

MRS. H. H. A. BEACH



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ANALYTICAL SKETCH

BY

Percy Goetschius, Mus. Doc.

IN considering the artistic achievements of a member of the gentler sex in the domain of musical composition, one is always strongly tempted to indulge in the customary reflection upon the relation of sex to the art of music creation. As interesting as this question may be to the psychologist, and as unavoidable as it may be deemed by the accurate historian, it seems to me to lose all significance, to fade into a mere shadow, in the strong light that radiates from the music itself which has been given to the world by Mrs. H. H. A. Beach, the eminent American-born composer. For Mrs. Beach writes both like a man and like a woman. Her

music manifests feminine traits of a delicacy and tenderness scarcely attainable by a masculine nature ; and masculine traits as genuine and virile as any man could exhibit. She commands the strongest artistic virtues of womankind, and does not wholly escape some of the weaknesses of her brother artists. How completely the sex question (in its popular form) vanishes out of the scrutiny of Mrs. Beach's music might easily be demonstrated by a recital of some of her works before a discriminating audience, under substitution of a fictitious name, without sex clue. Those accustomed to proclaim the superiority of the male composer would, possibly without exception, fail to suspect that they were listening to the artistic creations of a woman ; just as a few of my acquaintances believe to this day that George Eliot, as the name implies, was a male author.

Mrs. H. H. A. Beach (*née* Amy Marcy Cheney) was born in Henniker, N. H., in 1867. Though her early musical education was carefully conducted, espe-

cially her studies in pianoforte technique by her mother and later by some of the most distinguished teachers in New England, the development of her very uncommon talent for composition has been almost wholly achieved by her own effort, unaided, save in purely rudimentary theory, by an instructor ; unaided, but also unbiased.

In consequence of this somewhat unique fact, she has succeeded in preserving her individuality to a rare degree. What she gives is peculiarly herself. The technique of tone-combination and the whole established system of formal arrangement, style and orchestral color-blending, which, elaborate and scientifically grounded though it surely is, might be termed the universal “conventionality” of the art, Mrs. Beach learned, — as any persistent and observant student may learn them, — not from text-books, but directly from the living master-works themselves. Such an educational policy might, perhaps, be too hazardous to commend to all students ; but in the case of real genius,

— laboring wisely to discover among the whole wide range of foregone experiments and successes precisely what is best fitted for the full, effective and accurate expression of its special message, — it is probably the only rational course to pursue.

That the subject of our sketch should have given very early proof of her supreme innate gifts is not surprising ; and it was easy and safe to predict a brilliant future for the author of her first published song, “ With Violets,” issued when she was seventeen (composed two years earlier), under her maiden name, — a song so replete with uncharged sentiment, so melodious and interesting, so faultless in technique and form, that many a full-fledged composer might envy her much that it contains ; particularly the exquisite and strikingly original modulation with which this op. 1, No. 1, terminates.

Mrs. Beach has, obviously, always taken especial delight in this class of writing ; the largest contingent

of her numerous published works is her songs, and into each single one she has instilled a portion of her innermost nature. They are all of a thoroughly wholesome lyric character, full of melodic grace, full also of dramatic energy and all effectively accompanied. They have found their way unchallenged into the repertory of the world's great and most fastidious singers on both continents, and no programme of vocal music now seems complete without her name. Noteworthy among the songs are "Ecstasy," "June," "Shena Vên," the three "French Songs," op. 21, and the three "Browning Songs," op. 44.

The same admirable qualities pervade her duets, part-songs for male, female and mixed voices, and her larger vocal works.

For so proficient an exponent of virtuoso pianoforte playing as Mrs. Beach herself is, the list of solo pieces for that instrument is singularly brief, embracing about a dozen numbers, mostly of very moderate difficulty,

and all exceedingly ingenious and attractive (op. 4, 6, 15, 22, 28 and 54) ; two sets of valuable pieces for children, a book of six easy duets, "Summer Dreams," and a cadenza to Beethoven's C minor concerto. Besides these, four duets for piano and violin, and a suite for violoncello and piano (op. 58, still in manuscript). Of her piano concerto and violin sonata we shall speak later. Her most recent pianoforte composition is a set of Variations on Balkan Themes (op. 60). Those who have had the rare pleasure of hearing them, as played by the author, place them unquestioned among the most impressive and beautiful works of this kind in musical literature. Mrs. Beach has adopted the novel device of selecting one Balkan melody of very great pathetic beauty as main theme, while three other of these popular melodies are interlined as contrasting elements, here and there between and among the variations themselves.

But the genius of Mrs. Beach has not confined itself to the smaller forms of composition. From the outset

she has turned her attention from time to time to the larger and broader tasks, with a firmness born of conscious power and, in nearly every instance, with signal success. Her most elaborate achievements in the field of vocal writing are the Mass in E flat, op. 5, begun when she was but nineteen years of age, and finished about three years later, — a work which, though betraying the extreme youth of its author here and there, also exhibits numerous passages of extraordinary power and originality, and distinctly presages a brilliant career ; further, “ The Minstrel and the King,” op. 16, for male chorus and orchestra ; “ Festival Jubilate,” op. 17 (written in 1893 for the dedication of the Woman’s Building, Chicago Exposition), one of her most thoughtful and scholarly efforts ; a Cantata, “ The Rose of Avontown,” op. 30, for women’s voices and orchestra, of a more graceful bearing than most of her other works ; the exquisite Wedding-Cantata, “ Sylvania,” op. 46 ; a motet, “ Help us, O God,” op. 50, for a *cappella* chorus,

wherein she demonstrates her consummate mastership of contrapuntal art, notably in the extremely powerful and truly beautiful five-voice fugue at the end. There are enough composers who pride themselves upon their ability to write fugues, but very few who would venture, publicly, to construct one for five unaccompanied vocal parts ! Further, an aria for soprano with orchestra, "Jephthah's Daughter," op. 53, in which Mrs. Beach rises to heights of dramatic fervor only less remarkable than the firm grasp with which she sustains the passionate mood and holds it subject to the design of the whole ; and a setting for chorus of women's voices with solos of Tennyson's "Sea Fairies," op. 59, — a striking and thoroughly successful study in contrasts. The singularly constant and healthful maturing process of the artist, both in conception and technical manipulation, may be traced almost step by step in these more extensive vocal compositions.

Besides these, Mrs. Beach has demonstrated the loftiness of her aims and her complete command of the broader music forms in her "Gaelic Symphony," op. 32, with its splendid sway of fierce passion, its deep pathos and the well contrasted grace of its effective Scherzo ; further, in the "Pianoforte Concerto," op. 45, in which, as a natural consequence of her intimate knowledge of the resources of the piano, and her wide experience in orchestral writing, she has produced a highly interesting work, — possibly weakened slightly by its length and technical exactions, but full of brilliant and impressive details ; and, finally, in the "Sonata for piano and violin," op. 34, — a composition which challenges the admiration of every serious-minded musician who has become familiar with its numberless points of distinguished merit. This work reflects so completely and accurately the distinctive characteristics of Mrs. Beach's musical conception and methods of execution that it may justly be singled out for more detailed considera-

tion. In this Sonata (written in six weeks) Mrs. Beach makes open acknowledgment of the ideal, which she recognizes and pursues. She adopts the modes of development peculiar to the classic masters, thus implying that no commonplace models can satisfy her ; and her perfect success in handling these strictly logical methods proves that they are a part of her own individual thought and conviction, and not merely borrowed means. The themes of the Sonata are of that rugged, almost uninviting melodic type frequently encountered in the writings of Brahms ; selected with a just sense of the fundamental principle that the themes themselves are to supply the elements of pregnancy and strength, while the real beauty, interest and artistic value of the composition, as genuine art product, must be the result and reward of their skilful manipulation. This applies chiefly to the principal themes of her Sonatas however ; the secondary ones are more melodious and contrast well with the others. The development of

the structural design is truly masterly, the harmonies are rich, chords and keys change and merge with extreme flexibility, though with a persistency that seems restless at times, and betrays the storm and stress of the still youthful author. The contrapuntal texture is woven with sovereign skill, worthy of the greatest masters of tone.

Mrs. Beach early discovered the secrets of effective technical setting; and while some of her youthful works, especially choral, bear evidences of natural miscalculation now and then, she almost invariably realizes the intended effect with a sure hand. Her music may appear somewhat extravagant to those conservative critics who look with mistrust upon the trend of modern conception, and it cannot be denied that she stands in the vanguard of legitimate progress. But impartial scrutiny of her work, which covers almost every style of musical writing, reveals no dangerous eccentricities, no purely experimental originality, deliberately courted

at the cost of loyalty to tonal law and structural unity. She possesses an extraordinary degree of musical vitality, a well-nigh irrepressible emotional vigor. This may be misinterpreted by the overcautious observer. It surely does impart an impulse of passion to her musical thought and action that tells, in some of her less mature creations, in a certain unevenness and occasional, though very rare, traces of extravagance. But the self-control that she has learned to exercise, under this powerful stress of subjective feeling, furnishes precisely the most convincing testimony to her greatness. From this point of view it is easy to define concisely the salient characteristics of Mrs. Beach's style : strong, passionate conception and powerful emotional impulse, tempered and controlled by never-failing command of the means of expression ; hand in hand with an exquisite sense of melodic and rhythmic beauty ; and serious, scholarly, technical treatment which is as effective as it is always refined.

Sonate.

Max H. A. Bach
Op. 34.

Allegro moderato. (♩ = 120)

Violin

Piano

p tranquillo

pp

legitissimo

p

ma...

p

pp

mf

mf ma dolce

cresc.

dolce

cresc.

CRITICAL REVIEWS AND NOTICES.

In the early recognition of Mrs. Beach's work are appreciative references to her Cadenza for Beethoven's Third Piano Concerto.

“The soloist was Mrs. H. H. A. Beach, who played Beethoven's Concerto in C minor. It was an elegant and finished performance, delicate, clear and charming in technique, intelligent in the reading and pleasingly graceful in all of its aspects, but lacking somewhat in force and contrasts in effect. In the more tender essentials the effort could scarcely have been bettered in the refinement of taste and of execution that characterized it. The Cadenza in the first movement was by Mrs. Beach. It was very elaborate, and the themes of the movement were worked over with much skill and ingenuity. The enthusiastic applause

that greeted the artist and her three recalls at the end of the Concerto were worthily earned." — *Boston Saturday Evening Gazette*, April 23, 1888.

"The twenty-third concert last night was a memorable one, wholly instrumental, yet glowing passages, of the nature that clings to the memory, were many. The Concerto, the third one of the great five from the pen of Beethoven, was so finely rendered as to deserve a lengthy remark from us.

"Mrs. Beach's stronger traits are a delicately dainty touch and a latent vigor that ever arouses itself upon the summonings of the orchestra. The Cadenza by Mrs. Beach was in every sense a success. Mrs. Beach has many of those rare elements that conspire to make the true pianist. We have seldom heard delicacy and force, a poetic interpretation and a prosaic vigor, so well combined." — *Boston Times*, April 22, 1888.

“The appearance at the piano of Mrs. H. H. A. Beach is something which the Symphony public feels it has a right to expect, and looks forward to through the long series of solo numbers for the season. This year that appearance was assigned for the last concert but one. Mrs. Beach chose Beethoven’s interesting Third Concerto, which she illuminated, not only with her sustained and yet splendid style of playing, but also by a bold, large and shining Cadenza of her own composition. There is good reason for congratulating the musical public that Mrs. Beach continues to cultivate her rare talent, and that she is willing to share the fruits of her work with others than her own circle of family and friendly admirers.”—*The Boston Beacon*, April 22, 1888.

“Mrs. H. H. A. Beach, the pianist, gave the audience a delightful exposition of Beethoven’s Concerto in C minor, played with a delicacy of touch and a

clearness of expression that developed the beauty of the composer's work."—*The Boston Journal*, April 23, 1888.

“The Overture had at least the negative merit of throwing into bolder relief Mrs. Beach's artistic performance of Beethoven's Third Concerto. It is the first time that we have heard this lady in so important a work of Beethoven, and one making such great demands in musical conception and in maturity of style; her interpretation of this Concerto shows that she has reached that highest goal of a pianist's ambition, namely, an intelligent and musicianly rendering of Beethoven's larger works. Every theme, every passage revealed the most conscientious and self-forgetful preparation and rendering, aided in no small measure by a demure modesty of demeanor which makes us forget the personality of the artist in the work itself. Mrs. Beach's intelligent conception of the Concerto was

supplemented by absolutely faultless, evenly rounded technique and careful phrasing. This was particularly to be noticed in the original Cadenza, which contained about every variety of difficulty that the pianist is called upon to contend with; the unusual length of this Cadenza may be easily pardoned in view of its great musical beauties; almost every important theme was taken up in turn and treated in a manner that skilfully combined it with just sufficient of the modern spirit. Of special beauty was the entrance of the second theme of the first movement, and its harmonic and contrapuntal treatment. Mrs. Beach's playing was thoroughly appreciated by the audience, who insisted on recalling her three times."—*Boston Post, April 24, 1888.*

“It is pleasant to find that Mrs. Beach is, as of yore, a player of charming gifts of intelligence and receptivity. She seemed to play as if every phrase was care-

fully welded with another in a structure it had been her delight to build. Technically her part in the Concerto was fluently read, and though the playing was more gentle than robust, it had artistic balance. The Cadenza is an excellent piece of writing, in keeping with the movement of which it forms a part, using the material the two leading themes provided with the ease of a practised hand, in short, a musician's effort. Probably it was not quite so stormy an effort as the one which Ries, Beethoven's pupil, made at the first performance of this Concerto, wherein he frightened Beethoven lest he should fail ; but it was none the less creditable and excellent. Mrs. Beach's playing fully earned the two recalls which the audience gave." — *Boston Traveler, April 23, 1888.*

“ The most notable moments of the concert were with the Third Concerto in C minor of Beethoven as interpreted by Mrs. H. H. A. Beach. Throughout

her interpretation the artist seemed wholly absorbed in a determination to be loyal to the composer's intent. Mrs. Beach's Cadenza to the work proved wholly acceptable. It had all the effect of an analytical essay in its treatment of Beethoven's themes, while the modulations employed were as impressive of their originality as they were thoroughly admirable and in the best sense effective. While Mrs. Beach's pianoforte playing has often suggested her possession of such creative talent as only the most gifted and artistic pianists possess, her Cadenza fully made clear her ability as a composer, and it is in itself a masterpiece that is entitled to rank with some of the most important productions of its class." — *Boston Home Journal*, April 29, 1888.

“From Arthur P. Schmidt we have just received ‘Cadenza to Beethoven's piano Concerto in C minor by Mrs. H. H. A. Beach.’ This is the Cadenza which Mrs. Beach played at the Symphony concert

last season, and an examination of the music fully confirms the good opinion called forth by the performance. The principal themes are treated not alone freely and effectively but also with excellent taste. There is a skilful blending of the modern romantic and classic spirit and many passages reveal a delicate poetical insight into Beethoven's music." — *Boston Post*, 1889.

The Valse Caprice introduced by her at a number of recitals was pronounced by the critics "to be a charming bit of musical embroidery, bright in thought, musicianly in spirit, abundant in difficulties used with artistic taste and wholly pleasing and interesting in the hearing. It was given with fascinating refinement and crispness." — *Boston Saturday Evening Gazette*, March 27, 1889.

"It has been deeply and at the same time gracefully thought out, and while it teems with difficulties

that are well worth the mastery of any pianist, it is no less replete with piquancy and charm." — *Boston Home Journal*, March 26, 1889.

"Grace, intelligence and sympathy were, as always, chief characteristics of Mrs. Beach's playing, and her own waltz, written evidently to display brilliancy and ease of execution, was elegant in its shaping and in its delivery." — *Boston Beacon*, March 26, 1889.

"The Valse Caprice is a charming and dainty bit of writing, noteworthy for the fine effect of climax." — *Boston Times*, March 27, 1889.

"Her *Ballade* for the piano received the following public commendation: It 'stood all the test of comparison, being melodious and rhythmical, full of pleasing color, and has not a little of the genuine fire which ought to illumine all new creations.' " — *Boston Traveler*, February 27, 1891.

“It is a delightful composition, full of artistic charm that is so prominent a characteristic of her playing. It has a quiet, melodious opening theme, which is well developed, a strong middle part in which a broad, fiery climax occurs and a return to the first mood for an ending.”— *Boston Sunday Courier*, March 1, 1891.

“Into the same flowery wreath Mrs. Beach wove gracefully a *Ballade* of her own, a composition of larger form than most of the preceding, and developed out of interesting subjects. Naturally a ballad tells a story and is more or less dramatic. This one in the latter portion waxed to an emphatic and excited climax, holding attention to the end.”— *Boston Transcript* (John S. Dwight), February 28, 1891.

“The *Ballade* is a thoughtful work, well written, ingenious in its contrasts, strong in its harmonies, and marked from beginning to end by keen musical feeling.”— *Boston Saturday Evening Gazette*, March 1, 1891.

A volume of songs published in 1891 contained a number that had already received favorable recognition.

“As a composer of songs she won even a greater triumph. There were four of them upon the programme, one of which is in manuscript. Verses by Henley, Burns and Shelley were chosen by her, and the musical setting was in each instance of conspicuous merit, though the fourth, ‘Dark is the night,’ might be considered perhaps a ‘mood-picture’ rather than a song. The third, an *ariette*, is fascinating both in melody and accompaniment. They were greatly enjoyed and the singer and the composer were applauded again and again.” — *Boston Post* (Philip Hale), March 24, 1891.

“Mrs. Beach’s songs aroused genuine enthusiasm. The verses in each case had the true lyric quality . . . and this has been turned to excellent account by the composer.” — *Transcript*, March 24, 1891.

“The most remarkable three songs which have come to this table for a long time are three Browning songs by Mrs. H. H. A. Beach.

“In these the words are treated with great insight and rare cleverness and originality of musical setting. All are very modern, but all three are singable as well as playable ; and hearable, too, it may be added. Modulation is very rarely employed so discreetly and at the same time with such poetic effect as in many places in these songs. For instance, in the third song, ‘I send my heart up to thee,’ at the beginning of the second page, where upon the word ‘sea’ the D flat changes enharmonically to C sharp and the next two syllables bring a cadence into the tonic a half-step higher. This modulation is by no means new (Chopin used it and so have others), but it is done here so nicely and with such delicacy of insight ! The first, from ‘Pippa Passes,’ ‘The Years at the Spring,’ is a very effective

song for singing.”— *Music* (*W. S. B. Mathews*),
February, 1900.

Of “The Year’s at the Spring,” Madame Emma Eames has written most cordially, expressing much and deep appreciation. She has sung it many times with brilliant effect upon her audiences, never failing to arouse their enthusiasm. This she modestly accords the song, forgetting her own prestige and great art, which have combined to give the composition the highest and most poetic rendition. She has kindly sent the following reference to its effect upon the son of the poet Browning, a devoted student and lover of music: “He was intensely moved by the song and said that the music and words formed one thing, so that one could hardly call it a setting, nor imagine anything more perfectly married than his father’s words to the music.”

“Song of Welcome.”

Music written to the

ode composed for the opening of the Trans-Mississippi Exposition in Omaha, Nebraska, “a notable feature of the opening ceremonies.” “The spirited words are well fitted by the stirring, impressive, musical setting, and this is evidently of those things composed for special occasions that for artistic worth long outlive the occasion.” — *Boston Home Journal*, June 4, 1898.

An eminent critic and reviewer, H. M. Ticknor, writes : “Mrs. Beach’s writing has now completely crossed the line which separates dilettanteism from mastery. First, there stands a full Mass in E flat, and then there come three ‘Songs of the Sea,’ each for two voices. The texts are, Moore’s ‘Canadian Boat Song,’ Harriet Prescott Spofford’s ‘The Night Sea,’ and William Ellery Channing’s ‘Sea Song,’ the first being set for soprano and baritone and the others for two sopranos. All three — and the same may be said of a song for one high voice, ‘Empress of Night’ —

are beautifully and easily melodious, and adorned with accompaniments full of expressive poetry, elaborate and yet not so much as to be unjust to the singers or too taxing for the player.

“The ranges are reasonable, the intervals never awkward, and the phrasing flows facilely with the words.”
— *Boston Beacon*, May 2, 1891.

“ ‘The Secret.’ ‘Sweetheart, Sigh no More.’ ‘Hymn of Trust.’ The ample musicianship and technical skill with which the name of this composer is associated are displayed in these three songs ; but the artistic purpose and thought are present as well, which animate the form and make it, as it should be, the vehicle of the mood to be expressed.

“ ‘The Secret ’ is cast in waltz form,—graceful, fluent, the vocal writing easy and effective. This charming song, useful alike for recital or for teaching, has both French and English text.

“The second in the group is a sensitive and expressive setting for the tempting poem by Thomas Bailey Aldrich, ‘Sweetheart, Sigh no More.’ The song is *durchcomponirt* and keeps pace with the ever-increasing ecstasy of the verses as an interpretive medium. Interesting alike to singer and pianist.

“In the ‘Hymn of Trust’ the composer has given deeply religious and emotional music to words by Oliver Wendell Holmes. This song should be known to church-singers who care for the dignity and purpose of their profession. The violin part is entirely *ad lib.*, although it is a real *obligato*,—an independent voice which enriches the effect. We quote the beginning of the poem :

‘ O Love divine, that stooped to share
Our sharpest pang, our bitterest tear,
On Thee we cast each earth-born care.
We smile at pain while Thou art near! ’ ”

Musical Record and Review,

Boston, January, 1902.

“ ‘Come, Ah Come.’ ‘Good Morning.’ ‘Good Night.’ ‘Canzonetta.’ The finished workmanship of this new group of songs compels the admiration of the musician ; their melodic charm and vocal fluency will attract both singers and teachers. No. 1 is written to composer’s own words ; the mood is one of fine restraint and poise, though there is a touch of passion as well. The vocal part is largely diatonic, the figuration in the piano part both interesting and beautiful. A song which may fairly be called worthy of the composer’s reputation. The second song, ‘Good Morning,’ breathes the freshness of the new day ; exhilaration and life are well expressed in the flowing melody and the rhythmic pulse of the accompaniment. Words by Agnes Helen Lockhart. The companion song, ‘Good Night’ (words by the same author), is broadly reposeful in character ; over a deep drone bass rises a melodic figure, and the voice part added to these makes a sonorous and beautiful effect. The in-

strumental color at the beginning of the second stanza is also worthy of special note. This song demands ability to sustain the phrase, insight and appreciation of its musical thought for a successful interpretation. The last song of the group is written to French text, by Armand Silvestre, for which a good English translation is provided. This song has grace of form and melody, and a certain lightness of touch well suited to the Gallic charm of the verses. The harmonies are happily chosen, and the accompaniment is ingeniously varied.”
—*Musical Record and Review, Boston, June, 1902.*

“Mrs. Beach’s two new songs, ‘Night’ and ‘Alone,’ which were given a first public hearing last night, are indeed ‘well worth the hearing.’ They are as genuinely musical as are her other compositions, to a marked degree ; no striving for effects, but a spontaneous outpouring of a poet-musician’s heart, mind and soul — the very art of nature. Her song, called

Nachts.

(Night.)

Words by Schumann.

Mus. by

Mrs. H. H. A. Beach

Op. 35, No. 1.

Adagio e tranquillo. del.

Nacht ist's; die Erde träumet;
The Night; all is - ent, dreaming,

pp

Ped. x Ped. x Ped. x Ped. x simile

cresc.

In ern-stem Schweigen ziehen
The earth in slum-ber lies;
Hoch über ihr, —
While far above, —

cresc.

mf

— hoch über ihr, am Him-mel Stern-bil-der
— high in the heav-ens gleam-ing, slow-ly the
—
—
mf

p *expressivo*

Ped. x Ped. x Ped. x Ped. x Ped. x

‘Night,’ is a poetic, melodic expression of a fine sentimentality permeated with the Teutonic dream-thoughts touched by a suspicion of Heimweh.” — *Boston Transcript*, January 27, 1897.

“Of the many new American songs sung by Miss Carllsmith, Mrs. Beach’s ‘Ecstasy’ struck us as particularly excellent; the song is not only beautiful, but it has a marked character of its own; it reflects neither the general physiognomy of the current English song nor that of the songs of the great German writers; it is also quite free from French traits. We hardly know which to like best in it, its expressive beauty or the perfect naturalness with which the melody unfolds itself, never falling into the commonplace or trivial, yet never taking those unexpected and forced turns of phrase by which composers at a loss for an inspiration too often seek to avoid triviality.” — *Boston Transcript*, 1893.

“The Milan correspondent of the *Musical Courier* sends this pleasant news in an account of an important concert there: ‘Signorina Cratti, an American soprano, well known in Boston as Marcia Craft, created a very favorable impression in two songs of American composition, but sung in Italian, “Canzone d’Amore” (“A Song of Love”) and “My Sweetheart and I,” both by Mrs. H. H. A. Beach of Boston. It was a great satisfaction to the writer to note with what genuine pleasure these songs were received by the Milanese public. They were beautifully sung by Miss Cratti, with an air of freedom and authority that was very taking — giving to the “Love Song” a broad, dramatic expression, while the “Sweetheart and I” received a treatment of light and airy touch.’” — *Boston Herald, May 17, 1903.*

“Experience has proved again and again that a concert made up solely of one composer’s music is apt

to be monotonous, tiresome and almost dreary, especially if a large latitude be not taken in the arrangement of the programme. But nothing like that could be said of the effect of the evening passed with Mrs. H. H. A. Beach's compositions performed in Association Hall for the benefit of that worthy object, the Elizabeth Peabody Home. The music was all light, and principally vocal. There was a variety as graceful as ample in these settings, and although some of them were elaborately developed, there was no want of appropriate and persuasive melody.

“ Mrs. Beach has a sympathetic aptitude in writing for the female voice, and her quartets were delicious in their play of parts, their just spirit, their free fancy and their touch of gayety.” — *Boston Courier*, April 3, 1898.

“ An evening with Mrs. Beach as a composer insures us admission into a poetic, musicianly atmosphere both absorbing and restful.

“ Although Mrs. Beach could not do her talent an injustice in any case, our own preference, where her creative power is concerned, is for what she produces for instrumental and especially orchestral effects. Her strength lies in that direction, but last night we were almost persuaded to deny ourselves and our own opinions while listening to the bold strokes and poetic depth of the three songs set to German text.

“ Mrs. Beach grasps and flings out with a supreme touch of nature the very essence of nationality in her vocal themes. The German songs were unmistakably Teutonic, and one little French bit, ‘ Elle et Moi,’ echoed ideally the spirit of the café chantant in its best frame of mind. The grace and charm of her muse in its flight was never more delightfully suggested than in this programme.”—*Boston Evening Transcript, April 1, 1898.*

“ The Italian Minuet, the Ballad and the ‘ Transcription ’ of the Richard Strauss song, ending in a

perfect shower of little runs, were beautiful. The 'Danse des Fleurs,' the 'Fireflies,' with its sparkling flashes, so appropriate to the subject, the 'Scottish Legend,' which seemed very popular with the audience, and the Gavotte, which Mrs. Beach was fairly obliged to repeat, were all most enthusiastically received." — *Haverhill Gazette*, May 14, 1903.

"Mrs. Beach's piano compositions were all exceedingly graceful and fascinating and the two grouped together and which she called 'Phantoms' and 'Fireflies' very poetical in their conception and effective in their situation. She has a lovely touch and is mistress of a fine technic, which enables her to do full justice to her most delicate fancies. From the effect produced by her work in this concert it is pleasant to feel assured that fortunate in youth and in the possession of genius almost any position in creative musical literature is open to her." — *Andover Townsman*, May 3, 1895.

“Covering, as these pieces do, a period of years, it was interesting to mark the progress toward liberty which they indicate. The earlier are elegant, well studied, nicely balanced between voice and instrument ; fine developments from the poetic thought of the tear ; but they are reserved, almost to caution. But the later ones, while losing nothing of thoughtful studiousness, yet have the spring, the warmth and the independence which one describes in the common phrase, ‘letting go.’ They have a ring of their own, and they encourage enthusiasm in their singer, as the manuscript songs made particularly plain.” — *Boston Herald*, March 19, 1903.

“When the true facts of the case are made known, the argument that women are not possessed of the divine spark of creative inspiration falls to the ground. The songs of Mrs. Beach are overflowing with originality and richness of thought-material. Her music is to the

bulk of vocal literature in Europe and America as the flowering tree in the full glory of its foliage and blossom is to the pine rail of a sheep fence.

“She is not a poet dreamer, nor are her instincts those of the morbid or fastidious impressionist. Her artistic personality is entirely distinct from the schools of the day. She is neither a disciple of Richard Strauss, nor an exponent of the peculiar theories of d’Indy, Debussy and the other Frenchmen. Nor are her ideas affiliated with the decadence which programmatic music and the mixture of arts is bringing upon the music of the century.

“Her best-known song, perhaps, is ‘Ecstasy,’ which has been sung for many years, but which never grows stale. What could be more graceful and charming than ‘The Blackbird’? As long as the blackbird sings may this exhilarating song still pulsate. ‘The Secret’ carries with it musical fascination, and ‘Just for This’ is none the less delightful. Naïve, dainty in

touch, and full of lightness and vivacity, it bespeaks the wonderful versatility of the composer, for has she not also portrayed in masterly colors the sombre tints of nature? 'Dark is the Night,' poem by Ernest Henley, is awesome. 'The Western Wind' is musicianly from every view-point, and unusually effective for the voice. Then there is her delicate and dainty 'Fairy Lullaby,' with rapid high notes for soprano, and her song 'Night,' majestic and sublime. Two of her sets of four songs published last year, 'Silent Love' and 'For My Love,' are the very epitome of tenderness.

" 'Sleep, Little Darling' is a caressing lullaby, and the aria for soprano and orchestra, 'Jephtha's Daughter,' just published, is dramatic in intention, with a difficult and imposing accompaniment. Her published songs number between sixty and seventy.

" It is gratifying to discover that Mrs. Beach has preserved her entire artistic independence in an age given over to programme music. Never for an instant

does she desert the musical idea to lend comfort or consolation to the other arts. Her music is emancipated from allegiance to any dominating influence of either literature or painting. It does not depend for its success on a previous knowledge of legend or art work by the hearers, but is governed by musical principles only.

“Mrs. Beach possesses that fine mental equilibrium which is the embodiment of present day ideals. This is apparent in her music, which exhales an atmosphere of keen, healthy mental activity, with not a trace of the sensational, the commonplace or the immoral.

“Despite the apparent impossibility of the task for a woman, Mrs. Beach has composed a successful symphony in E minor, called ‘Gaelic,’ which has been performed four times by the Boston Symphony Orchestra and once each by the symphony orchestras of Buffalo, Kansas City and Pittsburg. The San Francisco Symphony Orchestra and the Municipal Or-

chestra of Boston performed each the second movement only, and the entire work was presented in 1898 by the Chicago Orchestra under Theodore Thomas.

“Another of her important works is her violin sonata in A minor. Some one has called attention to the fact that Mrs. Beach has used in this sonata the methods of development peculiar to Brahms. One thing is certain: it is intellectual music, and every whit as difficult and scholarly in its working out as the music of Brahms. She might be called the American Browning of music, so deeply into the philosophy of thought does the music penetrate. All of the first movement of this sonata, the trio of the scherzo, the largo, and the fugal imitation in the last part have been cited as excellent.

“The pianoforte concerto in C sharp minor has had several notable performances. One of the favorable features of this work is the richness and variety in the treatment of its principal theme. Every time this

theme appears it has an entirely different harmonic setting from that in any of its previous announcements.

“Of Mrs. Beach’s other works, her Mass in E flat, begun at the early age of nineteen, is surprisingly mature. It opens majestically with a *Kyrie* of remarkable force and power, followed by a *Gloria* of Handelian beauty. The remainder of the work abounds with good things too numerous to mention in the compass of this short article.

“Her smaller piano pieces are in lighter vein. Of the ‘Four Sketches,’ ‘Fireflies’ and ‘Phantoms’ are the most infectious. ‘In Autumn’ is peculiar on account of the insistent F sharp which hovers in the bass. Two new piano morceaux have just been published, and are perhaps even better than the earlier works. They are ‘Scottish Legend,’ an artistic bit which ranks with MacDowell’s ‘Scotch Poem,’ and the ‘Gavotte Fantastique,’ dashing in style, and popular enough, in a refined sense, to captivate an audience at

once. A transcription of Richard Strauss' 'Serenade,' and a Cadenza to Beethoven's C minor Concerto are among the most notable of her piano achievements.

“Of short cantatas she has written a considerable number. The latest one, 'Sylvania — A Wedding Cantata,' with piano or orchestral accompaniment, contains a soprano colorature solo representing the song of the nightingale and recalling in mood the 'Jewel Song' from 'Faust.'

“‘The Minstrel and the King' is a ballad for male chorus and orchestra, with soli for tenor and baritone voices, and is dedicated to Theodore Thomas. Then there is her 'Festival Jubilate,' composed for the dedication of the Woman's Building at the Chicago World's Fair; 'The Rose of Avontown,' for women's voices; a motet, 'Help us, O God,' and several pianoforte duets, children's pieces and selections for violin and piano.” — *Berenice Thompson in Washington Post, January 10, 17 and 24, 1904.*

“ The Mass is set in the appropriate key of E flat, which has dignity and sonority and yet is not too severe for gentle and gracious correspondences, its flexible mood lying midway between the brilliancy and pomp of the natural and sharp keys and the sombreness of those which are signified by a larger group of flats. There is no introduction, one sustained chord setting the key for the voices, which begin the *Kyrie* in an unaccompanied unison, soon breaking into harmony and passing into the full chorus, with short leads for the solo voices. A fine effect is herein produced by the entrance, *pianissimo*, of the choir upon the union of the quartet and the gradual rise toward a short full burst in unison, after which the movement ends as it began, softly and mysteriously, without accompaniment. The *Gloria* is supported richly by the full orchestra, including four horns, three trombones, three trumpets and kettledrum. The first theme is given out boldly and in rapid time by the solo tenor, and a development

follows at length in which unisons are often effectively introduced. The key of this theme is B flat, and the second theme, in a broader rhythm, is cast in D minor at first, moving through various progressions to a bold and brilliant working out in which both themes are strikingly used, the second theme, as being the more stately, having the more prominence, while the first supplies the ornate responses and adornments. The high fervor of the movement is properly found only in the central climax and at the conclusion, which recurs to the first theme and ends with the full volume of the voices. The *Laudamus* is a sweetly flowing *adagio*, instrumented for strings, wood, a pair of horns and harp. An unaccompanied trio (with orchestral responses) for soprano, tenor and alto begins it, and at the words '*Gratias agimus*' the time relaxes a little and the alto enters upon a long and beautiful solo, fully accompanied, which continues to the end of the movement. The *Qui Tollis* requires the strings,

the wood, two horns and the English horn, and its first theme is announced by the chorus altos in G flat and repeated by the sopranos in D, the whole choir replying in grave, unaccompanied chords with their ' *Miserere nobis.*' At ' *Suscipe deprecationem nostram*' a new and large theme enters, given out by the solo tenor and wrought out for the chorus, after which the voices return to the first theme and deliver it in unison and almost always *sotto voce* to the end. The *Quoniam* is a vigorous *allegro*, written for the full orchestra, together with the organ, which has not been heard since the opening movement. It is in E flat, and its decided theme, emphasized by several double-dotted quarters and sixteenths, is presented by the basses, which add a counter theme when the tenors relieve them of it. The same figures and rhythms, transferred to different keys, suffice for the thematic material of the movement, which is entirely for chorus and has for its conclusion a long and sustained *fortissimo* pas-

sage, naturally indicative of the strong faith which the text professes.

The key remains the same, but the rate is accelerated in the *Credo*, which joins on immediately and has the same full orchestral scoring. There is a dramatic and fluent soprano obligato for this movement, which requires a soaring, dominant voice, clear and decisive also in execution. The scoring marks indicate brilliant obligati to enhance the vocal effect, and the chorus is held to such close harmonies as not to interfere with the freedom of the solo. At the *Incarnatus* there is a change to a *lento religioso* and to a new rhythm, but the soprano solo continues — a few of the bars being infelicitous for such a voice because of their assigning unfavorable and almost impossible vowels to their highest notes — until the words ‘*Et resurrexit,*’ when an energetic *allegro* begins with a rushing unison for the choir and an emphatic accompaniment without the organ, continuing thus to the close. The *Sanctus*,

which is a *largo* having only the strings, the wood, one horn and English horn, begins, after quite a little introduction, with an unaccompanied solo quartet, instantly upon which the chorus take up — in G major — the *Hosanna*, which is short but strong. The *Benedictus* now comes in a long, suave bass solo in the fresh key of C, only a half dozen bars of chorus, *pianissimo*, being set at the close. The *Agnus Dei*, in E flat, intended for the full band, organ and harp, begins with a charming duet for the female solo voices, followed by a restatement for the tenor, with a counter-theme for the bass, both contrasting with the soft *Misereres* of the chorus. The end of all comes calmly in the *Dona nobis pacem*, still keeping the fundamental key, and containing a simple but firm bit of a fugue, at the conclusion of which the voices die softly away in a repetition of the prayer breathed over soft, close chords of the strings, the wood and the organ. It is impossible not to recognize the beautiful human

spirit, the true ecclesiastical feeling and the sincere sympathy which pervade the whole work, and to observe further with what care Mrs. Beach has governed her composition according to their influence, making form the servant and not the master of ideality and obeying the old masters as guides and not as dictators.”

— *H. M. Ticknor in Boston Beacon.*

“ Mrs. H. H. A. Beach, whose high attainments as a pianist are too well known to connoisseurs to make further reference to them at all necessary, and who has lately displayed her inventive faculties in public by the presentation at concerts, in which she has taken part, of piano pieces and songs, has undertaken almost the highest flight on which a composer can venture, — a Mass for solo voices, chorus, orchestra and organ. Indeed, beyond this there are but two steps, — the oratorio and the opera. E flat major is the initial and closing key of the Mass. The beginning, *Kyrie*, is

simple enough, being mostly in unison or plain harmony and without accompaniment, except an interjected chord here and there. Soon a movement in fugal style appears, but soon gives way to another unison passage, and so on, until, after a somewhat complicated movement, the word *eleison* is sung on a simple cadence and with simple harmony, unaccompanied, followed by instrumental phrases, and the prayer for mercy is ended. So far the ear is not struck by anything distinctive, but it is led naturally by this prelude to the *Gloria*, in which the hearer will find much to command close attention. The sentence of praise to the Most High is first sounded by the tenor solo. Then comes a spirited chorus with fugue passages constructed on several themes. In this movement one is, in fact, impressed by the abundance of material and the lavishness of treatment, especially in the matter of harmony and counterpoint.

“*Laudamus te* begins with a trio, soprano, alto,

tenor, and at the words *Gratias agimus* becomes an alto solo, a fine but not particularly expressive theme. There is expression, however, in *Qui tollis*, the sentences of which are uttered by one-voiced choral bodies, while a quartet breathes the prayer, *Miserere nobis*, without accompaniment. *Quoniam* is an animated fugue which is carried through the movement. *Credo* begins with the assertion, *Credo, forte*, and continues with a brilliant theme for soprano solo and chorus accompaniment. The movement is long and complicated. Preceding the sentence, *Et incarnatus est* — a tender melody for soprano — is a movement in broad chords for organ, reposeful, solemn and dignified in character. As the voice approaches the words *Et sepultus*, the theme moves more quietly and simply, and the words, *Et sepultus est* (and was buried), are uttered very softly, as though the singer stood before the tomb at the moment of sepulture. The theme is carried along in the accompaniment, and

dies away. Then sounds with joyous shout, a chorus, *Et resurrexit* (and rose again), and the succeeding sentences of the creed follow, all with animated themes attending, until *Et expectio resurrectionem* (and I look for the resurrection) is reached, when a quiet, devout style is employed. *Amen* is uttered, accompanied by the spirited theme which is used for the chorus, *Et resurrexit*. The themes for *Sanctus* are the same as those for the *Kyrie*, but with modifications, and are sung without accompaniment by a quartet. *Hosanna* is a short and becomingly joyful chorus. For *Benedictus* a pleasing but dignified theme is given to bass solo. Its last words are a chant, and the chorus answers, very softly, *Hosanna in excelsis*. *Agnus Dei*, portions of which are for solo voices, others for chorus in answering phrases, is a complicated movement and not always seems to be a prayer. Fugue passages appear in *Dona nobis*, but the movement ends with the prayer for peace, softly breathed by the chorus.

The chord of E flat major, gently moving upwards, is played, and the Mass is said.

“The study of this work has been an interesting task, and it is cordially recommended to all who care to know what has been accomplished among us in the way of high class composition.”— *Boston Transcript*, May 23, 1891.

“Mrs. Beach’s Mass, which promised much when examined by the printed page, has won not only the applause of a pleased audience, but the general subsequent approbation of critics as well. Its strong and hopeful qualities are many, its defects and errors few and such as experience and sound advice will correct, so that the future of some years hence already shines most auspiciously upon Mrs. Beach, if she shall continue composition as assiduously as she has begun it. Chief among its merits is its absolute individuality. Imbued with the spirit of the best masters, the author

has not copied or imitated any. Her melodic forms are her own, they are shapely and move naturally. She has a kindly, sympathetic feeling for the human voice ; she ‘ apprehends passing shrewdly ’ the characteristics of the various instruments, and she selects them well in correspondence to the sentiments which they are to support ; she holds her themes securely, and she shows both intelligence and facility in development, building up the structure of a movement to a gradually attained and proper climax. There is, to our thinking, also an ecclesiastical feeling in the work, and we believe that some of the movements would be more effective and impressive in a cathedral than in a music hall. Surely this work is to be paragoned with the great standard masses of the time which Germany, Italy and France produce, and we are sure that it would maintain itself well with the average of these.”— *Boston Beacon*, February 13, 1892.

“ The performance of this fine composition by the Handel and Haydn Society, on Sunday evening, gave great pleasure to the lovers of good music in this city. It did this, and much more. It made evident the capacity of a woman’s brain to plan and execute a work combining great seriousness with unquestionable beauty. Women have done noble work in pictorial and plastic art, and have often attained the highest merit in the interpretation of music. Mrs. Beach is, so far as we know, the first of her sex who has given to the world a musical composition of the first order as to scope and conception. One of the leading characteristics of this was an unmistakable fervor and feeling, which brought out, instead of concealing, the grandeur of the words which the music was ~~intended~~ to illustrate. Some of its passages were actually luminous with a brightness akin to that of faith and ~~true~~ sentiment. When, after the close of the performance, a slight, girlish figure glided into the hall and up the

steps leading to the platform, the audience saw that this queen of melody still wore the crown of youth, and preserved its simplicity. Mrs. Beach rather passed through than accepted the ovation which the public gladly offered her, and seated herself at the piano, to take her part in the performance of Beethoven's 'Choral Fantasia.' The occasion was altogether a memorable one, and the 'eternal womanly,' cited by Goethe, received a new and most happy illustration." — *Julia Ward Howe, in Women's Journal.*

"Boston, February 7. — The Handel and Haydn Society to-night gave the initial presentation of a Mass in E flat, composed by Mrs. H. H. A. Beach of this city. Mrs. Beach is the first woman in America to compose a work of so much power and beauty. Music Hall was packed, and the piece scored a grand success. Mrs. Beach appeared as soloist in one of Beethoven's works and had an ovation." — *New York Sun, February 18, 1892.*

“The Mass is to be praised first of all for its directness and clearness, for the deep religious feeling pervading it, and for the consistency and cohesiveness with which the composer’s obvious ideas have been elaborated. It is as a whole strikingly original, and its themes will be sure to win more and more praise as they become familiar.” — *Musical Record, March, 1892.*

“The performance of the Beach Mass by the Handel and Haydn Society in Music Hall Sunday evening awakened no inconsiderable interest in this vicinity. The work is a masterly production ; it is replete with classic thought, and contains an abundance of just such counterpoint as musicians most admire. It is an inspired work, and written throughout in a spirit of devotion that was sufficient of itself to incite a great work. In brief, the composer has at once placed herself in the foremost rank of American composers, and has amply

demonstrated that she is possessed of just such elements of greatness as now in women seem phenomenal, owing to certain artistic conditions and repressions which are rapidly disappearing with advancing civilization.” — *Boston Times, February 14, 1892.*

“Of course, it is not fair to judge such a work from one hearing, but the acutest critics remarked its originality and remarkable freeness from reminiscences. The chorus itself, after practising upon it for several months, found, so I am told, that it grew steadily upon them, and they became very enthusiastic about its beauties. It is certainly a proud feather in Boston’s cap that a woman, a young woman, too, — for Mrs. Beach wrote it before she was out of her ‘teens,’ — has succeeded in conquering such difficulties of composition as a polyphonic work of that magnitude involves, and producing a masterpiece of beauty and originality.” — *Book News, Philadelphia, March, 1892.*

“ A full-fledged Mass, for solos, chorus, orchestra, and organ, by a young woman not many years out of her teens, is something of a rarity ; the public performance of such a work by the largest and principal choral organization of a musical capital, assisted by solo talent of the very first water, is certainly no less uncommon. That the work shows talent, even remarkable talent, seems unquestionable, even after a single hearing. A few short compositions, songs or fugitive pianoforte pieces give no sure evidence of talent ; a chance inspiration may come to almost any one ; there are examples enough of this in the byways of musical history. But a whole Mass is not written by accident, as a song may be. To write a series of ten largely developed numbers for solos, chorus and orchestra implies of itself a certain staying power. And when we think of the ambitious style in which this Mass is written, of its variety in modulation, its frequently contrapuntal structure, our respect for the

young composer grows apace. There are abundant places where the musical intent is backed up by musical knowledge and skill. Another item in the work is the absence of melodic reminiscences ; we do not remember being struck by a phrase in it that we seemed to have heard before. There is an abundance of naïve poetic sentiment in the music — not always of a purely devotional quality, it is true — and not a little that is strongly effective.” — *Boston Transcript*, February 8, 1892.

“ It is a work of great breadth. It shows knowledge, skill and, above all, application, patience and industry. She has not followed closely an illustrious predecessor ; she has fixed ideas of her own, and she has not hesitated to carry them out. Her treatment of the text is modern. She has treated it subjectively and objectively ; hence we find mysticism that is intended to suggest to the hearer a mood, and we also find direct

dramatic appeals. It is a pleasure to praise the sincerity of the composer's purpose, to admit gladly the many excellences of the work, and to welcome it as an interesting contribution to the musical literature of the United States, presented by a woman of this town." *Boston Journal, February 8, 1892.*

"The resposeful dignity of form, and the solemnity and fervor which characterized the work, gave convincing evidence of the healthy vigor of the composer's mind, and of her originality in construction and expression. It was gratifying to find so much that was clean, concise and well developed in thought, without affectation of sentiment or redundancy of musical ideas." — *The Sunday Advertiser, New York, February 21, 1892.*

"Sunday evening, February 7, should be marked with a white stone in the musical history of Boston. A Mass written for solos, chorus, orchestra and organ,

by a woman not out of her 'teens' was performed by the Handel and Haydn Society to the acceptance of an immense audience." — *Boston Musical Herald, March, 1892.*

“The Beach Mass is a composition that is well worth the study of those who decry the ability of women in the field of music, and the evidences it gives of thorough musical training, genius in the line of composition, melodious idea, skill in the development and elaboration of themes and command of the modern orchestra demand generous praise for its composer.

“The several movements of the Mass are very effectively assigned, and the use made of the quartet and chorus shows a rare degree of skill and good taste. The orchestral scoring commands high praise, for the modern instrumentation of the work has been made with much originality in the combinations, and with admirable judgment.

“The chorus of the society had the assistance of a most capable quartet of soloists in last evening’s production of this work, the singers being Mrs. Jennie Patrick Walker, soprano ; Mrs. Carl Alves, contralto ; Mr. Italo Campanini, tenor, and Mr. Emil Fischer, bass ; the organ part being played as usual by Mr. B. J. Lang.

“The solo voices proved finely suited to the numbers assigned them, and all the singers were in fine form.

“It was clearly evident that the chorus had given careful and extended study in their preparation for the performance, and, under the watchful guidance of their veteran leader, Carl Zerrahn, they sang the chorus numbers with splendid effect.

“When Mrs. Beach entered the hall, leaning upon the arm of Secretary Stone, she was greeted with rising honors, in which the chorus and audience generally joined, the ladies of the society waving their hand-

kerchiefs, while the sterner sex made a more noisy demonstration of their recognition of the triumph of the young composer. Mrs. Beach bowed her acknowledgments in her own gracious fashion, and was subsequently well-nigh hidden from view by the offerings to her genius in the form of elaborate floral tributes." — *Boston Herald*, February 8, 1892.

"Fireflies." "A graceful and brilliant composition." — *Boston Home Journal*, May 14, 1892.

"Is fascination itself." — *Boston Transcript*, May 13, 1892.

"It is a dainty and fascinating little gem in *etude* form abounding in legato thirds. It was applauded to the echo." — *Boston Times*, May 15, 1892.

"In Autumn" and "Dreaming." "Dainty and charming." — *Boston Saturday Evening Gazette*, December 3, 1892.

“Ecstasy.” “Taking rank as the gem of all the novelties.” — *Boston Herald, November 30, 1892.*

“In Autumn,” “Phantoms,” “Dreaming” and “Fireflies.” “They are permeated with a tender melancholy, and the second is especially bold in modulations and attractive in melody. The last forms an excellent *etude* in passages of thirds.” — *Boston Musical Herald, 1893.*

“‘Ballade’ for pianoforte, a seriously made composition with a beautiful principal melody, cleverly developed and a good deal of dramatic power in the working out of the middle part. A composition of considerable difficulty for the player and also capable of very excellent effect when well done.

“**For Sketches** — ‘In Autumn,’ ‘Phantoms,’ ‘Dreaming,’ ‘Fireflies.’ ‘In Autumn,’ a very sprightly composition in F sharp minor, is a good 4-8 rhythm capable of very charming effect.

“ ‘ Dreaming,’ a meditative, sustained melody, in the key of G flat, resting upon a triplet motion in the middle part, with harmonies sensitively changing at unexpected places, capable of most beautiful effect; also an excellent study in cantabile.

“ ‘ Phantoms,’ a scherzo or quasi-mazurka, very sprightly and pleasing.

“ ‘ Fireflies,’ a very delightful study in thirds for the right hand, with novel and modern fingering, therefore extremely well adapted for study. This, when well done, must be very beautiful, but it is necessary that the thirds be played with the utmost lightness and equality. More difficult and also more extended than either of the preceding, but extremely well worthy attention.

“ There are also three interesting pieces not so difficult in their working out. First, there is a ‘ Barcarolle ’ in G minor, op. 28, No. 1, a very attractive rhythm and an extremely attractive harmonic treatment. This

is a piece to be played with pleasure by any amateur of taste. It is only of moderate difficulty. The 'Menuet Italian,' No. 2 of the same opus as the preceding. Remarkably well worked out. The third piece in the same opus is a waltz, 'Dance of the Flowers,' bright, sparkling, evanescent, clever for the piano, and attractive if well done.

"Best of all, perhaps, is the 'Romance for Violin and Piano.' This is a very delightful piece, and would make an admirable conclusion to a programme.

"With reference to these compositions by Mrs. Beach, it deserves to be said that they are not women's compositions. They are simply just ordinary music of a very superior kind, if the contradiction of terms may be permitted. The musical spirit is unquestionable, the technic of developing ideas that of a well-trained artist, and the writing for the instrument that of an accomplished pianist. At the same time, Mrs. Beach makes no effort to be boisterous and to prove that she is

a man by the brute force necessary to play her works.”
— *W. S. B. Mathews, 1897.*

“The ‘Romance for Violin and Piano’ is worthy of the author of the ‘Festival Jubilate.’ The audience cheered to the echo when the number had been completed and compelled its repetition.” — *Chicago Times, July 7, 1893.*

“This ‘Romance for Violin and Piano,’ dedicated to Miss Maud Powell, was performed by the gifted violinist, accompanied by the author, during the late Fair. Those who heard it entertained pleasing recollections of the beauty and grace of the composition and the faultless interpretation by the brilliant composer and artist. We are led to say that proof convinces us, more than ever, that there is no sex in music. More of kindred compositions will be cordially welcomed. This ‘Romance’ ranks with much of the best thought bestowed

on that line of composition. One of its chief merits is its originality. Artists will be rewarded by studying it. It is not in an artistic sense difficult, but its beauty and power lie in its happy phrasing." — *The Music Review*, Chicago, January, 1894.

"Last week, performed for the first time at the concerts of the New York Symphony Orchestra, Walter Damrosch, conductor, was a Scena and Aria, 'Mary Stuart.' It proved to be a very talented work. As regards style, musical expression of the purport of the text, and particularly the treatment of the orchestra, the composition reminds one emphatically of the so-called 'new German method,' which is rooted in the soil of Berlioz, but whose trunk and boughs are filled with Lisztian and Wagnerian juices. Among the great qualities of the composition are perfect musical characteristics of situation, temperament and word. The sentimental expression of feeling of

the unfortunate Scottish queen (‘ Oh, thanks, thanks to these pleasant green trees ’), the longing sigh which the imprisoned one sends after the scurrying clouds, form in fact an enticing poetic example for production in musical form, and it cannot be denied that Mrs. Beach’s music embodies perfectly the expression of that moving scene. In the incomparably poetic reading by Mrs. Carl Alves, an artist from tip to toe, the composition made a deep and lasting impression.”—*The New York Staats-Zeitung, December, 1892.*

“ Part second opened with a Scena and Aria, ‘ Mary Stuart,’ by Mrs. H. H. A. Beach, composed especially for Mrs. Carl Alves, by whom it was sung upon this occasion. It was the first time that the Symphony Society had presented the work of a woman upon its programmes. There was no lack of ability shown in the development of the Aria, and the accompanying instrumentation. In fact, it is an admirably

written work of decided dramatic feeling and expression, and one that would do credit to any composer. The text is from Schiller's poem, and commences at the lines, 'Oh, thanks, thanks to these trees so green and friendly.' There is a thread of a Scotch air that runs through the accompaniment, that lends piquancy to the Aria. It is skilfully handled."— *American Art Journal*, New York, December 10, 1892.

“The Scena and Aria, ‘Wandering Clouds,’ by Mrs. H. H. A. Beach. The American lady composer has set to music the well known monologue from Schiller's ‘Mary Stuart,’ which begins with the words, ‘Oh, thanks, thanks to these trees so green and friendly,’ with great fitness and peculiarly deep grasp of the style of the poem, especially at the point, ‘Grüsset mir freundlich mein Jugendland,’ with a deep sense of expressiveness.” — *Translated from the Chicago Staats-Zeitung*, Decmeber 7, 1893.

Violin Romance, Piano Pieces and Recitative and Aria for Contralto and Orchestra.

“ This work, now presented for review, shows in every respect remarkable progress. In the ‘ Romance,’ graceful though difficult of performance, a warm, melodic feeling is revealed; if there is here and there a breath of sentimentality, the composition as a whole is pervaded by a predominating idea. The leading motive is interesting in its development.

“ In her harmonic structure the lady has pronounced versatility in which may be distinguished a sincere aspiration toward vigor and purity of style. This is especially evident in number one of the sketches for piano, called ‘ In Autumn,’ in the four passages of which may be found beautiful effects, resting upon a rich chord foundation. (See page 2, lower part.)

“ The concert composition for contralto, with words

from Schiller's 'Mary Stuart,' at present published only in vocal and piano score, is dramatic in effect. The principal theme of the aria, 'Eilende Wolken,' is well constructed and exquisitely worked out. Concert singers who are so frequently in search of arias — not without justice — might well turn their attention to this composition by their feminine colleague in art. The aria demands for an adequate rendering the ripest knowledge and a wide vocal compass." — *Translated from Hamburger Fremden-Blatt, September 23, 1899.*

"The novelty of the programme was Mrs. Beach's variations, heard for the first time. These Balkan themes, four in number, are of the folk-song type. There are seven variations, in which a funeral march, valse lento, a bit of canon, and other devices are used most effectively. The set of variations shows Mrs. Beach at her best as a creative musician." — *Boston Journal, February 9, 1905.*

“ These themes, from folk songs of that long-harassed borderland between Christian and Moslem Europe, are in general of a melancholy character, and from them Mrs. Beach has developed a series of compositions marked by deep feeling and great variety and richness.” — *Boston Transcript*, February 9, 1905.

“ Mrs. Beach played a manuscript composition, ‘ Variations on Balkan Themes.’ This work bears the true traits of a splendid composition. She is scholarly, effective and intensely interesting from beginning to end.” — *Musical Courier*, New York.

“ Mrs. Beach’s contribution from her own compositions was a ‘ Ballade ’ in D flat, starting with a pretty theme, and worked out in intricate chords and brilliant runs into a series of climaxes, the original air being recalled after each climax. It was warmly applauded

and Mrs. Beach was compelled to respond repeatedly to continued hand clapping.”— *Brooklyn Daily Eagle*, March 19, 1902.

“Nothing in these characteristic pieces, op. 28, by Mrs. H. H. A. Beach, worthy compositions, would imply a woman’s hand, unless it be the exquisite neatness. Everything is polished and pointed with the greatest attention. A brooding spirit sounds in them ; tender, pale themes are well worked out, though overladen with dissonances. It is ungallant, but one is astonished that a woman can do so much.”— *From Neue Musikalische Presse, Vienna, April 3, 1898.*

“Mrs. Beach may well be congratulated upon the cordial reception of her work, the Festival Jubilate, and its fine performance under the auspices of the Manuscript Society at the recent concert in Carnegie Hall, New York.

“ It will be remembered that its first performance took place in 1893, at the Columbian Exposition in Chicago, under the direction of Mr. Theodore Thomas, the Apollo Club of Chicago and the Exposition Orchestra assisting. The following extracts are among the notices received by the Jubilate :

“ ‘ Mrs. Beach’s “ Jubilate ” was most interesting and satisfactory. It is laid out on broad lines and is worked out in a thoroughly musicianly way with much contrapuntal skill. The best portions of the work are the opening movement, with its broad, sustained effect, the choral fugue which follows, and the “ Gloria.” In these the music is simple and direct, and really noble and inspiring. No part of the work is uninteresting, and portions, particularly those which are scored for full chorus, organ and brass choir, are exceedingly effective.’

“ ‘ It made a deep and satisfying impression, and gave an official seal to woman’s capabilities in music.

The main idea in the work is an austere theme of the nature of an antique tone of the church. The whole work breathes the spirit of the early classic, enhanced by a modern intensity of coloring that lends to the otherwise unadorned austerity and asceticism of the thoughts a weighty human sympathy. The "Jubilate" reflects infinite credit upon Boston's fair lady muse.'

" 'The new work giving the impression of being dignified and devoted in style, cleverly conceived and skilfully constructed.'

" 'There is a certain strength which is far beyond the majority of the works of its class written by Mrs. Beach's masculine compatriots, and therefore places the work high up among the list of serviceable church music.' " — *The Boston Beacon*, April 23, 1898.

"The wide popularity of Mrs. Beach's compositions is easily accounted for by the invariable success assured to performers who give them adequate rendering. It

began with the warm reception accorded her first work of large dimensions (the Mass in E flat) when produced under the auspices of the Handel and Haydn Society, and has been emphasized by the performance of her 'Festival Jubilate' at the Chicago Exposition and the more recent presentations of her 'Mary Stuart' aria, the sonata for pianoforte and violin and the 'Gaelic Symphony.'

"If it is remembered that Mrs. Beach composed the Mass when nineteen years old, and in the succeeding ten years has written more than seventy compositions expressive of rare musicianship, it is not surprising to know that the eminent Halir, upon studying her sonata, commended it as a work in the grand style, deserving the highest praise, and said that her countrymen should be proud of her." — *New York Commercial Advertiser*, July 10, 1897.

"Mrs. Beach's ballad, 'The Rose of Avontown,'

for woman's chorus and soprano solo, has in abundance such charms as grace, delicacy, naturalness, purity of expression and fervor. It seems needless to add, considering the composer's reputation, how technically well made the work is. Praise of the ballad on this score can easily degenerate to patronage of the composer. It should be said, however, that Mrs. Beach is one of the few of the now rapidly increasing list of composers who are placing melody in the foreground as the most important factor of music. Such composers can best appreciate and utilize science as the gracious and always obliging handmaid of music. One of the very worthiest exemplars of what melody is and what its handmaid not only is but should be is Mrs. Beach. That is why her art work will endure." — *Boston Home Journal*, February 6, 1897.

“The closing number was Mrs. H. H. A. Beach's delightful ballad, ‘The Rose of Avontown,’ sung for

the first time in Los Angeles. This latest choral composition of Mrs. Beach's, whose musical and intellectual work has placed her high among the first composers of the day, is not only poetic and singable, but is in the very best and highest sense artistic and scholarly. Not only this, but the sentiment running through Caroline Mischka's quaint little poem has been most admirably and effectively preserved by Mrs. Beach in her musical setting. The ballad opens with an *allegro* movement full of brightness and originality, and although the harmony is sometimes close and intricate, it is never obscure or indefinite. The second movement is a most charming bit of monologue with choral background, exquisitely melodious and altogether characteristic of the subject treated. In the third movement, the purely dreamy and poetic coloring gives place to strength, more vigorous motive, emblematical of middle life, with the visions of girlhood and fancies of youth dispelled, leaving in their stead the sobered thought and restrained

impulses as well as strength of womanhood. To the final movement of this altogether fascinating little ballad, expressive of ripe old age, beautified and adorned by love and affection, Mrs. Beach has devoted some of her best thought and most effective work. This choral number is full of beauty and richness of color, comparable only to a gorgeous sunset; and how typical it is of the picture so touchingly drawn in the closing lines of the poem :

‘ But happy was she — though bent and gray,
For love stayed, her life adorning.’ ”

Los Angeles Capital, June 19, 1897.

“ The interest of the evening in the ensemble singing centred upon Mrs. Beach’s ballad for female voices, with soprano solo and pianoforte accompaniment. Mrs. Beach accompanied her own composition, and the solo was sung by Miss Helen B. Wright, whose fresh, almost naïve voice fitted well ‘ A bride there was in Avontown. The bride of a bright June morning.’ ”

Mrs. Beach's concerted ballad is rhythmical, poetic and singable; she weaves her tender, pitiful little motives in and out of the accompaniment and voice parts with skill and delightful effects, producing a picturesque *finale* by means of a solo echo of the bride motive introduced into a melodic narrative of how 'The bride waxed old in Avontown.' " — *Boston Transcript*, February 5, 1897.

"Of Mrs. H. H. A. Beach's ballad for female voices, the 'Rose of Avontown,' nothing but praise can be said regarding the composition or its performance, — both interesting and artistic." — *Boston Advertiser*, February 5, 1897.

" 'The Rose of Avontown' was sung last evening by the Cecilia chorus for the first time. Mrs. Beach accompanied the singers. The ballad is a decidedly charming bit of writing. The author likens a fresh

rose to the bride on a June morning; in the dropping petals there is the fading of the rosy dreams of the wife, and finally the stout stem remains, typical of the love which lightens and adorns the old age of the happy wife.

“There is in the music an effective suggestion of pastoral life, and the spirit of the ballad is a graceful interpretation of the sentiment underlying the delicately turned phrases. This ballad must be reckoned one of the most facile of Mrs. Beach’s contributions.

“Written for female voices, Mrs. Beach has furnished the soprano with some most appreciative passages — appreciative both to the singer and the audience.” — *Boston Globe*, February 5, 1897.

“It is an entirely charming, compact little composition, nicely balanced between the idyllic and the pastoral, and built principally upon themes which are ingeniously but not abstrusely developed, and flowing

easily without an awkward check anywhere.” — *Boston Courier*, February 8, 1897.

“The feature of the evening was the performance of Mrs. Beach’s ‘Rose of Avontown,’ a ballad for female voices, with soprano solo. This composition is indeed a pleasing one, written with skill that is not ostentatious. The emotion is gentle and becomingly womanly, for passion in this sentimental bride who on her wedding day could moralize genteelly over the fate of a rose would be incongruous. The performance was all that could be desired.” — *Boston Journal*, February 5, 1897.

“The simple fact that Mr. Paur has put at the head of his third programme a manuscript symphony hitherto unheard, by Mrs. H. H. A. Beach, was in itself a guarantee that this new composition, the ‘Gaelic Symphony,’ had the worth which entitled it to such an honor-
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able place in the repertoire of the season. For Mr. Paur has made very few mistakes in his acceptance of new works, and, taking account of Mrs. Beach's assiduous, earnest work and steady progress, there was good reason for expectation to be confident.

“From the single hearing that we could have of this symphony we derived great pleasure and content, and we are ready to award to it a great meed of praise.

“Mrs. Beach has entitled her symphony ‘Gaelic.’ Just why does not openly appear. Perhaps because some melody comes to its close with the peculiar drop which is accepted as significant of Celtic music, although it is found elsewhere. But, probably, as we guess, rather because its moods are significant of those which history and poetry have roused in the composer's mind and heart, and are intended to hint to the hearer the windy waste, the gloomy world, the strange sadness, the scarcely less strange gayety and the restless combative spirit of the land and life of the ideal Gael.

“ A marked characteristic of the symphony is its decisiveness; almost every movement begins with measures or chords which are as a command to listen and obey. The first sets out with a great chromatic rush as of unimpeded blasts, across which strikes in a sonority of trumpets the primary theme, as if Ossianic heroes were gathering in spite of whirlwind and storm. And so in many other instances the thought is almost imperative and spoken without any hesitancy or concession. What is to be said is said clearly and frankly ; no theme is of meagre size or vague shape, and each stamps itself on the mind as well as on the ear. While these themes blend as they are in duty bound to do, they preserve their characteristic identity, and none seeks to hide itself behind some other, — they are fellows and equals.

“ The first movement is not all swift and strong, but holds within itself a more tranquil passage under which, however, the windy motion still is heard. Secondly comes a very gracious movement of the lingering ‘ Alla

Siciliana' manner, in the midst of which comes an interruption of the highest, merriest tiptoe fashion. The third is a *lento* of deeply emotional character, its tendency being towards a grave sadness relieved for a time by an episode of more cheerful nature and pace ; the final *allegro* is vivid, vehement, voluminous and alert, with a motion as of eager feet ever anxious to hurry faster, as indeed toward the conclusion they are permitted to do. Each of these movements is consistent with itself and sympathetically harmonious with the others.

“ Perhaps the one thing which will chiefly impress in regard to the symphony is its robustness. By this we do not mean noise ; although the scoring is constantly full, large and powerful, but certainty and tension of grasp. One does not feel that there is any danger of the score pulling apart, so to speak, or that the orchestra rushing on in their several ways will escape the controlling hand only to be brought together at the last in a con-

fused heap, like a team of runaway horses. There is purpose and plan in all the stress and speed, and when the exigency of the moment is passed, ease and relief come, and the convenient episode conducts naturally to the next trial. The instrumentation is interesting and notable. It is often dense, but we never found it cloudy. Also there is fine consideration for individual character. The wooden wind is most discreetly treated and unusual prominence is given in obligato to the dignified bass clarinet, while in the second movement there is quite a touch of inspiration in having the English horn revive near the close the theme originally set by the oboe. Some brilliant bits of introduction and cadenza are assigned to the solo first violin, and the cello has also a sweet passage for itself. The drums and bass have distinction with reserve, and for once the piccolo adds its keen voice without triviality to make a strange theme more incisive.

“The symphony was heard with close attention, and
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there was long and warm applause after each movement. Of this the orchestra were entitled to a share, for they played with great care and an almost affectionate enthusiasm.” — *Boston Courier*, November 1, 1896.

“Brooklyn music lovers must all regret that the last concert of the season has been given by the Boston Symphony Orchestra. Mr. Paur knows how to group attractive programmes ; that on Saturday afternoon was listened to with great interest and by an audience no doubt especially desirous of hearing the ‘Gaelic Symphony’ in E minor by Mrs. H. H. A. Beach of Boston. This woman is not yet thirty years of age, but she is a composer of whom we may be proud. This symphony is one of her most ambitious works and is truly able. There is nothing feminine about the writing ; all her work is strong and brilliant. The first movement, *Allegro con fuoco*, in E minor, has a beautiful Gaelic folk song interwoven with the theme, played in canon form by the oboe, flute and strings, where it dies

away in a *pianissimo*. There is also a beautiful *pizzicato* for the strings. The second movement, *Alla Siciliana*, in F major, has a charming melody, tranquil and sweet, alternating with a fascinating *scherzo*. The third movement, *Lento con molto espressione*, in E minor, is composed of three themes, each beginning with a short prelude for the wind instruments, kettle-drum and basses. All three themes resemble folk songs and have the strongly marked closing minor cadence of Gaelic music. The fourth movement, *Allegro molto* in E minor, is also a development of a folk song theme, but a song of more brilliant style that goes with the wild dash of a slogan. All the parts are well scored, and the orchestra played with a brilliancy and perfection of attack that almost surpassed their previous work this winter." — *Brooklyn Standard Union*, March 29, 1897.

“The *scherzo* is thoroughly admirable, a delight
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to the amateur and the musician. And in the last movement there are passages which proclaim loudly a breadth of conception, a skill in carrying out a grand design, a mastery of climax, that are not always found in modern symphonies. Themes that arrest the attention are treated in heroic spirit. The climax is sure, irresistible.

“ Mrs. Beach is a musician of genuine talent, who by the imagination, technical skill and sense of orchestration displayed in this symphony has brought honor to herself and the city which is her dwelling place.” — *Philip Hale, Boston Journal, November 4, 1896.*

“ Another well rounded success was yesterday added to the many that have been accredited to the Symphony Orchestra. The concert was the fifth of this season's series, and was given at the Grand Opera House.

“ The leading feature was the ‘Gaelic Symphony’ by Mrs. H. H. A. Beach of Boston, a composition

brought out by the Boston Symphony Orchestra, and thus far heard in only two or three cities. It is creditable to Conductor Behr's enterprise that he secured this manuscript work for one of his programmes, for it proved to be one of the most beautiful and interesting novelties yet offered by the orchestra.

“The symphony is not one of great subjective purpose. It has no epic to transcribe, no romance to narrate, no tragedy to portray. It does not attempt a conflict of emotions. It is simply an elaboration of comparatively simple themes for music's sake. This elaboration, based upon a scholarly understanding of orchestral composition, a keen appreciation of incidental values and a high degree of poetic imagination, has been most successfully accomplished in this, the first symphony by Mrs. Beach. Even the themes from which the work takes its name are not sufficiently characteristic to give them the unmistakable stamp of nationality ; but they are sufficiently distinct to give the

composition essential vitality from a musical standpoint. The ‘*Siciliana*,’ or second movement, is a most exquisite gem. It is a delicate fancy, divided between a plaintively poetic introduction and a *vivace* movement that preserves all of the finesse with the change of spirit. If there is anything distinctively feminine in the symphony it is this second movement, which combines grace, poetry and refinement. The *lento* is broader, statelier and has movements of positive exaltation, some of the combinations of instruments being strikingly original and effective. The *finale* is a superb elaboration and recapitulation.” — *Kansas City Journal*, March 5, 1898.

“An admirable work, full of both musical force and poetry. The themes show true invention, the development and working out are carried through with an unusually firm hand, and show both skill and rare fertility of musical resource. There are some composi-

tions which one wishes to hear again, to see if one cannot at last make something out of them ; others which one wishes to hear again because it is pleasant to hear them. Mrs. Beach's symphony now belongs distinctly to the latter class. It has earned a place in the repertory." — *Boston Transcript*, February 14, 1898.

“The new hearing, carefully and kindly directed, established but more firmly the impression created at first and added new honors to those which Mrs. Beach has won so worthily and wears so modestly. The wild sweep of the introduction and the vital massiveness of the *allegro*, the beautiful contrast between the plaintively swaying *Siciliana* and the agile *vivace* of the second movement, the sweet solemnity and the stormier grandeur of the *lento*, and the fervid splendor and swelling climaxes of the *finale*, were all superbly brought out. And the delicate and intricate part-

writing for various *obbligati* instruments was all shown with the elegance of real solos. There was great applause, and Mrs. Beach had to rise and bow her acknowledgments." — *Boston Courier*, February 13, 1898.

"The symphony utilizes the full resources of the modern orchestra, and the instrumentation is that of a musician who understands the art of producing melodic contrasts or combinations with effective results.

"The first movement is of a dainty, tripping character, in which the string contingent of the orchestra displayed its wonderful 'team work' by the precision of its 'buzzing,' which runs nearly throughout the part. The Siciliana melody of the second movement is a charming bit of music, beautifully wrought out, and the Gaelic folk songs of the third part are cleverly suggested. The songs, although lacking in rugged characteristics, are well defined. The closing

movement is a noble one, showing a breadth of style and originality that brings the symphony to a stirring *finale*. The work of the orchestra was admirable throughout, and at the close of the performance Mrs. Beach was obliged to rise from her seat and bow acknowledgments before the storm of applause ceased.”
— *Boston Globe*, February 13, 1898.

“The symphony in E minor, composed by Mrs. H. H. A. Beach, could but have revealed itself, even at a single hearing, to any adept as a genuine symphony, — a real, soulful masterpiece.

“If the object of a symphony, in other words a grand sonata for orchestra, is, as Köstlin says, ‘to display a rich, expressive and subjective feeling, whether this flows forth in a full stream of emotional images or whether it shows in the form of a great tone picture, one of the different phases of the prevailing sentiment of emotional life,’ then indeed our composer has

triumphed. How clearly her composition dwells on the beautiful, how complete is it void of false art, how elegantly it is framed into a construction no less full of intellect than of vocative power, and how identified with just such qualities of physical and corporeal beauty as to Correggio were ideal, with just such spiritual beauty as Angelico most loved, how it clings to all that is sincere and truthful in art, as unmistakably indeed as though it were some great painting by Rubens, were some of the most irresistible impressions created by its first public performance.

“As a work of form this symphony by a woman may also be likened to the proportional lines, outlines, masses, mouldings, intricate surfaces, or spaces which hold the light and shade of a fine piece of architecture.

“Mrs. H. H. A. Beach may quite justly be regarded as an epoch maker who has broken through old boundaries and presented an enrichment and extension of woman’s sphere in art such as has not been sur-

passed or even equalled by any contemporary of her sex." — *Boston Home Journal*, November 7, 1896.

“The fifth public rehearsal and concert of the Buffalo Symphony Orchestra, in its ninth season, will be signalized in their descent to posterity as remarkable for the interest which they excited among the women of the city. The occasion of this was the presentation of a distinctive work written by a woman under thirty years of age, and almost unknown in this part of the world. Through the instrumentality of a musical club of women, Mrs. H. H. A. Beach’s ‘Gaelic Symphony’ in E minor was secured for presentation here. Mr. Lund entered heartily into the effort to make the music known to Buffalo, and the orchestra worked with great diligence to give the symphony adequate expression. At the matinée it was most interesting to see first one club, then another, come down the aisles and take reserved seats. The

teachers likewise were out in full force, accompanied by large numbers of pupils, and there were women everywhere, who listened attentively, intelligently and critically to the symphony.

“The music of the symphony was received both afternoon and evening with manifest interest, and from beginning to end it was listened to with the keenest and most sympathetic attention. The verdict after both performances was unanimous, namely, that it was a beautiful and dignified work.

“The orchestra deserves a cordial word of praise for the manner in which Mrs. Beach’s symphony was played. It is by no means an easy composition, and the players were reading from manuscript, which always increases the difficulties. In some respects the symphony showed the orchestra to better advantage than any previous work given this season, and Mr. Lund is entitled to the thanks of the community at large for his share in making the concert a memorable

one in local history.” — *Charlotte Mulligan, in the Buffalo Courier, February 5, 1897.*

“Mrs. Beach’s symphony was listened to again with interest and pleasure, and fully confirmed the favorable impression it made on its first performance here as a work of strength, imagination, high aspiring and genuine musical worth.” — *Boston Herald, February 13, 1898.*

“There were two specially interesting features of the Pittsburg orchestra concerts at Pittsburg Carnegie Music Hall last evening, the appearance of Mrs. H. H. A. Beach of Boston as solo pianist, and the playing of the same distinguished woman’s magnificent symphony, the ‘Gaelic,’ op. 32, in E minor. Mrs. Beach was heartily welcomed. Her principal number was the concerto in G minor, No. 2, for piano and orchestra, by Saint-Saëns. This work, which is practically a duo for the solo instrument and the orchestra,

gives the performer great latitude. Mrs. Beach's work was artistic and full of feeling, while her technique was perfect. She received a beautiful floral tribute from some local admirers. The orchestral portion of the concerto was all that could be desired, and Mrs. Beach complimented Emil Paur on his excellent handling of his players. For her solo in the second half of the programme Mrs. Beach chose the rhapsodie in E flat, op. 119, by Brahms, and Schutt's paraphrase on 'Der Fledermaus.'

"Mrs. Beach's symphony, which was played last evening for the first time in Pittsburg, is in four movements. It abounds in sonorous passages for full orchestra and there are some effective passages for solo violin and for violin and cello. The work, which is dedicated to Mr. Paur, was first given by the Boston Symphony Orchestra while he was conductor. It is quite an effective composition, modern in its treatment, and made a very favorable impression last night, each

of the movements being applauded.” — *Pittsburg Times*, December 30, 1905.

“The ninth weekly concert of the Pittsburg orchestra at Carnegie Hall last evening was made notable through the presence as soloist with the orchestra of Mrs. H. H. A. Beach of Boston, whose excellent ‘Gaelic Symphony’ was the chief orchestral number on the programme.

Mrs. Beach has attained success in many fields of musical composition, and the masterly symphony played last evening for the first time before a Pittsburg audience is in every way indicative of the fact that its composer is worthy of a place in the fore rank of living musicians. It is a work rich in melody, delightful in orchestration and well rounded in form. The score is dedicated to Mr. Paur, and under his direction the symphony was last evening performed in a manner which called forth unusual enthusiasm.

“ Mrs. Beach is a pianist of wide reputation, and her appearance as soloist last evening was a delightful incident of the season’s concerts.” — *Pittsburg Dispatch*, December 30, 1905.

“The Pittsburg orchestra concert at Carnegie Music Hall last evening presented Mrs. H. H. A. Beach, one of America’s foremost composers, in the dual rôle of composer and pianist, and it is merely justice to the lady to say that she was immediately popular in each capacity. As composer she was represented by her ‘Gaelic Symphony’ in E minor, now heard here for the first time, although it has been produced in several of the larger American cities during the ten years of its existence. The freedom with which the composer handles her material comes almost as a surprise, for one does not expect a composer who necessarily has a limited practical orchestral experience to manifest the fluency and sureness displayed in the orchestration of

Solo

Oboe *F*

Clarinet

Flute

Corn *ff*

Violin I *ff*

Violin II *ff*

Viola *ff*

Cello *ff*

CB *ff*

From the *Gaelic Symphony Op. 32*

· this symphony. The color is rich and varied, almost invariably effective. The themes are decidedly melodious and their development is logical and sensible. Strange to say, the four movements met with almost uniform approval, though one would predict a preference on first hearing to the second movement, with its naïve *Siciliana* and dainty *scherzo*." — *Pittsburg Gazette*, December 30, 1905.

“ It has fallen to the lot of Mrs. Beach, the composer of the ‘ Sonata for Piano and Violin,’ to create new fantasies, and on this ground her work can certainly be considered an enrichment of the literature of music, worthy of wider dissemination. Her principal themes are at times coy, as in the *Scherzo molto vivace* ; contemplative, as in the first movement ; affecting, as in the *Largo con dolore*, which is somewhat too long drawn out, blossoming into gay, sweet-scented luxuriance in the finale *Allegro con fuoco*. The Sonata is sonorous

and graceful in both violin and piano parts, though the latter in the last movement somewhat overstepped the allotted bounds of chamber music. One could see and hear how warmly Frau Carreño felt toward the new work, and Herr Halir also gave to it the very soul of his art as a violinist. So we made the acquaintance of a beautiful work by means of a most beautiful rendering, and have not delayed the expression of our acknowledgment in the liveliest manner.”
—*Translated from Volks-Zeitung, Berlin, October 30, 1899.*

“Between these great quartet compositions we greeted as the third number of the programme the ‘Sonata in A minor for Piano and Violin’ (already heard here some time ago) by our highly esteemed Boston composer, Mrs. H. H. A. Beach. Again we were captivated by this work, distinguished in many respects, which in each of the four movements, notably in the two allegros

and in parts of both middle movements, is genuinely musical music. It is music that is freely developed out of itself, that appeals to the ear and heart of the hearer by its interesting flowing style and strict form, enclosing a deeply significant expressiveness. It was performed with rare sympathy and brilliancy by the composer (whom we have welcomed for years as a superior pianist) in association with Mr. Bendix. In this work, the latter showed himself a violinist of great consequence.” — *Translated from The Bostoner Anzeiger, March 23, 1903.*

“Between Beethoven and Mozart came Mrs. Beach, and she was not crushed between the upper and nether millstones either. Her ‘Violin Sonata in A minor’ is a fine work, greatest in its first and last movements. The first movement, in good sonata *allegro* form, has a stern and majestic chief theme and a subordinate theme of ineffable beauty. There is no repeat of the exposi-

tion, but the composer proceeds at once to a development that is masterly, using both chief and subordinate subjects for thematic material. The recapitulation is clearly made, yet with sufficient variation to maintain the interest, and the coda (in which the violin has considerable work in low register also skilfully combines the subject matter aforesaid, a logical and beautiful first movement. The second movement is in *scherzo* and trio form, with a tricky and daintily elusive chief theme and an impressive organ point on the G string of the violin in the trio. This movement was heartily applauded by the audience." — *Boston Daily Advertiser*, January 5, 1897.

“ The last of the series of five matinées of chamber music announced by the Kneisel Quartet of Boston at the beginning of the season was given yesterday in Mendelssohn Hall. The Sonata of Mrs. Beach was heard for the first time, and the composer played the

piano part. Mrs. Beach deserves well of her countrymen, for she has proved that it is possible for a woman to compose music which is worthy of serious attention. This cannot be said of many women composers in any country, and in this country Mrs. Beach stands almost alone. Her Symphony, which has been played here, is a dignified and earnest attempt at composition in the highest form, and the sonata heard yesterday is another work of serious intent. It is in the classical form with the *scherzo* preceding the slow movement ; the form is not always perfectly clear, but it is not so obscure that it cannot be followed by any person accustomed to ear analysis. The first movement of the Sonata is, written in a rather free style, with romantic feeling and with much warmth in the thematic working out which enters into the movement early. The *scherzo* is perhaps the most successful of the four divisions of the work. It is full of spirit, and it is admirably made in its treatment of the two parts. The slow movement

is the most ambitious, and in so far as its beginning and end are concerned it is the most beautiful." — *New York Times*, March 29, 1899.

"Pugno, the pianist, was recalling the other day that Ysaye and he had played in France a Sonata of our Mrs. Beach for violin and piano without suspecting that the composer was a woman or knowing that she was an American. They chanced upon the Sonata in a bundle of music, scanned it, liked it, and added it to their repertory. Perhaps this is the way, and not through incense-burning clubs and patronizing special concerts, that American composers win recognition — when they deserve it." — *Boston Evening Transcript*, December 22, 1905.

"The Bendix Quartet of New York, which represents fairly the status of chamber music in that city, gave a concert at Steinert's on Wednesday afternoon.

Mrs. H. H. A. Beach assisted, playing with Mr. Bendix her own brilliant and powerful Sonata, which she has presented in Boston with Mr. Kneisel, and with which Mme. Teresa Carreño, aided by one or another eminent violinist, has made great successes abroad. The work is large in scope, lofty in aspiration, ardent with passion, rich in the resources of learned composition and technical advantage, sturdy and brilliant by turns, and changefully earnest almost to passionateness or merrily and fancifully light and vivacious." — *Boston Courier*, March 23, 1897.

“Of the new Sonata by Mrs. Beach it is a pleasure to write that from beginning to end it fairly teems with musical ideas, all fine, original and fresh. There is not a commonplace bar or cadence in it ; neither anything feebly said at second hand. The short first subject of the opening movement is in the pure minor or hypo-dorian mode, and has a quaint, incisive rhythm

all its own. The second subject offers a fine contrast and is full of just such comfortable enjoyment as one derives from an idealized waltz. The second movement, a quick *scherzo*, could but have put everybody in good humor, while leaving the appetite keen for the admirably contrasting movements that followed. In the third movement, a *largo con dolore*, there is a succession of distinct, delicately quaint and mystical changes, which seem to present a series of musical interrogations. With a remarkably spirited *allegro con fuoco* the Sonata comes to an end, this final movement containing an abundance of free, clear and natural counterpoint, while at the same time being a bright and animated composition, not without many a dash of fantasy, almost elfishness. The Sonata, as a whole, is an eminently sincere, spontaneous and able work and one that bears the stamp of originality as well as scholarship of surpassing merit. It contributed the most interesting feature of perhaps the most interesting concert

of the Kneisel Quartet season thus far." — *Boston Journal*, January 5, 1897.

"The clever violinist, Mr. Sigmund Beel, gave an interesting and attractive concert in St. James's Hall on Wednesday, when a Sonata of remarkable beauty for violin and piano by Mrs. H. H. A. Beach, one of the most considerable of American composers, was admirably played by Mr. Beel and Mr. Bird. It is a scholarly and dignified composition, conforming closely to the classical type, and having many beautiful and striking passages. Among these may be mentioned the whole of the first movement in A minor, the impressive trio of the *scherzo*, the deeply felt *largo*, and the well constructed fugal passages of the *finale*." — *London Times*, October 30, 1901.

The following is from the *London Graphic* of the same date : "A good, new Sonata for violin and piano

is something of a rarity, and Mr. Sigmund Beel is to be congratulated most heartily on having produced one at his concert at St. James's Hall on Wednesday evening. It is the work of Mrs. H. H. A. Beach, and it is both pleasing and original. The first movement is a fine, broad piece of writing, founded on good melodies, the second theme being particularly charming. The slow movement, too, is very beautiful, and full of very real feeling, forming an admirable contrast to the vivacious *scherzo* which precedes it. The work is one which might very well be added to the repertoires of violinists, for it is certainly worth playing. The performance which Mr. Beel and Mr. Henry Bird gave of it was excellent in every way, and the violinist's fine tone and real musicianship have never been displayed to better advantage."

"The twenty-first Symphony programme gave ample opportunity for the listener to exercise his atten-

tion to the full. The lighter of the novelties was a suite arranged by that skilful master of orchestration Mottl, from the dainty, graceful and light-stepping ballet music of Rameau, while the more important was Mrs. H. H. A. Beach's new pianoforte concerto in C sharp minor, op. 45, dedicated to Mme. Teresa Carreño. This composition displays in dignified, scholarly, impressive and gratifying ways that advance upon herself and that perfecting in art of which Mrs. Beach's later writings have given proof. Each new year sees a fresher, richer and more spontaneous melody, alike in the simple salon songs and in work for the chamber, or the orchestral music, while the variety, surety and strength of the instrumentation develop logically and agreeably." — *Boston Courier*, April 7, 1900.

“The novelty of the programme was the Concerto by Mrs. Beach, and it may be said at once that it is

fully equal to anything she has written. It is a most carefully considered and carefully wrought-out work. It is modern in spirit, it is full of striking passages and bold and effective modulations, and the technical knowledge everywhere displayed is of a high and sometimes of a daring character. With the piano Mrs. Beach attains the coloring and effect she desires. The most brilliant portion of the work at first hearing is the last movement. The *scherzo* is bright and spirited. The piano part is very difficult, but it was played by Mrs. Beach with grasp, ease, effectiveness and brilliancy. Judging from the applause the work won the approval of the large audience present to hear it.” — *Boston Saturday Evening Gazette, April 8, 1900.*

“ To follow Brahms’s lead and give four movements to a Concerto was rather a risky proceeding, but the *scherzo* was very brief and presented such pretty filigree work on the solo instrument that one readily con-

doned its interpolation. The *largo*, although given on the house programme as combined with the *finale* was in reality a movement of itself. The *finale* seemed to us the best, most decisive and most original movement of the work. The entire movement was interesting and had many bold and striking contrasts. The public were in the friendliest mood and recalled the composer-pianist four times and also added floral tributes." — *Daily Advertiser*, April 9, 1900.

Op. 59, "The Sea Fairies." A Cantata for women's voices, with solos for Soprano and Contralto and accompaniment for Pianoforte or Orchestra. Words by Alfred, Lord Tennyson.

"This is one of the most delightfully melodious and spontaneous compositions for female voices that it has been our privilege to review. It does not contain an uninteresting measure. With the exception of a short contralto solo at the beginning and near the close, it is

written entirely for four-part chorus. In the middle a trio for solo voices furnishes fine contrast, after which it returns to the first chorus with a soprano obligato added. The last part is wonderfully beautiful and strikingly effective. The chorus parts are only moderately difficult." — *Rosseter G. Cole* in "*Good Music*," *Chicago, March, 1905*.

"An appreciative audience attended the private performance of Mrs. H. H. A. Beach's cantata, 'Sylvania,' in Chickering Hall last night. The music is bright, the solos good and the cantata tells a delightful little story very unlike that of most cantatas." — *Boston Journal, April 8, 1905*.

"The work, which is in text a translation from the German, is well named 'Sylvania,' for it is illustrative of a sylvan wedding, and both the lines and music are redolent throughout of the whisperings of the forest, the carolling of birds and songs of elves and fairies.

Like a midsummer night's dream, it carries the auditor away into an age where all the world is young and innocent and beautiful.

“ The work was rendered with rarest excellence by a chorus of about fifty highly trained and youthful voices, about evenly divided as to sex, and conducted by E. Cutter, Jr.

“ At the close of the concert about half the brilliant audience crowded about the stage, and Mrs. Beach was obliged to hold an impromptu reception, at which she was showered with congratulations.” — *Boston Globe*, April 8, 1905.

“ Its numbers are well contrasted, and some of them show that contrapuntal skill which Mrs. Beach has displayed in her Mass and her symphony.

“ Before the cantata came a number of Mrs. Beach's shorter works. Some of these were exquisite, especially the ‘ Ariette ’ and ‘ Shena Van.’

“ Altogether the concert proved, what needs no further proof, that Mrs. Beach is the leading woman composer of America. A large audience was present and applause was constant.” — *Boston Daily Advertiser*, April 8, 1905.



COMPOSITIONS BY MRS. H. H. A. BEACH

PIANOFORTE SOLOS

Op. 3.	Cadenza to Beethoven's C minor Concerto. (6 B)	75
Op. 4.	Valse-Caprice. (5 A)	75
Op. 6.	Ballad in D flat. (5—6)	75
Op. 15.	Four Sketches.	
	No. 1. In Autumn. (3 C)	40
	No. 2. Phantoms. (4 A)	40
	No. 3. Dreaming. (4 B)	40
	No. 4. Fireflies. (4 C)	65
Op. 22.	Bal Masqué. Waltz. (3 C)	50
Op. 25.	Children's Carnival.	
	No. 1. Promenade. (2 B)	25
	No. 2. Columbine. (2 B)	25
	No. 3. Pantalon. (2 B)	25
	No. 4. Pierrot and Pierrette. (2 A—B) . .	25
	No. 5. Secrets. (2 C)	25
	No. 6. Harlequin. (2 B—C)	25
Op. 28.	Three Compositions.	
	No. 1. Barcarolle. (4 B)	50
	No. 2. Menuet Italien. (4 A)	50
	No. 3. Danse des Fleurs. (4 B)	50

Pianoforte Solos — (*Continued*)

Op. 36.	Children's Album.	
	No. 1. Minuet. (2 A)	30
	No. 2. Gavotte. (2 A)	30
	No. 3. Waltz. (2 B)	30
	No. 4. March. (2 C)	30
	No. 5. Polka. (2 B)	30
Op. 45.	Concerto in C sharp minor for the Pianoforte and Orchestra	4 00
Op. 54.	Two Compositions.	
	No. 1. Scottish Legend. (4 A)	30
	No. 2. Gavotte fantastique. (4 B)	60
Op. 60.	Variations on Balkan Themes	1 50

PIANOFORTE DUETS

Op. 47.	Summer-Dreams. Six Duets.	
	(Edition Schmidt, No. 55)	1 25
	(The Brownies — Robin Redbreast — Twilight — Katydids — Elfin Tarantelle — Good Night.)	

VIOLIN AND PIANO

Op. 23.	Romance	90
Op. 34.	Sonate in A minor	3 00
Op. 40.	No. 1. La Captive. (G string)	40
	No. 2. Berceuse	50
	No. 3. Mazurka	65
Op. 55.	Invocation (also for Violin and Organ)	60

PIANO AND VIOLONCELLO

Op. 40.	No. 1.	La Captive	40
	No. 2.	Berceuse	50
	No. 3.	Mazurka	65

ORCHESTRA

Op. 32.	Gaelic Symphony in E min.	Score . . . n.	6 00
		Parts . . . n.	10 00

SONGS

Op. 1.	No. 1.	With Violets. G (e—f#)	40
	No. 2.	The Four Brothers. D (c#—f#)	60
	No. 3.	Jeune Fille et Jeune Fleur. C# min. (c#—f)	50
	No. 4.	Ariette. Gb (c#—f#)	40
Op. 2.	No. 1.	Twilight. Eb min. (bb—eb)	40
	No. 2.	When far from Her. G min. (c—g).	40
	No. 3.	Empress of Night. G (f#—g)	40
Op. 11.	No. 1.	Dark is the Night. E min. (e—b)	50
	No. 2.	The Western Wind. G (f—a)	40
	No. 3.	The Blackbird. D (e—g)	40
Op. 12.	No. 3.	My Love is like a red, red Rose. Bb (bb—f)	60
Op. 13.	Hymn of Trust. Bb (b—f)	50	
	— The same with Violin obligato	65	
Op. 14.	No. 2.	The Secret. Ab (eb—a)	60
	No. 3.	Sweetheart, sigh no more. F (d—g)	40

Songs — (*Continued*)

Op. 18.	Scena and Aria, "Wandering Clouds." From Schiller's "Mary Stuart." C (g#—g) [Piano or Orchestra]	1 00
Op. 19.	No. 1. For me the Jasmine Buds unfold, Eb (c—g)	50
	No. 2. Ecstasy. Eb (c—g), Db (bb—f)	50
	— With Violin obligato	60
	No. 3. Golden Gates. F (c—d)	40
Op. 20.	Across the World. F (a—e)	65
Op. 21.	No. 1. Chanson d'Amour. Eb (d—bb) [Piano or Orchestra]	60
	No. 2. Extase. F# min. (b#—a#) [Piano or Orchestra]	40
	No. 3. Elle et Moi. F (c—c) [Piano or Orchestra]	50
Op. 26.	No. 1. My Star. A (c#—e), Gb (b—db)	60
	No. 2. Just for this. Ab (f—f), F (d—d)	40
	No. 3. Spring. Eb (g—ab), C (e—f)	40
	No. 4. Wouldn't that be Queer? G (d—g)	60
Op. 29.	No. 1. Within thy Heart. F (c—a), D (a—f#)	40
	No. 2. The Wandering Knight. D min. (e—g), B min. (c#—e)	40
	No. 3. Sleep, Little Darling. Eb (c—eb)	40
	No. 4. Haste, O Beloved. Bb (bb—eb)	50

Songs — (Continued)

Op. 35.	No. 1.	Night. E♭ (d—g)	40
	No. 2.	Alone. G min. (c—b♭) [Piano or Orchestra]	50
	No. 3.	With Thee. A♭ (e♭—a♭)	50
	No. 4.	Forget-me-not. F (e♭—a)	50
Op. 37.	Three Shakespeare Songs. No. 1.	O Mistress Mine. G (f♯—f♯ or a)	50
	No. 2.	Take, O take those lips away. E min. (e—g)	40
	No. 3.	Fairy Lullaby. F (e—f or a)	40
Op. 41.	No. 1.	Anita. C min. (c—g), A min. (a—e)	50
	No. 2.	Thy Beauty. D♭ (d♭—g♭), B♭ (b♭—e♭)	40
	No. 3.	Forgotten. G min. (d—g), F min. (c—f)	40
Op. 43.	Five Songs to words by Robert Burns.		
	No. 1.	Dearie. F (a—d)	30
	No. 2.	Scottish Cradle Song. C min. (g—d)	30
	No. 3.	O were my love yon lilac fair. F (c—f), E♭ (b♭—e♭)	30
	No. 4.	Far awa'. B♭ min. (f—g♭)	30
	No. 5.	My Lassie. A♭ (e♭—a♭)	40
Op. 44.	Three Browning Songs.		
	No. 1.	The Year's at the Spring. D♭ (a♭—a♭), B♭ (f—f)	40

Songs — (Continued)

Op. 44.	Three Browning Songs.	
No. 2.	Ah, Love, but a Day. F min. (e♭—a♭), D min. (c—f♯)	40
No. 3.	I send my heart up to Thee. D♭ (d♭—b♭), B♭ (b♭—g)	50
Op. 48.	Four Songs.	
No. 1.	Come, ah come! D♭ (e♭—f)	50
No. 2.	Good Morning. A♭ (b♭—f♭)	50
No. 3.	Good Night. C (a—c or e)	50
No. 4.	Canzonetta. A♭ (f♭—a♭)	50
Op. 51.	Four Songs.	
No. 1.	Silent Love. C (f♯—a♭), A (d♯—f)	50
No. 2.	We Three. A♭ (e—a♭), F (c—f)	60
No. 3.	June. F (f♯—f or a), D (d—e or f)	50
No. 4.	For My Love. G♭ (d♭—a♭), E♭ (b♭—f)	50
Op. 53.	Aria. Jephthah's Daughter. For Soprano (c♯—c♭) with accompaniment for Or- chestra or Piano.	75
Op. 56.	Four Songs.	
No. 1.	Autumn Song. A♭ (e—a), F (c♯—f)	50
No. 2.	Go not too far. E♭ (d—f), B♭ (a—c)	50
No. 3.	I know not how to find the Spring. G (d—g), F (c♯—f)	50
No. 4.	Shena Van. G (e—a), E♭ (c—f)	50
Op. 62.	When Soul is joined to Soul. G♭ (d—b♭)	60
Graduale.	Thou Glory of Jerusalem. From Mass in E♭, G min. (e—b♭)	65

Songs — (*Continued*)

- Song-Album No. 1. 14 Selected Songs. (Edition Schmidt,
No. 23) n. 1 00
Ariette — Dark is the Night — The West-
ern Wind — The Blackbird — Empress of
Night — The Secret — Sweetheart, sigh
no more — The Summer Wind — Hymn
of Trust — The Thrush — Wilt thou be
my dearie ? — Ye banks and braes o' bon-
nie Doon — Just for this — Ecstasy.
- Song-Album No. 2. 14 Selected Songs. (Edition Schmidt,
No. 107) 1 00
O were my Love yon Lilac fair —
Within Thy Heart — Anita — Night —
Haste, O Beloved — Forget-me-not —
For me the Jasmine Buds unfold —
The Wandering Knight — O Mistress
Mine — Take O take those Lips away —
Fairy Lullaby — Far Awa' — June — Good
Morning.

VOCAL DUETS

- Op. 10. No. 1. A Canadian Boat Song. Sop. and Bar. 65
No. 2. The Night Sea. 1st and 2nd Sop. . 65
No. 3. Sea Song. 1st and 2nd Sop. . . 65
Op. 61. Give me not love. Sop. and Tenor . . . 60

ORATORIOS, CANTATAS, ETC.

Op. 5.	Mass in E flat. Mixed Voices. Soli, Chorus. and Orchestra	1 00
Op. 16.	The Minstrel and the King. Male Chorus and Orchestra	75
Op. 17.	Festival Jubilate. Mixed Voices. Chorus and Orchestra	60
Op. 30.	The Rose of Avontown. Women's Voices. Piano or Orchestra	35
Op. 46.	Sylvania. A Wedding Cantata. Mixed Voices, Soli and Chorus with Piano or Orchestral accomp.	1 00
Op. 50.	"Help us, O God!" Motet for Chorus (a Capella)	50
Op. 59.	Cantata. The Sea Fairies. Women's Voices. Piano or Orchestral accomp.	50

PART SONGS

Men's Voices

Op. 19.	Ecstasy. (Humming accomp.)	10
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Women's Voices

Op. 9.	Little Brown Bée	08
Op. 31.	Three Flower Songs	20
Op. 39.	No. 1. Over Hill, Over Dale	08
	No. 2. Come unto these yellow sands	08
	No. 3. Through the house give glimmering light	12

Part Songs — (*Continued*)

Op. 57.	No. 1.	Only a Song	15
	No. 2.	One Summer Day	15

Mixed Voices — Secular

Op. 42.	A Song of Welcome. (Additional accompaniment of wind and brass instruments)	15
Op. 49.	A Song of Liberty	15
Op. 52.	Hymn of Freedom	10

Mixed Voices — Sacred

Op. 7.	Praise the Lord, all ye Nations	15
Op. 8.	No. 1. Nunc Dimittis	08
	No. 2. Peace I leave with you	08
	No. 3. With Prayer and Supplication	08
Op. 24.	Bethlehem. (Christmas)	12
Op. 27.	Alleluia! Christ is Risen. (Easter)	16
Op. 38.	Peace on Earth. (Christmas)	15
Op. 63.	Service in A:	
	Te Deum	20
	Benedictus	16