claimed responsibility for having rescued "To a Wild Rose" from the waste basket and to have brought the realization of its worth to the composer's attention.⁶

In "Will o' the Wisp," Op. 51, No. 2, MacDowell alludes to the fanciful compositional style of two recent etudes, the "Shadow Dance" of Op. 39 and the "Elfin Dance" of Op. 46. The three pieces share quick movement, light syncopation, and even some figuration. However, in "Will o' the Wisp" syncopation is more exposed and more varied, and it is used over relatively longer spans. Its major ingredient is the 9/8 rhythmic figure .

The form of Op. 51, No. 2, is A (motives briefly introduced) B A (expanded) B A (truncated). The sections

⁵A. Eaglefield Hull, Modern Harmony: Its Explanation and Application (London: Augener, [1915]) 105-06.

⁶Marian MacDowell, Random Notes, 10-11.

are set off by subtle metric shifts. The A section is in 9/8 while the B section is in 6/8. Meter changes of this kind are not found often in MacDowell's music.

Well aware of the danger of interpretive excess a composition like "At an Old Trysting-Place," Op. 51, No. 3, might engender, MacDowell directs the performer to play it "somewhat quaintly; not too sentimentally." Its style is reminiscent of two earlier pieces of about the same length, "Träumerei" of Op. 19 and "Intermezzo" of Op. 39. "At an Old Trysting-Place," however, is one of the pieces in which MacDowell attempts long lines in a kind of expressive, unending melody. Outer-voice motion overlaps at arrival points and rests are present in only two of its thirty measures. The piece is on the whole less successful than "To a Wild Rose," where the texture is light and the motives rhythmically vital enough to support the absence of rests for fifty-one measures. Despite the composer's caveat, an overly sentimental emotion may prevail, the product of chromatic harmony that leans heavily on the subdominant and of drooping motives that are unable to sustain energetic upward movement and tend, in fact, to fall backward. The passive rhythm and chorale-style piano setting do not readily admit lively inner-voice movement, which might at least have given the illusion of activity. Overall, "At an Old Trysting-Place" is something of a throwback stylistically, and by itself not representative of the later works.

The buoyant "In Autumn," Op. 51, No. 4, evokes its cheerful mood by techniques that MacDowell had used many times before. There are light (often unison) textures with jaunty rhythmic figures, melodic motives suggestive of hunting horns, and a chorale-style middle section that hints at singing voices (as in "From a German Forest," Op. 61, No. 3). MacDowell also calls again on the use of long open-fifth pedals under right-hand chords bearing the melody.⁷

Although the outer sections of the piece are in F-sharp minor, they cadence in F-sharp major and MacDowell draws on the relative D-sharp minor for the key of the middle section. The succession of minor keys is unusual.

The three Indian melodies used by MacDowell in "From an Indian Lodge," Op. 51, No. 5, can be found in Baker's "Über die Musik der nordamerikanischen Wilden,"⁸ a work that MacDowell knew at least as early as 1891 when Henry Gilbert provided him with a copy.⁹ Two of the melodies were songs of the Walla-Walla Indians (Baker LXII, Nos. 1 and 2),

⁷Compare, for example, "Flute Idyl," Op. 28, No. 5, and "The Brook," Op. 32, No. 2.

⁸Theodore Baker, Über die Musik der nordamerikanischen Wilden (Leipzig: Breitkopf & Härtel, 1882); On the Music of the North American Indians, trans. Ann Buckley (New York: Da Capo, 1977) 138 and 132.

⁹M.M. Lowens, "The New York Years," 55.

while the third is a Song of the Brotherton Indians
(Baker XXXVII; Example 5-1).

Example 5-1. Indian melodies.

1. *Song of the Walla-Walla Indians* (Baker XLII, 1)



2. *Song of the Walla-Walla Indians* (Baker XLII, 2)



3. *Song of the Brotherton Indians* (Baker XXXVII)



According to Baker, the Walla-Walla songs would be sung by an old woman during magic ceremonies. She would be accompanied with singing and rhythmical beating by men and boys. An interesting footnote in MacDowell's score designates whether the upper or lower tone of an octave-doubled theme is to carry the melody and may refer to a representation of male voices (measure 9) as against female and boys' voices (measure 25); alternatively, it may be simply a call for timbral variety occasioned by an intimate knowledge of piano technique -- that is, a matter of practical musicianship.

In transferring the Indian melodies to the keyboard, MacDowell preserves the simplicity of line and adds only the most restrained keyboard effects and "modal" harmony. It is a dignified presentation of Indian materials within the context of European art music. MacDowell does not use the Brotherton melody exactly as he found it in Baker. He omits the repeat of the first seven measures and replaces measures 19-21 with 5-7. He also regularizes phrase lengths by adding measures. The net effect of these changes is to create a more symmetrical structure, and he emphasizes the symmetry of his setting by locating the high point exactly at the middle of the B section. One further detail is characteristic of MacDowell's late sets: measures 6, 34, and 36 present the same melodic contour (ascending second

followed by an ascending third) as the distinctive final cadential motive of another piece, "To a Wild Rose." It is recognizable even though presented here in minor. Furthermore, the version of this motive used as the final statement of "From an Indian Lodge" (measures 34 to the end) is transposed to provide the conclusion of the last piece of the set, "Told at Sunset."

Harmonically, the entire composition may be said to prolong a C-minor triad by means of neighbor-note motion. An unrelieved tonic pedal underlies all but a few measures of the piece.

"To a Water-Lily," Op. 51, No. 6, is the first of the compositions by MacDowell that leans toward an almost impressionistic sonority and mood. Both sonority and mood are materially assisted, in this case, by fresh location at the tritone from the previous piece. The added sixth, which MacDowell was fond of using to exploit the ambiguity between ii_5^6 and $IV^{add\ 6}$, here extends to a more coloristic function as part of the tonic harmony. MacDowell underlines the subtle new aesthetic (at least for the performer) with mood-inducing interpretative directions: "In dreamy, swaying rhythm," and later "Questioningly" and "soft and liquid in tone."

The use of three staves to notate the overlapping registers, the subtle use of pedals this entails, and perhaps even the choice of the rich tonality of F-sharp major are devices easily associated with piano pieces of Debussy. The harmonic treatment itself, however, does not go nearly so far as Debussy sometimes does in the use of parallelism and unconventional root movement. MacDowell's harmony is always conceived in the tradition of the common practice period. Even in measures 43-44, where the minor third scale degree (=♯2) is followed by the major third scale degree, and measures 52-53, where these tones are spelled as the raised second degree and major third over IV-I harmonies, the activity may be explained in traditional terms. The sound of these passages is blues-like, and it is interesting to note that MacDowell's music is said to have been admired by such a jazz performer as Bix Beiderbecke, who, in the words of Wilfrid Mellers, is a veritable symbol of the Jazz Age:

Beiderbecke was a pianist as well as a cornetist As a piano-harmonist he acquired a measure of academic know-how. His favorite concert works were the early pieces of Debussy . . . and of Stravinsky . . . and the dreamland salon pieces of MacDowell (To a Water Lily).¹⁰

¹⁰Wilfrid Mellers, Music in a New Found Land; Themes and Developments in the History of American Music (New York: Alfred A. Knopf, 1965) 308-09.

Elsewhere, Mellers himself includes "To a Water-Lily" in a discussion of pieces he considers MacDowell's best. He describes it as preserving "an innocence that is not belied by the tenderly stabbing, bitter-sweet appoggiaturas, or by the nostalgic haze of added notes."¹¹

The large melodic leaps in measure 18-20 and the broad arch of the upper voice from 18-32 are characteristic of MacDowell's later works. In this respect, in particular, "To a Water-Lily" anticipates the chordal approach to melody of the great Sea Pieces, Op. 55.

"From Uncle Remus," Op. 51, No. 7, is one of the two MacDowell pieces inspired by folk tales of the Southern writer Joel Chandler Harris. Mrs. MacDowell attests that although the two men neither met nor corresponded, Harris had great admiration for some of MacDowell's music, and MacDowell continued to enjoy reading Harris: "A volume of Uncle Remus stories was one of the last books MacDowell read before he died."¹² The piano piece "From Uncle Remus" radiates good humor brought on by the lively folk character of the tunes. These tunes contain an amount of syncopation that is surprisingly similar to that found in such pieces as Dan Emmett's "Dixie's Land," composed in 1859 (both

¹¹Mellers, Music in a New Found Land, 28.

¹²Marian MacDowell, Random Notes, 13.

Richard Hoffman, 1831-1909, and Gottschalk wrote pieces based on it) and Gottschalk's Le Banjo, Op. 15, composed in 1854 or 1855.¹³ MacDowell's accompaniment is filled with staccato chords. Their placement on the after-beats might well have been modeled on the performance of a plucked instrument such as the banjo (see measures 4-5, 7-8). The tags at the ends of phrases (for example, measure 11 ff.) seem to imitate another aspect of the improvisatory performance style of popular music, and a barbershop folksiness creeps into the close harmonies of measures 7-10, 21-22, 43-47, and 51-54. It is difficult to imagine any of the Boston academicians or any late-nineteenth-century European composer writing this type of music. It springs directly from American popular sources, out of the folk legends of Harris as conceived by MacDowell in the keyboard style of such earlier pianists as Gottschalk and Hoffman. Ernest Hutcheson used the passage at measures 26-29 as an example of "Negro rhythm."¹⁴ There are no precedents in MacDowell's short piano compositions and there are no successors. Similar in some ways is Debussy's "Minstrels"

¹³Charles Hamm, "Songs of the Civil War," record jacket notes for Songs of the Civil War (New World Records 202, 1976) 2, and Robert Offergeld, "Gottschalk & Company: The Music of Democratic Sociability," record jacket notes for The Wind Demon and Other Mid-nineteenth-century Piano Music (New World Records 257, 1976) 3-4. The Wind Demon includes piano music by Bartlett, Bristow, Fry, Gottschalk, Grobe, Heinrich, Hoffman, Hopkins, Mason, and Warren.

¹⁴Hutcheson, The Literature of the Piano, 381.

from Preludes, Book I (1910). "Minstrels" was obviously written with vaudeville characters in mind, and it very successfully mimics the antics of these entertainers and their peculiar music.¹⁵ However, Debussy uses a considerably richer and less popular harmonic vocabulary.

A thought-provokingly desolate quality pervades the theme of "A Deserted Farm," Op. 51, No. 8, rising from the use of Aeolian modal material, the use of long notes in weak metrical position within measures, and the unpredictability of the rhythm (which in the first phrase ends with a Scotch snap). Given the metronome marking based on the half note as the beat unit, the quarter-note triplets, and the rhythmic activity of the piece, it is curious that it was not written in alla breve. This quality is reinforced by the solo extension of the closing passage (measures 12-16) with its large-interval approaches to 3 and then to 5. In the elliptical cadence which precedes the single-tone passage, the German-sixth chord replaces the traditional IV or V chord. The character of the opening is established, furthermore, by its distance from the contrastingly secure major mode of the patriotic song or hymn, in the middle section which is to be played "as heard from afar." Continuing the process of unifying the set of Woodland Sketches, large portions of this piece are quoted at the end of "Told at Sunset," No. 10, transposed down a half step to F minor.

¹⁵E. Robert Schmitz, The Piano Works of Claude Debussy (New York: Duell, Sloan & Pearce, 1950; reprint ed., New York: Dover, 1966) 129, 160.

That MacDowell may have been making a conscious effort to use American subject matter as a source of inspiration may be inferred from a comment reported by Marian MacDowell. She writes that on a visit to an old deserted house MacDowell told her "I can't see why this very house isn't as interesting and romantic as the ruins of an old castle This very house symbolizes a startling and important period in the history of New England."¹⁶

An intimation of the degree to which the piece may have succeeded in expressing MacDowell's intentions and at the same time its affinity with the American popular imagination may be seen in the fact that as late as 1940 it was recorded by the Artie Shaw band. Shaw enjoyed playing the piece on the piano and therefore suggested that William Grant Still score it for his band. Although the Shaw band recorded it in 1940, the piece was not released until many years later.¹⁷

¹⁶Marian MacDowell, Random Notes, 14.

¹⁷Edward MacDowell, "A Deserted Farm" from Woodland Sketches, in The Complete Artie Shaw, perf. by the Artie Shaw Band (RCA AXM2-5556, recorded March 3, 1940, but not released until 1978) III, side C, band 7. It may be noted in this connection that Eubie Blake used "To a Wild Rose" as the basis for a piece called "Memories of You." This was recorded on November 22, 1939, by the Benny Goodman Sextet with Fletcher Henderson at the piano. More recently (1980), "To a Wild Rose" was adapted by Don Costa for the album After the Roses, perf. by Kenny Rankin (Atlantic Records SD 19271). As late as April, 1982, Alberta Hunter was still singing "Memories of You" at the Cookery in New York City.

Once again in salon style, "By a Meadow Brook," Op. 51, No. 9, offers an almost perfect penultimate diversion. Its purpose is to provide an interlude between the somber introspection of "A Deserted Farm" and the nostalgia of "Told at Sunset." The compositional techniques and the musical elements have all been used before, although comparison with an equally successful earlier piece, "The Brook" of Opus 32, is highly instructive with respect to the developing concision of MacDowell's style.

In "Told at Sunset," Op. 51, No. 10, the last of the Woodland Sketches, MacDowell reviews the set. He brings back a large portion of "A Deserted Farm" (No. 8) and ends with the closing section of "From an Indian Lodge" (No. 5). Brief references to other pieces in the set are also worked in, the most clearly distinguishable being from "At an Old Trysting-Place" (No. 3), at measures 17-19 and 76-79. If the opening intervals of "Told at Sunset" (an ascending minor third followed by a perfect fourth) are too freely associated here to recall the same intervals with which the first piece ("To a Wild Rose") began, the closing motifs of the two pieces nevertheless complete the reference.

Like most other pieces in the set, the composition is made up of three sections, and the two exterior sections are similar in character. The range of the melody in the opening section is once again extremely broad, spanning almost three octaves from C⁴ to B^{b6}.

Sea Pieces, Op. 55

Sea Pieces, Op. 55, is the most remarkable set in all of MacDowell's music. It contains some of the finest individual pieces, and it is his most consistently impressive work. The musical voice is distinctive, and there are few if any concessions to the lighter, more popular style. Gilman reveals that the composer himself preferred this collection as a whole to his others.¹⁸

The eight pieces of the set are not specifically organized by means of tonality, although there is a greater range of keys, as compared with Op. 51. The most powerful pieces are in related keys: No. 1 is in D-flat major, while Nos. 6 and 8 are in B-flat minor. The keys of the set, divided according to flat and sharp areas of the spectrum

¹⁸Gilman, MacDowell, 71.

for purposes of comparison with Op. 51, can be listed as follows:

No. 1	D-flat major	
No. 2		E major
No. 3		G major
No. 4		A major
No. 5		D major
No. 6	B-flat minor	
No. 7	A-flat	
No. 8	B-flat minor	

MacDowell returns to the use of poetic verse to preface the Sea Pieces. He had not used verse since Op. 37, and there he had borrowed from other sources. The lines of poetry used here are MacDowell's own.

"To the Sea," Op. 55, No. 1, is prefaced by a single line: "Ocean thou mighty monster." MacDowell delivers a brilliant musical image of power and massive weight through the use of block sonorities, octave doubling, strong rhythmic motives, damper pedal, a broad range of registers, long lines, and passages in loud dynamic levels (fff). Gilman's unqualified praise is here wholly justified:

Within this limited frame he has confined a tone-picture which for breadth of conception and concentrated splendour of effect is paralleled in the contemporary literature of the piano only by himself.¹⁹

¹⁹Gilman, MacDowell, 108.

The composition is tied together harmonically through the use of pedal points on strongly key-defining scale degrees 6, 2, 4, 5, and 1 for twenty-four of the thirty-two measures. Another device contributing to the extraordinary sense of breadth and power which the piece conveys is the use of repeated octaves in the treble (measures 9-11) against moving inner lines. At times the difference in register between the highest melodic tone and the lowest bass tone approaches six octaves, with the final tonic chord reaching that span. Melodic lines spread over several octaves, as for example in the opening measures (1-7) from F^5 down to B^2 in almost a single gesture. Chromatic tones are emphasized through delayed or evasive resolutions. In measures 23-25, for example, an $E\sharp$ is heard three times before it is abandoned for a $D\sharp$. The D is followed by an F to satisfy the original $E\sharp$, and the F is followed, in turn, by an $E\flat$ to satisfy the earlier $D\sharp$.

In the final measures MacDowell demonstrates a sophisticated cadence technique by giving the dominant less emphasis than it received in earlier works. Although the tonic is reached well before the end of the composition, he submits it to extensive linear elaboration involving the $ii^7/IV^{add\ 6}$ ambiguity. For the last presentation he borrows the ii^7 of half-diminished quality from the minor, a chord that has been observed before and will prove to be important again in Op. 62, No. 5.

Although the E-major tonality of "From a Wandering Iceberg," Op. 55, No. 2, is clear from its long dominant pedals, MacDowell does not reaffirm the initial tonic triad until measure 33, which is seven measures from the end of the piece. All of the intervening statements of the third scale degree use G $\sharp$. In addition, many statements of scale degrees 6 and 7 are borrowed from the minor mode. Perhaps this saving of the radiance of E major for the conclusion is meant to reflect MacDowell's poetic preface:

An errant princess of the north,
 A virgin, snowy white
 Sails adown the summer seas
 To realms of burning light.

Evidence of MacDowell's use of long melodic lines is found in the first eleven measures, where the gradual two-octave descent is somewhat hidden by short upward thrusts. Throughout this section virtually every measure begins with a dissonance, the product of neighbor tones, suspensions, or activity over a pedal point. Controlling carefully the register of the dissonant tone, MacDowell often places it in close proximity to other voices or uses other means to highlight the clash (see, for example, measures 4-5 and 13-14).

Measures 15-18ff. offer another view of MacDowell's fertility of invention. The upper voices rise in successively higher repetitions of the rhythm of the opening motive. At measure 19, which is the high point of the piece, the innermost voices, which were separated only by the interval of a sixth in measure 14, are three octaves apart. At this point, the melody descends from B⁶ in measure 19 to G^{#2} in measure 38, while the accompaniment descends similarly. The downward melodic sweep is made up of varied statements of material taken from the opening motives, while the lower voices pursue a largely chromatic motion over a dominant pedal. At the point where the descent approaches the lowest note on the keyboard, it is picked up in an inner voice and continued down to E² at a slower pace, a motion which might well be imagined as further downward unfolding of the original line.

The overall shape of the piece defines a well-proportioned arch. MacDowell had designed several of his works similarly, but never this symmetrically.

In "A.D. MDCXX," Op. 55, No. 3, MacDowell pays tribute to the spirit of the Pilgrims who voyaged to settle in America. His wife has noted that the composer kept a copy of a painting called "The Golden Galleon" on his desk in Peterborough.²⁰ Represented in the picture was

²⁰Marian MacDowell, Random Notes, 17.

a ship on a soft blue sea. Similar images form the topic of MacDowell's own prefatory verse for this piece:

The yellow setting sun
 Melts the lazy sea to gold
 And gilds the swaying galleon
 That towards a land of promise
 Lunges hugely on.

The work is in G major, but it contains many chromatic tones. These tones create a sense of shifting over the steadily swaying rhythmic pattern in which the natural pulse on beats 1 and 4 is reinforced through harmonic change.

The lower voices employ chiefly open octaves and fifths, while the upper voice melody is most often doubled in octaves with varying numbers of notes inserted between the notes of the octave. As a result, the texture is thick and sonorous. The relentlessness of the textural pattern is broken only by the six measures of dominant preparation, made up of breaking-wave arpeggios and unison octaves, that introduce the majestic chorale of the middle section.

The chorale can be heard only as a Pilgrim hymn of thanksgiving.²¹ This passage begins in E major (VI) but

²¹Here as in other passages MacDowell comes very close to the general style of patriotic song, for a couple of measures (35-37) even "My Country 'Tis of Thee."

ends in E minor (vi), thus facilitating a return to G major. The use of the region of VI as an important area is emphasized further in the chorale, where a melodic line begins on C^{#4} and proceeds up the scale by degrees to B⁴ supported by a V⁷ of VI. The expected resolution to E is delayed by a movement to a C-major chord which is a VI of vi. At the final cadence differing versions of VI are displayed in relation to the tonic: G E G e G. Thus the various regions of VI contribute to the tonal unity of the composition.

MacDowell's lines printed at the beginning of "Starlight," Op. 55, No. 4, are:

The stars are but the cherubs
That sing about the throne
Of gray old Ocean's spouse,
Fair Moon's pale majesty.

Harmonically, the early phrases of "Starlight" are among the most advanced MacDowell ever wrote.²² They are in this respect comparable to "Of Smouldering Embers" of Op. 61 and "In Deep Woods" of Op. 62. What may be heard as Scriabinesque is produced by the constant chromaticism, dissonance caused by numerous nonharmonic

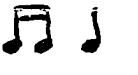
²²Rey M. Longyear, Nineteenth-Century Romanticism in Music, 2d ed. (Englewood Cliffs, NJ: Prentice-Hall, 1973) 35, uses the first eight measures of "Starlight" as an example of late-Romantic harmonic practice, summarizing the important aspects of its style as "non-functional harmony with occasional tonal cells . . . altered chords, irregular progressions, and clustered or single non-harmonic tones."

tones used singly and in combination, the avoidance of root-position chords and simple triads, side-slipping resolutions, as well as melodic motives that grow out of the fluctuating harmonies and spin off in new directions (measures 19ff.). The first root-position tonic chord occurs in measure 29. Texture has been reduced to bare essentials in this piece. Generally, there are four real voices, one of which bears the melody. However, subsidiary voices at times achieve contrapuntal significance.

In contrast to the motives of "Starlight," which contain many chromatically altered tones, "Song," Op. 55, No. 5, builds its motives at least for four measures on a pentatonic scale. In the next four measures a sixth tone is added, while in the third four-measure unit a chromatically lowered sixth degree is added to the original pentatonic material. The leading tone is absent throughout the first twelve measures. MacDowell has on other occasions avoided the seventh degree, especially when the intention was to evoke a folk-like atmosphere (for example, in the "Scotch Poem" of Op. 31).

The lines of poetry which precede the piece are the following:

A merry song, a chorus brave,
And yet a sigh regret
For roses sweet, in woodland lanes--
Ah, love can ne'er forget!

The melodic motives are all eminently singable and they fit the text. Their abundance is unusual. The rhythm of the motives is strongly defined and includes figures such as  and  over a pulse which is often march-like.

A sequential progression through an extended series of fifths, which is not often met with in the works of MacDowell, is present in measures 4-8. The root movement is B E A D G C# F# B. A more frequently encountered procedure is that of "Starlight" (measures 9-10), where only a few roots of the cycle are used.

The tonic of "Song" is D major, and the B section is set in the region of the subdominant, G minor/G major/G minor. This pattern is reflected in the final measures of the composition, which include comparable brief use of these tonal areas. A somewhat similar technique was used in "A.D. MDCXX." The theme of the middle section, which is marked "passionately," is placed in a register normally associated with the male voice. In the course of its melodic unfolding, the F $\sharp$ is used more often than the F $\sharp$, which in addition to providing variety pulls the section even further from the tonic for greater tonal contrast. At the end, the composer employs another favorite device by returning to earlier themes, this time reharmonizing them in a nostalgic manner.

Concerning poetic associations with "From the Depths," Op. 55, No. 6, Mrs. MacDowell has written:

He [MacDowell] explained to me that he had in mind the strange, mysterious ocean deep below the surface, dim and vast, moving with a life almost wholly unknown to us.²³

The composer uses as a preface the single line of poetry:
"And who shall sound the mystery of the sea?"

The composition which oscillates between B-flat minor and F minor begins with the tone F repeated in quarter-notes. These tolling F's set the mood both here and at the return of the A section in measure 23. Against this pedal, the principal motive appears in the doubled inner voices, an embellished descending modal scale (Aeolian on F). As the two-measure opening phrase unfolds, it is restated with additional doublings and the last note of the theme, which was G natural at the end of measure 2, becomes a G *b* in measure 4, thus casting the theme into Phrygian and providing the tone which directs the harmony towards D-flat major (Example 5-2).

²³Marian MacDowell, Random Notes, 18.

Example 5-2. "From the Depths" measures 1-4.

The musical score for measures 1-4 of "From the Depths" is presented in two systems. The key signature is E-flat major (three flats) and the time signature is common time (C).
 System 1 (Measures 1-2): Marked with a boxed '1' and *mf*. The right hand plays a Phrygian scale on F (F, G-flat, A, B-flat, C, D, E-flat, F) with triplets and slurs. The left hand plays an overlapping D-flat major scale (D-flat, E-flat, F, G, A, B-flat, C, D-flat) with triplets and slurs.
 System 2 (Measures 3-4): Marked with a boxed '4', *dim.*, *p*, and *pp*. The right hand continues the Phrygian scale on F, and the left hand continues the D-flat major scale, both with triplets and slurs. The dynamics decrease from *mf* to *pp* over the four measures.

In measure 5 MacDowell completes both the Phrygian scale on F and the overlapping D-flat major scale. The ambiguity of the tonal regions is reinforced by the lack of cadential material up to measure 8. There, the process of evasion begins again. A V i is stated but it is immediately followed by a V of II to III, then again a V, only to move on to V^7 of iv at the beginning of measure 9. The subdominant triad is touched on in the 6/4 position and then briefly in the 6/3 position at measure 10. The tonic

returns in measure 11, but it is not until measure 12 that a quick and unobtrusive V I cadence is heard. The part-writing in measure 8 is so bare as to seem strangely academic. However, it is interesting to follow the process of the descending scale in parallel sixths that begins in measure 9 and is not completed until measure 12. Measures 15-19 present a rather straightforward extension of the tone D through scalar activity and D minor and D diminished harmonies. The emphasis here is on D^b (III from the parallel major) as opposed to D^b, which dominated measures 4-6.

After a bridge phrase, the A section returns with modifications at measure 23. These changes create an even greater intensity. Repeated Fs, now in eighth-note rhythm on beats 1 and 3, are spread over the entire keyboard, fff and "ponderously." A B^b pedal is taken up in measures 27-29 and from measure 35 to the end.

The coda begins at measure 35, and again the melodic material from the beginning is heard. This time it is organized around the Aeolian mode on B^b, with B^b pedal octaves replacing the former Fs. The composition fades away "without retarding" to pppp.

The composition as a whole is a concentrated study in descending modal scales organized around B-flat minor in combination with pedal points. The few areas that do

not incorporate these techniques function mainly to offer relief and to prepare the next appearance of the primary material.

MacDowell's "Nautilus," Op. 55, No. 7, was probably inspired by Oliver Wendell Holmes's poem "The Chambered Nautilus," which begins "This is the ship of pearl, which poets feign" ²⁴ MacDowell prefaces his composition with one line: "A fairy sail and a fairy boat."

The melody of "Nautilus" contains two distinctive features: a prominent tritone leap into the raised first degree, which acts as a lower neighbor. The placement of the principal melodic voice in the middle register as the lower part of the texture leads to many close dissonant conflicts with the accompanying voices above.

At the return section in measure 55, the principal motive is repositioned at the top and the first three tones are set one step higher than in the original presentation. The motive is reharmonized with dominant harmony and thus provides in itself the material for the gradual return to the tonic. This

²⁴Marian MacDowell, Random Notes, 18-19. Oliver Wendell Holmes (1809-1894), the writer and physician, was the father of Oliver Wendell Holmes (1841-1935) who served as an associate justice of the United States Supreme Court from 1902-1932.

procedure has the effect of telescoping the normal transition and the beginning of the restatement into a single compact passage.

MacDowell promotes an unusually subtle rhythmic freedom in this piece through shifts from divisions of three to two per beat unit in the outer sections, which are in 6/8 time, with comparable adjustments in the 2/4 section.²⁵ This reciprocal relation represents a more advanced treatment than this type of piece would be likely to have received in an earlier opus. The rhythm undoubtedly grows out of MacDowell's desire to evoke in music an image of the poetry. Porte considered this piece "the gem of the set," and for him "the curious, indecisive rhythm is unmistakably suggestive of an uncanny boat trip in quiet water."²⁶

Fragments of an undated working sketch for this piece found in the Library of Congress bear little resemblance to the finished composition. Because some material

²⁵In 1917, a practical commentator on MacDowell's music, Percy Scholes, disagreed with the metronome mark as given, ♩. = 54, and suggested ♩. = 84. While it certainly seems that the original marking is too slow, Scholes's recommendation seems hurried. If MacDowell's tempo is taken to be accurate, however, it provides an interesting insight into the seriousness given to this delicate piece by the composer. See Scholes, "MacDowell for the Pianist," Everyman and His Music; Simple Papers on Varied Subjects (London: Kegan Paul, Trench, Trubner, 1917; reprint ed., Freeport, NY: Books for Libraries Press, 1969) 170.

²⁶Porte, MacDowell, 131.

from the sketch is scattered through the work, however, the existence of the sketch makes clear that the composer must have revised and reworked extensively before arriving at the final product.

"In Mid-Ocean," Op. 55, No. 8, is a summary in mood and character, and also a culmination of the set. The composition grows out of the experience, rather than the material, of the preceding pieces. Various references to the musical material have become absorbed into the fabric in a way that is not always discernible in the surface activity. The intricate play on twos and threes from the preceding piece, for example, is carried forward and deepened in this one (see measures 21 ff.). On the page, as well as in reality, this 41-measure piece has the look of being MacDowell's most complex conception.

An example of the type of harmonic relationships present in the later works is found beginning at measure 15. A v chord of minor quality is extended by the addition of ninth and eleventh tones. It is followed abruptly by a V of V (C major), which is itself embellished by vi (A minor) and iii (E minor) chords. The V of V returns and leads to an enharmonically spelled Neapolitan chord. This passage is followed by chromatically embellished statements of the descending scalar motive in sequence using various harmonies,

including a German sixth with an irregular resolution. The passage ends with an extended ascending sequence in rhythmic hemiola of chromatically embellished inversions of the vii^{o7}.

The composition is so strongly based on the harmonic gesture that melodic and rhythmic motives are important only for relatively short durations. These are then replaced by new ones, which are discarded once their potential has been realized. The exception is the return of measures 1-8 with variation as measures 29-36. The technique of stringing together a series of motives gives the piece the quality of an impassioned improvisation.

An example of the intensity of the dissonance to be found in "In Mid-Ocean" is seen in measure 30, where a C-major chord is played over a D^b pedal, the conflicting sonorities extending through the entire measure. Another particularly harsh example is found in measure 10, where a neighbor tone is set against a chromatic passing tone. The resulting sonority consists of E² E³ F³ A³ D^{b4} and F⁴. "In Mid-Ocean" offers numerous examples of the most severe kinds of dissonance to be found in MacDowell's works, all of them emphasized by doublings, dynamics and abrupt changes of register.

Throughout, the texture is exceedingly dense and emphasizes the most resonant parts of the instrument.

There is a combination trill and tremolo in measures 26-27 that incorporates the very lowest tones on the standard American piano at a dynamic level of fff.

MacDowell's achievement in "In Mid-Ocean" is the evocation of epic images through massive sonorous forces in the most concise and direct musical terms. He avoids all padding, and develops a music in keeping with his poetic motto:

Inexorable!
 Thou straight line of eternal fate
 That ring'st the world,
 Whil'st on thy moaning breast
 We play our puny parts
 And reckon us immortal!

Fireside Tales, Op. 61

At the turn of the century, the forty-year-old MacDowell entered what were to be his last few years of composing. After 1902, when his final work, New England Idyls, was written and published, his only compositional project was the revision of Op. 10 (his first published work), which he undertook at Peterborough in the summer of 1904.²⁷ In the interval between the Sea Pieces of 1898 and the next to last set, Fireside Tales of 1901-02,

²⁷M.M. Lowens, "The New York Years," 378-79.

MacDowell composed the third and fourth piano sonatas and ten songs.

For the six pieces of Op. 61, MacDowell set aside his practice of providing poetic prefaces and returned to simple, albeit carefully chosen, titles. Those adopted for the six pieces were selected from a list of at least twenty-three which MacDowell is known to have developed while working on Fireside Tales.²⁸

The Fireside Tales are clearly designed to be performed as a set, and they are extraordinarily effective in their line of development -- starting out from and returning to the outer pair of "heart-on-the-sleeve" pieces that provide the frame for the collection. The rhythm of this development in Fireside Tales is impressive.

The opening piece, "An Old Love Story," Op. 61, No. 1, is only deceptively similar to a number of pieces which MacDowell had written earlier. There is no disguising the sentimentality of this piece (or the last piece of the set).²⁹ Its very shallowness is integral to the set,

²⁸M.M. Lowens, "The New York Years," 257-59. The selection of titles for the late compositions was apparently a painstaking process. For Op. 62 at least twelve other titles were considered before MacDowell decided on the ten he used. It is possible that the use of original poetic mottos in that case may have complicated the selection.

²⁹For some, it may be possible to detect a hint of the popular ballad "Danny Boy" at measures 1-2. This resemblance underlines the sentimental aspect of the melody. The general style comes very close to the style of such popular composers as Ethelbert Nevin (who was briefly MacDowell's pupil) and Victor Herbert.

something that is better conceived as an element of MacDowell's design rather than as "reflex" reversion to the salon type. MacDowell's point of departure, of course, is the post-Foster American popular song literature, the turn-of-the-century parlour song; and nothing could be clearer than that, like Ives, MacDowell considered this literature grist for his mill, a means of communication and fully valid as a component of an art-work. The reappraisal of MacDowell's music, when it comes, is almost certain to depend on an acceptance of the full range of expression in his music, the broad base of communication that includes at one extreme parlour and household music of this kind.

The piece is in F major, and its form is a simple A B A. The D-flat major B-section with its placement of the melody in the lower register offers a rare hint of Chopin. It is perhaps not too much to see in the brief but free expansion of the middle section an anticipation of the overall shape of the set to come, an anticipation of compositional method, which includes a return to the faded sentiment of the "frame." A nostalgic story of days gone by may have prompted MacDowell to compose this simple and sentimental piece to elicit a similar emotional response

from the listener.³⁰ In fact it offers an effective point of departure for the experience of the set as a whole.

"Of Br'er Rabbit," Op. 61, No. 2, was inspired by the writing of Joel Chandler Harris, as was the earlier "From Uncle Remus" of Op. 51. "Of Br'er Rabbit" is a more difficult piece technically. It employs a thicker texture, rapid passages in uneven groups and octaves, and the overall range is greatly expanded as compared with the earlier work. As in other fast pieces, the amount of chromaticism is reduced in favor of a more diatonic style. MacDowell conveys the spirit of "Br'er Rabbit" through variety of articulation, accents, syncopation, and abrupt changes in dynamics and registers. The folk-like aspect of the piece is suggested in hints of pentatonic and Lydian motivic activity and the animated rhythm. The overall form may be described as A B A' B' (expanded) A'' B (contracted) A''' (truncated), and the sections move in alternation through D major and B minor, back to D.

The emotional weight of the Fireside Tales increases with "From a German Forest," Op. 61, No. 3. This

³⁰ Marian MacDowell, Random Notes, 21. She writes that "An Old Love Story" was composed at a time when MacDowell was interested in a book of short stories by Mary Wilkins containing two love stories about simple country people of old New England who held strong religious beliefs.

piece is essentially an homage to German Romanticism and quite specifically to the MacDowells' own early days together in their first home near Wiesbaden at the edge of one of the great forests.³¹ The musical bower is replete with shimmering piano figuration, evocative of birdsong, worthy of Liszt (and Messiaen), and the imaginative middle section contains broad and unmistakable references to the love music of Tristan (measures 11-18). The most radical edge of the piece, however, can be seen in abrupt harmonic progressions, such as that from the A flat of the opening six measures to the D-major triad of measure 8, and, even more, in the formal discontinuity provoked in the closing measures by the alternation of male chorus music and birdsong.³²

Many details are indicative of the care with which MacDowell worked out this piece. The release of the final tonic chord at measures 48-50 is specifically arranged in such a way that the last tone to be released is the third

³¹Marian MacDowell, Random Notes, 22.

³²MacDowell had a long association with choral organizations. A public performance at the Apollo Club in Boston shortly after he arrived in the United States proved to be one of his early successes. He also composed a number of choral pieces for various combinations. At times he conducted the Columbia University Chorus, the Barnard College Glee Club briefly during the fall of 1897, and the Mendelssohn Glee Club. See M.M. Lowens, "Edward MacDowell," The New Grove Dictionary of Music and Musicians, 20 vols., ed. Stanley Sadie (London: MacMillan, 1980) XI, 419, and M.M. Lowens, "The New York Years," 150-151, 154.

of the chord (C⁴). This tone is picked up as the lowest tone of the first chord in the next piece. MacDowell also worked out the rhythm with great care. His use of time signatures indicates a growing complexity and flexibility in his concept of rhythm and meter. In measures 6-9, for example, the successive time signatures (changing in each measure) are: 3/4 4/4 6/8 9/8.

With the extremely felicitous opening phrases of "Of Salamanders," Op. 61, No. 4, and the sinuous music that follows, the composer of Fireside Tales hits his stride. A salamander -- in addition to being a scaleless, lizard-like animal -- can be "a mythological reptile resembling the lizard, supposed to be able to endure or live in fire; a spirit supposed to live in fire."³³ According to Mrs. MacDowell, they

used to sit by the open fire in the Hillcrest music room watching . . . with fascination the flames as they rushed up the chimney. More than once MacDowell laughingly referred to the sparks as salamanders, those imaginary little animals who are supposed to make their home in the flames, and it was this sudden, quick motion of the sparks that was in his mind as he wrote the composition.³⁴

The uneven rhythmic divisions and rapid grace-note elaborations in "Of Salamanders" are like imaginary

³³Webster's New World Dictionary (Cleveland: World Publishing, 1960) 1285.

³⁴Marian MacDowell, Random Notes, 22-24.

Because of the irregularity of beat division, the placement of accents, both agogic and dynamic, and the asymmetrical phrase lengths with cadence points in mid-measure, the rhythmic movement is unpredictable. It often stalls on weak beats. In the final cadence, as well as in measures 11 and 34, the tonic chord appears, finally, in a strong position at the beginning of the measure.

Another fleeting recollection of Chopin is heard in the opening chords of "A Haunted House," Op. 61, No. 5, but insofar as such comparisons have any meaning at all, "A Haunted House" is MacDowell's "Sunken Cathedral." The use of register recalls MacDowell's own "To a Water-Lily" and many passages from "In Mid-Ocean."

The stark quality of the first chords, which consist of fifths without thirds, is offset by the density of the chords just preceding the final cadence. These are VI⁷ and ii⁷, both in third inversion. As in many of MacDowell's other compositions, especially those of a poetic nature, the motor aspect of rhythm is almost suspended and thereby placed in a subservient role to the harmony and dynamics. The A section consists of two long crescendos and diminuendos. Performance indications are characteristically subjective: "very dark and sombre," "the theme very marked yet smooth and lithe," and "steadily soft and somewhat vague"

Fireside Tales ends much the same way it began -- with an ordinary piece of sentimental, popular character. "By Smouldering Embers," Op. 61, No. 6, is the shortest number of the set, and it gives the impression of being almost improvised, reminiscent in this way of "Der Dichter spricht" from Schumann's Kinderszenen. There are fairly well-hidden references to the preceding pieces: No. 1 in the third through eighth notes of the soprano (measures 1-2) and in the disposition of the parts on the keyboard; No. 2 in the short motives of the alto (measure 5) and the soprano (measure 6) and the lively scale passages; No. 3 in the choral style of the inner voices (measures 34-36); No. 4 in the appearance of the "Tristan" chord (measure 11) and the high grace-note figure (measure 12); and No. 5 in the motive which begins in the tenor voice (measure 16). Thus, the piece acts as a musical epilogue. The composer's direction that the work is to be played "Musingly" is a further indication of its content and function.

New England Idyls, Op. 62

MacDowell's last collection of short piano pieces, New England Idyls, Op. 62, contains ten compositions.

Although composed during the same period (1901-02) as the preceding collection, Fireside Tales, they do not exhibit the same singularity of purpose or cohesiveness. The set contains a mixture of light and serious pieces. Nos. 1 and 4 are examples of MacDowell's use of the sentimental style while the remaining works vary greatly in character and complexity. All of the pieces have original verse (of from three to eight lines) attached to them, except "From Puritan Days," which bears only the inscription "In Nomine Domini."

MacDowell's maturity is reflected in the precision with which he evokes moods and poetic images. In this final set, the composer calls on all of his experience and skill to write fragile pieces without pose, light-hearted pieces without formula, emotional pieces without excess, and complex pieces without obscurity.

"An Old Garden," Op. 62, No. 1, is one of the many MacDowell pieces that contain the word "old" in their titles. The word appears, for example, in "To an Old White Pine" from this same set, "At an Old Trysting Place" from Op. 51, and "An Old Love Story" from Op. 61. The use of this word and similar words to evoke nostalgic images of the past increases in the titles and prefatory verse of the last

period.³⁵

The inspiration for the piece may have been the memory of a garden which MacDowell and his friend Templeton Strong made near MacDowell's house in Wiesbaden.³⁶

The lines of prefatory verse are:

Sweet - alyssum,
Moss grown stair,
Rows of roses,
Larkspur fair.

All old posies,
Tokens rare
Of love undying
Linger there.

Underlining the "household" quality of "An Old Garden" is the simplicity of the structure. The first four phrases of the A section form a double period of small rounded binary design (a a b a), a degree of symmetry not usual in MacDowell's later works. Although he composed many four-measure phrases, the regularity of the cadence patterns and repetitions here is unusual. More frequently encountered is the spontaneous, wandering nature of the

³⁵In connection with his discussion of the career and the music of the English baritone and composer Henry Russell, who was in this country from 1833 to 1841, H. Wiley Hitchcock, Music in the United States, 66-67, comments on the number of sentimental songs by Russell with titles such as "The Old Arm Chair," "The Old Bell," "The Brave Old Oak," and many others. See also the discussion above, page 38, of MacDowell's unpublished "Chanson," Op. 3, No. 6.

³⁶Marian MacDowell, Random Notes, 24-25.

B section melody. One brief moment of excitement is found there, the only interruption in the otherwise contented reminiscence.

Generally, the step motion of the bass line has a lulling effect. Through the first eight measures there is only one leap, and that is an octave transfer. Other voices often move in parallel motion with the bass, and thereby contribute to the sense of calm. The use of many inversions also influences the overall mood.

"Mid-Summer," Op. 62, No. 2, is one of the shortest pieces in the collection. Like the preceding piece, it includes certain elements of the sentimental style, which are reflected especially in the melodic and harmonic activity of the first ten measures. However, unlike the preceding work, "Mid-Summer" displays a more expansive harmonic technique later on. From measure 11 to the beginning of measure 13 the principal melodic voices move in parallel descending motion over a pedal in fifths. This diatonic descent is answered, from measure 13 to the beginning of measure 14, by an ascent in which the upper notes are each a whole tone apart. At its dramatic return in measure 23,

only the first two measures of the opening theme are used. This segment is played in six different versions and constitutes an ending unlike any other in MacDowell's short piano works. The expressive character of the composition is enhanced by the swaying 6/8 meter, marked "dreamily," and drone-like pedals.

MacDowell wrote the following lines as a "program":

Droning summer slumbers on
Midst drowsy murmurs sweet.
Above, the lazy cloudlets drift,
Below, the swaying wheat.

"Mid-Winter," Op. 62, No. 3, is one of the most "advanced" compositions of the opus. In it the intensity and drama of the Sea Pieces are recaptured. To the massive sonority and broadly sweeping lines developed in those pieces MacDowell adds a lyrical center section. It is interesting to observe that the same subject matter had inspired one of MacDowell's best earlier efforts, "Winter" of Op. 32, which is also in D minor.

Much of the material of "Mid-Winter" is drawn from scales. They are used melodically (measures 49-54), in the bass (measures 3-6 and 12-15), as counterpoint in inner voices (measures 10-12), and for color (measures 37, 39, and 40). They are found as lines in contrary motion

(measures 50-52), as a chromatic bass line set close to the adjacent voices (measures 41-42), and as a means of connecting a tone and its resolution in a different register (measures 40-41). The same scale, incidentally (also followed by a D minor chord), is used in the "Dirge" from the Indian Suite, Op. 48, and two measures later (measures 43-44) the principal motive from the Indian Suite appears. The Indian motive forms a link between this piece and "In Deep Woods" which comes later in the set.³⁷

A great portion of the middle section of "Mid-Winter" is set in the region of the Neapolitan over an open-fifth pedal. An inner voice often sounds a two-note sighing motive which, although found in other works, is reminiscent of a motive found in "A Haunted House" of Op. 61, in which a similar mood of desolation is suggested. Here the passage moves serenely, with each part hypnotically repeating its own swaying rhythmic figure. However, contained within these measures is some of MacDowell's harshest dissonance. The high point of the composition follows in a passage of great drama and contrast. This section which embodies some of MacDowell's most powerfully expressive writing prepares the brilliant return of the opening motive.

³⁷This motive has been adapted from Example XXIII, "Kiowa song of a mother to her absent son," in Baker, On the Music of the North American Indians, 122-23. The motive which was used by MacDowell in the "Dirge" of the Second Suite was taken originally from this example.

The MacDowell poem that prefaces "Mid-Winter" is:

In shrouded awe the world is wrapped,
The sullen wind doth groan,
Neath winding-sheet the earth is stone,
The wraiths of snow have flown.

And lo! a thread of fate is snapped,
A breaking heart makes moan;
A virgin cold doth rule alone
From old Mid-Winter's throne.

"With Sweet Lavender," Op. 62, No. 4, returns to the sentimental style. Smooth chromaticism, predictable melodic motion, gently swaying rhythmic activity, poignant dissonances, and phrases which tend to fall at cadences combine to produce the faded Victorian quality of the composition.

From days of yore,
Of lover's lore,
A faded bow
Of one no more.

A treasured store
Of lover's lore,
Unmeasured woe
For one, no more.

In MacDowell's essay on "Suggestion in Music," the composer states (in the course of a brief discussion of Joachim Raff's "Im Walde" symphony) that the remoteness of the chords to the tonality of C major gives a suggestion of

mystery; but as the harmony approaches the triad the mystery dissolves" ³⁸ The statement gives some insight into MacDowell's thoughts on the power of harmony. The imagery of the prefatory lines of poetry which incorporate "the mystery of immortal things" is reflected in the harmonic dimension of "In Deep Woods," Op. 62, No. 5, in accordance with this MacDowellian concept. ³⁹ The lines of MacDowell's prefatory verse are:

Above, long slender shafts of opal flame,
Below, the dim cathedral aisles;
The silent mystery of immortal things
Broods o'er the woods at eve.

The underlying harmonic progression for the entire composition is as follows:

Introduction	(measures 1-11)	A-flat minor	$\frac{6}{4}$ moves
		to D major	
A	(measures 11-21)	D pedal	A
		I (vi/VI)	V
A"	(measures 22-34)	D pedal	D
		I (IV/ii)	V I

³⁸Edward MacDowell, Critical and Historical Essays, 271.

³⁹In a discussion of the development of melody and harmony, Arnold Schoenberg, Structural Functions of Harmony, rev. ed. with corrections, ed. Leonard Stein (New York: W.W. Norton, 1969) 76, describes the underlying relation of poetry and music succinctly:

"Drama and poetry are greatly inspiring to a composer A melody, if it followed the dictates of its musical structure alone, might develop in a direction different from that in which a text forces it" He goes on to say: "These extramusical influences produced the concept of extended tonality."

These harmonies are embellished in various ways and, in this case, generate the form by indicating the major divisions of the composition. "In Deep Woods," like many of MacDowell's most serious works, is founded primarily on a harmonic utterance and the specific form is tied to that idea. Some of MacDowell's thoughts on form are contained in another of the "Essays."

If by the word 'form' our theorists meant the most poignant expression of poetic thought in music, if they meant by this word the art of arranging musical sounds into the most telling presentation of a musical idea, I should have nothing to say . . . Form should be a synonym for 'coherence.' No idea, whether great or small, can find utterance without form, but that form will be inherent to the idea, and there will be as many forms as there are adequately expressed ideas.⁴⁰

The bass motion E-flat to D, which might have been achieved by direct half-step motion, is spread over two octaves (measures 1-11). The soprano traces a diminished fifth during the course of this bass motion. This is accomplished by descending rather quickly to B^b, a fourth away, but then MacDowell continues into an inner voice and reaches the tones B^b - A³ (two octaves lower), before returning to the original goal of A⁵.

⁴⁰ Edward MacDowell, Critical and Historical Essays, 263-64. A related comment on form has been introduced above on page 15. The clearcut division found in the early compositions gives way in many of MacDowell's later works where boundaries between sections become blurred and the forms more nebulous.

At measure 11 a key signature of two sharps is introduced and the D-major tonic is established. Here a tonic pedal begins, and the performer is instructed to sustain these tones with the sostenuto pedal to the end of the composition. The tones are restruck periodically. In A' a new dimension is added to the deep tonic pedal. A high-register dominant bell-tone sounds (in two-hand alternating octaves). The tolling of these distant bells is simply an extension of the musical symbolism, one that intensifies the poetic association with "cathedral aisles." By its directness of expression, cogency of statement, formal balance, and masterful realization of musical material, "In Deep Woods" is distinguished as one of the finest works in MacDowell's last set.

In the "Indian Idyl," Op. 62, No. 6, MacDowell suggests the subject of the prefatory poetry through the use of two Indian motives. The one used in the first section had been used previously in the "Love Song" (second movement) of the Indian Suite for orchestra.⁴¹ This is not the same motive identified in connection with the Op. 62 pieces "Mid-Winter" and "In Deep Woods." Although MacDowell

⁴¹The motive is adapted from Example XVIII, "Iowa love-song, sung by young warriors when out riding," in Baker, On the Music of the North American Indians, 118-19.

retains only a short portion of the original Love Song of the Iowa Indians, other melodic figures also seem to have been influenced by his study of this music in Theodore Baker's versions. MacDowell's lines of prefatory verse are:

Alone by the wayward flame
 She weaves broad wampum skeins
 While afar through the summer night
 Sigh the wooing flute's soft strains.

For the middle section of the piece, MacDowell adapts a serenade sung, according to Baker, by young men of the Dakota tribe.⁴² He uses a large portion of the tune situated at the top of right-hand chords that proceed mainly in parallel motion. The left-hand accompaniment consists of drone fifths, the upper tone of which is repeated two octaves higher in the tenor.

The outer sections of the A B A form are of a playful rhythmic character while the center section is more lyrical. This B section is in the key of A major (III) and the player is advised to sustain both pedals throughout the eleven measures of pedal point to create a wash of muted discord.

⁴²The motive is adapted from Example XII, "Dakota night-song, a serenade sung by several young men who march with a drum through the village or camp," in Baker, On the Music of the North American Indians, 110-13.

"To an Old White Pine," Op. 62, No. 7, was inspired by a real white pine tree that had survived a clearing of a part of the land at Peterborough by the early settlers.⁴³ MacDowell's poetic motto is:

A giant of an ancient race
He stands, a stubborn sentinel
O'er swaying, gentle forest trees
That whisper at his feet.

"To an Old White Pine" is related in keyboard style to "In Deep Woods" and three of the Sea Pieces. A thick block chordal texture, moving at a stately rhythmic pace, leads to the primary high point which occurs at the top of a long, essentially scalar line. The harmony at the top of that line is an augmented triad on the third degree which is echoed in the following measure by a biting VI⁷. The harmony throughout the composition is colored by chromatic inflections. Within the span of only 37 measures MacDowell creates a powerful musical statement which evokes a mood of solemn grandeur.

"From Puritan Days," Op. 62, No. 8, is one of two short piano pieces whose subject matter concerns topics of early American history. The other is "A.D. MDCXX" of Op. 55. In both pieces MacDowell employs hymn-like themes

⁴³Marian MacDowell, Random Notes, 28.

perhaps to suggest the strong faith of the early settlers. The theme of "From Puritan Days," Op. 62, No. 8, is a regular eight-measure-period structure. A two-measure extension is added through the use of a deceptive cadence. New and unrelated material in a different keyboard style makes up the middle section and prepares the transition to the return of the first theme. It represents the surfacing of a new type of cantabile melody. The lyricism and piano figuration resemble passages in such works as Brahms's "Intermezzo" in E major, Op. 116 (the middle section), or the "Capriccio" in F-sharp minor, Op. 76, No. 1. The cross-rhythm of the soprano even provides a typical "Brahmsian" hemiola pattern.⁴⁴

MacDowell sets up one of his harshest and most unexpected dynamic contrasts at the end of the transition. Measure 30 ends with a dominant harmony ppp, while in measure 31 the first theme returns ff, in block harmonies, with octave doublings. This thunderous level of sonority continues and even increases to the conclusion.

"From a Log Cabin," Op. 62, No. 9, is one of the most successfully realized pieces in the collection. It combines the intensity of the Sea Pieces with an expressive

⁴⁴In point of fact, hemiola is present in all of the pieces in this set which are in either 3/4 or 6/8 time or which contain sections in those meters.

lyricism. The poetry which precedes the composition refers to his studio in the woods at Peterborough.⁴⁵ These lines were also inscribed on his grave.

A house of dreams untold,
It looks over the whispering tree-tops
And faces the setting sun.

The lyrical middle sections of the preceding pieces of this set would almost seem to have been studies for this one. Although they all use motives of the same general shape built on descending scalar material, in none of them has the material been developed so convincingly. Harmony and dynamics combine to make the entrance to the B section dramatic and bold. The A section ends on a V chord ff, while the B section begins on a V of VI subito pp. Beginning with a descent of a fourth, the line at times reaches down more than an octave. The Schumannesque quality of the first measures is gradually replaced by more and more of MacDowell's personal linear and harmonic language (see measures 29-50).⁴⁶

Some of MacDowell's most intense dissonance takes place over a dominant pedal point at the second statement of the A section. A pedal on C is heard against several Bs and Ds. The level of dissonance continues. In the

⁴⁵Marian MacDowell, Random Notes, 29.

⁴⁶In this piece MacDowell employs the unusual time signature **C** 3/4.

last four measures the composer indicates that an F-minor chord is to be held in the bass by means of the damper pedal. While this chord is sustained, the melodic material of the opening six beats ascends through various registers followed by a dissonant neighbor-motion chord. The composition concludes with a whispered F-minor chord pppp.

"The Joy of Autumn," Op. 62, No. 10, is the last short piece composed by MacDowell. Six years earlier he had written a piece with a similar title, "In Autumn" of Op. 51. The earlier piece is in 6/8 time, marked "Buoyantly, almost exuberantly" (♩. = 132) while the later work is in 3/4 (9/8) time, again marked "Buoyantly, exuberantly" (♩ = 132). Although the similar markings might hint at a connection, the joyous spirit constitutes the only specific common ground. Nor does "The Joy of Autumn" share any material with the other pieces of Op. 62. Its position in the set is one of a joyous finale rather than a musical recapitulation, summation, or epilogue.

A sketch in the Library of Congress shows that much rewriting was necessary before the piece reached its final state. As published, the piece is in E major. However, the sketch (of which only some twenty-four measures exist) is in D-flat major. The first measures of the sketch (in which

measures are numbered by the composer) became measures 53-56 in the published version. Measures 20-22 of the sketch became measures 1-2 in the finished work. The passages retained underwent revision, while other measures were excised.

As in earlier pieces of a light jovial nature, MacDowell has reduced the amount of dissonance and the degree of chromaticism. However, the virtuosity demanded includes full control of rapid figuration, alternation of touch, and dynamic adjustments. The flamboyant coda is one of the most demanding passages in all of MacDowell's short pieces. The last measures (107-09) offer a microscopic reduction of the larger harmonic divisions of the entire piece I ♯VI I. At this final cadence MacDowell may have intended a fleeting reference to one of the motives of what is commonly known as "taps." The lines of the prefatory verse run:

From hill-top to vale,
Through meadow and dale,
Young Autumn doth wake the world
And naught shall avail,
But our souls shall sail
With the flag of life unfurled.

CHAPTER VI

CONCLUSIONS

This study of MacDowell's 160 short piano compositions reveals an extensive stylistic development and, overall, a sustained creative achievement that justifies his recognition as America's foremost nineteenth-century composer. Composed through the last two decades of the nineteenth century (1880-1902), MacDowell's best pieces compare on equal terms with any short piano works written during the period of his mature production. For all his ties to his age, MacDowell's is a unique voice. His art is not particularly forward-looking; it represents rather a summation and final efflorescence of the late-Romantic attitude in a peculiarly American form.

A strain of sentimentality runs through MacDowell's music -- to the consternation of admirers and the delight of detractors -- and the composer's acceptance of this aspect of his Americanism has to be recognized.

Sentimentality intensifies in the composer's most mature phase, as he reestablishes contact with America. Ultimately, the sentimental American household style becomes for him a conscious element of design, above all -- as has been shown -- in such a work as Fireside Tales. MacDowell is like Ives, then, in accepting his American heritage, but Ives is more the twentieth-century man in almost always giving these sentimental materials a twist. MacDowell does not literally reproduce the sentimental style nor does he quote existing tunes (though "Danny Boy" and "My Country 'Tis of Thee" are not far from the surface on occasion); but when he composes in something recognizably like this style, he does so with complete sincerity and without comment.¹ His music developed within the context of the Great Sentimental Age. In attempting to assess his work within its context, therefore, it is necessary to acknowledge MacDowell's acceptance of American household music as one legitimate pole of expression.

But MacDowell's stylistic grasp is large. Contrary to most accounts, there is a considerable style development from the earliest pieces to the last. In this dissertation, for purposes of study, three style periods have been distinguished. The first and last are the most

¹See the discussions of Op. 61, No. 1, and Op. 55, No. 3, above.

distinctive; the middle years represent a time of transition.

Setting aside the juvenilia that remain in manuscript from his Paris student days (most of it produced in his sixteenth year), the first style period includes the bulk of the short pieces composed in Germany, during the decade (1876-86) in which MacDowell took up the central European tradition. Starting from Schumann and Mendelssohn, MacDowell found his greatest affinity with the new German school of Raff, Liszt, and Wagner; but it is clear that he absorbed the piano music of the Russians, especially Tchaikovsky and A. Rubinstein, and also Brahms and (but least of all) the French. Grieg's influence was to come later.² Although some of MacDowell's early works are of considerable dimensions, they generally fall under the broad designation of part-form -- either A A' or A B A -- or the standard contrapuntal designs, such as fugue and fugato. Even in these early works, however, MacDowell creates variety by means of transitional passages, extensions, occasional cadenza or parlando interjections, and alterations at the reappearances of primary material. The pieces are gathered into suites (with some shared motivic material among pieces) and sets (with common genre titles) bound together by conventional key relationships. Almost from the beginning, MacDowell goes beyond his mentor Raff in the daring use of

²See note 37, page 100.

keyboard resources. The rhythm of the early pieces is dominated by the dance principle of periodicity and a preponderance of natural accent groups. The cadence patterns are generally regular. The cumulative energy is generated by repetition of similar patterns. Melodies tend to demonstrate the classical balance and shape of Raff and Mendelssohn, and they are well-defined units that are usually distinct from the accompanying material. Although much of the harmony of the early pieces falls within the common chromatic practice of the time, there are strong hints of and experiments with the most radical components of Lisztian and Wagnerian chromaticism. Dissonance has yet to become a consistent factor.

The second style period (1887-95) is initiated by the extension of the character piece into small tone poems for piano. The first were his sets after Goethe and Heine, composed in what was to be MacDowell's single most productive year -- his last full year in Europe (Wiesbaden). That year and the eight Boston years were to be a time of long transition, of gradually moving away from European models. In this period, MacDowell began the evolution of a personal musical language to express the subjective quality found in great Romantic poetry (he soon began to write his own verse) and further explore regions of advanced piano technique. Back in middle-class

America, he recaptured his cultural roots and came to grips with the full range of nineteenth-century American experience. In these years the structure of MacDowell's short works shifts to a freer application of part form (including both expansion and truncation) in the service of greater expressivity. The structure of some of the small "tone poems for piano" loosely follows the narrative of the poetic prefaces, while that of the etudes follows mainly the dictates of pedagogical purpose. Rhythm begins to include some of MacDowell's distinctive "fingerprint" motives and the first prominent use of the Scotch snap.³ Some of the toccata-like etudes develop motor rhythms of great intensity. Melodic motives in the poetic pieces assume an expressive and at times less conventional contour. The length of lines increases, and some may continue through twelve or even fifteen measures without a clear cadence. Inner voices begin to emerge as countermelodies. In the middle period, the harmony becomes more intimately and more frequently colored by Wagnerian chromaticism. Root movement includes more side-slipping embellishing progressions by seconds and thirds, and dissonance, at times is quite sharp (see, for example, Op. 32, No. 2, and Op. 46, No. 3).

³See, for example, the discussions of Op. 38, No. 2, and Op. 39, No. 3.

The Boston years were a period of transition in the formation of the techniques distinguishing the final works, and a lessening reliance on European sources of inspiration.

The short piano works of the third style period, composed during MacDowell's "New York" years (with summers in Peterborough), include only the four famous sets (34 separate numbers). In these works MacDowell's unique voice is realized in the juxtaposition of pieces in an utterly unpretentious household style with some of the grandest musical statements (the "noblest," his contemporaries would have said) ever captured in the space of forty bars. Although two- and three-part designs are still the norm in the late works, the components of these pieces are tightly unified and tend to dissolve into one another. The distinction between sections is not emphasized. This creates a fluid, freely developing form. There is a progression toward the briefest, most cogent statement possible (with a single climactic point) and toward the most complete realization of the materials's potential. In the final works the rhythm becomes more flexible, moving away from the dance and the motoric etude. He sets aside the march, polonaise, fantasy-dance and czardas in favor of evocative folk pictures, with some vernacular patterns such as the "banjo" rhythms of "From Uncle Remus." Rhythm gravitates in support of harmonic structure and as a result the bar-line is no longer the dominant factor in accentuation.

Detailed rhythms become more intricate, with a greater variety in figures, increased use of iambs, and simultaneous use of rhythmic levels. Trenchant motives are drawn from the harmony, and they are treated with a high degree of freedom with respect to redundancy and intervallic integrity. The transformation technique of the early suites gives way to motivic saturation of the musical fabric, while scale forms vary from the simplicity of folk song (including Indian motives) to broad-ranging highly chromatic statements. One of MacDowell's most distinctive style features is revealed in the harmonic practice of the last period: as inner voices assume increased mobility, many dissonant clashes occur in all voices. At times, the tones of the higher discords are compressed into chorale style piano formations, often in a low register, which generate intensely rich timbres. In these pieces, long spans occur in which the tonic is evaded and the prevailing tonality is greatly expanded through embellishing chromaticism. The harmonic vocabulary broadens and the transitions between keys become more subtle as the linear component becomes increasingly more important.

The extent of the evolution of MacDowell's style becomes especially apparent in an examination of major revisions (made during the late years) of a few early works, in particular the First Modern Suite, Op. 10, and the Marionettes, Op. 38. While most of his editorial

work -- excisions, new figuration, new harmonies, performance indications, etc. -- is masterful, the recomposition of certain passages in his late style, particularly the substitution of passages reveals so changed a conception in some cases as to falsify the original work.⁴ The point here is not MacDowell's occasional miscalculation, but the observation of the long distance he had travelled in developing his own style, separating it from the European tradition with which he had begun.

MacDowell's place in American music is an important one. At a time when America's industrial and financial power was coming to international attention, he met the greatest European composers of his time on their own terms. Unlike another important nineteenth-century American, Gottschalk, whose music remained always somewhat exotic when not simply entertaining, and unlike Foster and Sousa, whose appeal lay closer to the vernacular, MacDowell, was producing in the last two decades of the nineteenth century a considerable body of music -- concertos, sonatas, songs, and orchestral music, as well as short piano pieces -- that entered the national consciousness as the music of an American composer of international stature.

⁴For example, see the discussion of Op. 10 above and in particular, No. 3.

APPENDIX A

COMPOSITIONS PUBLISHED UNDER THE PSEUDONYM OF EDGAR THORN

In addition to the pieces published under his own name, MacDowell wrote seventeen works he apparently considered unworthy of publication under his own name, and which therefore appeared under the pseudonym of Edgar Thorn. Thirteen of these are short piano pieces, while the remaining are for male chorus. The following list groups the piano pieces by opus:

Opus Number	Title	Key	Composed and published
1	Amourette	A-flat major	1896
2	In Lilting Rhythm I II	E-flat major A-flat major	1897
4	Forgotten Fairy Tales		1897
	Sung Outside the Prince's Door	G-flat major	
	Of a Tailor and a Bear	G major	
	Beauty in the Rose-Garden	F major	
	From Dwarfland	E-flat major	

Opus Number	Title	Key	Composed and published
7	Six Fancies		1898
	A Tin Soldier's Love	B-flat major	
	To a Humming Bird	E major	
	Summer Song	A-flat major	
	Across Fields	G major	
	Blurette	A-flat major	
	An Elfin Round	B minor	

There are at least two possible but unconvincing explanations for MacDowell's use of a pseudonym. One, offered by Allan Robinson, is that during his tenure as conductor of the Mendelssohn Glee Club (Autumn 1896-Spring 1898) he decided to return to composition for male chorus for the first time since 1890. He wished to ensure that the men sang his music because they wanted to and thought it worthy, not just because he was their conductor. In fact, with the exception of Op. 5, the choral pieces were performed by the group. However, only the two pieces in Op. 3 were given under the composer's direction.¹

The second explanation is given by Marian MacDowell, who maintained that MacDowell wrote the pieces to provide

¹M.M. Lowens, "The New York Years," 157-58.

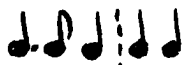
financial aid for a former nurse of hers.² The unnamed woman had three small children and ran into financial difficulties in the 1890s. According to the account, MacDowell attempted to write some light, attractive music and assigned the copyright and royalties to the lady. He hoped that the pieces would become popular, but did not wish to have his own name associated with music of that type. Unfortunately, he miscalculated the popular taste and only later, after he had used his own name in combination with that of the fictitious Edgar Thorn, did the pieces arouse even modest interest.

No great stylistic differences exist among these pieces, which were all written in a period of three years. With the exception of the more extended Op. 2 (I and II) and Op. 7, No. 6, all are two or three pages long.

The pieces fall into four general groups: 1) those which evoke nostalgia (Op. 1, Op. 4, Nos. 1 and 3, Op. 7, Nos. 1, 3, 4 and 5); 2) those of a playful character

²M. MacDowell, Random Notes, 31. See also unsigned "Mrs. MacDowell Interprets her Husband's Works," [Seattle] Post, March 3, 1916, as cited in M.M. Lowens, "The New York Years," 163. The author of this review quotes Marian as saying that MacDowell called these pieces "potboilers" and that he intended to make them "as bad as possible" so that they might become popular and financially successful. M.M. Lowens has identified the woman as Sister Kathleen who became Mrs. Charles C. Merrick in 1893 or 1894. However, Lowens was unable to find a statement that royalties were paid or a contract specifying payments to Sister Kathleen by the publisher P.L. Jung.

(Op. 4, Nos. 2 and 4); 3) those reminiscent of the dance (Op. 2, I and II); and 4) finger studies (Op. 7, Nos. 2 and 6).

The sets are loosely organized through various means. For example, all of the pieces in Opus 7 share a common rhythmic motive, stated differently depending on the mood and meter of the individual pieces. It appears in Nos. 2, 4 and 5 as  (or ) , Nos. 1 and 3 as  (Augmentation) and in No. 7 as  . In addition, Nos. 4 and 5 share a common melodic motive.

The concert waltzes of Op. 2 have closely related keys: E flat and A flat. The common topical property of fairy tales and fantasy provides a unifying factor in Op. 4.

Although unchallenging, the pieces are generally tuneful. The melodic style resembles that of sentimental songs of the time, with many falling motives. Once stated, they undergo a few changes. A folk-like use of pentatonic tunes occurs in Op. 4, No. 2, and Op. 7, No. 4. On occasion the tenor register evokes aural images of cello or horn music, and these passages carry the usual romantic associations.

The side-slipping chromatic harmony sometimes contains sonorities associated with barbershop singing.

The chords often link through common tones while the remaining voices move chromatically. Many of the harmonies contain tritones, and because MacDowell uses this interval melodically, it soon becomes tedious (Op. 4, No. 3, in particular). The unevenness in quality is sometimes difficult to reconcile. Op. 7, No. 3, contains passages of smooth chromaticism next to some very expressive dissonant suspensions.

The many singing figures in the inner voices, the tenor in particular, typify sentimental music of the second half of the century (Op. 1, Op. 4, Nos. 1 and 3). Nine of the thirteen pieces are in flat keys, and harmonies from the subdominant side of the circle of fifths appear frequently. The slower pieces are generally accompanied by block chords, with gently moving inner voices reminiscent of accompaniments used in certain songs without words. Op. 1 is the only work with a more active syncopated inner-voice accompaniment.

As might be expected in pieces of this nature, the phrases are constructed in regular groups. An extreme case occurs in Op. 4, No. 1, where 4-measure units are unrelieved. In that piece the first rest appears in measure 47 (53 measures total), occupying more than an entire measure because of a fermata sign. This dramatic pause is also the first time the regularity of the phrasing is interrupted.

A scarcity of rests is a characteristic of many of these pieces (Op. 4, No. 4, Op. 7, Nos. 3, 4 and 5). The absence of rests points up their use for dramatic purposes quite often near cadence points, an easily abused device which borders on becoming a maneuver. Cadence patterns are generally predictable.

MacDowell uses song form with rather perfunctory B sections, again serving to emphasize the similarity to popular song.

Noticeably different is the rhythmic treatment of the various types of pieces (nostalgic, playful, dance and finger study). However, the rhythmic treatment among pieces of the same type tends to be undistinguished, although syncopation appears more frequently in playful pieces. Its use even approaches an American jauntiness in Op. 4, No. 4, and Op. 7, No. 4. While the nostalgic pieces generally suffer from lack of motion, the dance pieces effectively convey a light and swingingly graceful waltz character. These pieces from Op. 2 as well as the finger study Op. 7, No. 6 are also the most demanding technically.

A number of musically suggestive passages are present. They were probably included to enhance the appeal for the broader audience which MacDowell intended to reach.

"A Tin Soldier's Love" contains passages which are march-like (including a drum roll at the end) and others which bring to mind brass fanfares. "To a Humming Bird," Op. 7, No. 2, has a rapid sixteenth-note tremolo to suggest the humming sound and ends with a quick upward arpeggio, while "Across Fields," Op. 7, No. 4, includes a passage in double notes which is reminiscent of the music of hunting horns. "Of a Tailor and a Bear," Op. 4, No. 2, is based on a folk tale about a trained bear.³

The two pieces called In Liltng Rhythm are longer than the other pseudonymous pieces and make greater technical demands. As stated in Chapter 2, page 50, "In Liltng Rhythm" I derives a large amount of its musical material from the unpublished Grande Valza de Bravura, Op. 8. That MacDowell meant something special by the word "lilt" is found in his discussion of it in the essay entitled "Suggestion in Music."

...The ever recurring lilt of a waltz rhythm will set the feet moving unconsciously, and as the energy of the repetition increases or decreases, so will the involuntary accompanying physical sympathy increase or decrease.⁴

³Marian MacDowell, Random Notes, 32.

⁴MacDowell, Critical and Historical Essays, 266.

The music of the pieces entitled In Lilting Rhythm is lilting in a number of ways. References to the dance and waltz in particular are suggested in his choice of 3/4 meter. The involuntary reaction to musical energy which MacDowell talks about in the passage quoted above is here brought about by many shifts in tempo and the use of varied syncopations. Because of his fascination with Celtic folklore, literature and poetry, it is likely that he was aware of other meanings of the word as well. In addition, the use of drone fifths in the bass ("In Lilting Rhythm" I, measures 5-8) and elsewhere, the many pedal points as substitute drone effects and the many lively airs and passages contained in the pieces which might lend themselves to piping suggest folk influence.

These pieces resemble a number of other nineteenth-century concert waltzes for piano. They demonstrate a bravura style of pianism through the use of many variations in tempo, touches and extremes of dynamics.

In the Edgar Thorn pieces MacDowell took techniques and materials with which he was familiar and tried to adapt them to a more popular style. He misjudged that style, however, and in purely musical terms, these pieces are of little interest.

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