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## Boston Symphony Orchestra

INC.

PIERRE MONTEUX, Conductor

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FORTY-THIRD SEASON, 1923-1924

### Programme

WITH HISTORICAL AND DESCRIPTIVE  
NOTES BY PHILIP HALE

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# Boston Symphony Orchestra

Forty-third Season, 1923-1924

PIERRE MONTEUX, Conductor

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Gundersen, R. Kassman, N.	Pinfield, C. Cherkassky, P.	Fiedler, B. Leveen, P.	Siegl, F. Mariotti, V.
Thillois, F. Murray, J.	Gorodetzky, L. Goldstein, S.	Kurth, R. Bryant, M.	Riedlinger, H. Knudsen, C.
Stonestreet, L. Diamond, S.	Tapley, R. Erkelens, H.	Del Sordo, R. Seiniger, S.	Messina, S.

### VIOLAS.

Fourel, G. Artières, L.	Werner, H. Van Wynbergen, C. Gerhardt, S. Deane, C.	Grover, H. Shirley, P. Kluge, M. Zahn, F.	Fiedler, A. Mullaly, J.
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### VIOLONCELLOS.

Bedetti, J. Schroeder, A.	Keller, J. Barth, C.	Belinski, M. Stockbridge, C.	Warnke, J. Fabrizio, E.	Langendœn, J. Marjollet, L.
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### BASSES.

Kunze, M. Keller, K.	Seydel, T. Gerhardt, G.	Ludwig, O. Frankel, I.	Kelley, A. Demetrides, L.	Girard, H.
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Kloepfel, L.  
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Kenfield, L.

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## Fourteenth Programme

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FRIDAY AFTERNOON, FEBRUARY 8, at 2.30 o'clock

SATURDAY EVENING, FEBRUARY 9, at 8.15 o'clock

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Brahms . . . . . Symphony No. 3, in F major, Op. 90  
I. Allegro con brio.  
II. Andante.  
III. Poco Allegretto.  
IV. Allegro.

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Loeffler . . . . . "A Pagan Poem" (after Virgil) for Orchestra,  
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Strauss . . . . . Tone Poem, "Tod und Verklärung,"  
("Death and Transfiguration"), Op. 24

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SYMPHONY No. 3, IN F MAJOR, OP. 90 . . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms worked on his Third Symphony in 1882, and in the summer of 1883 completed it. That summer was spent at Wiesbaden, where Brahms lived in a house that had belonged to Ludwig Knaus, the painter. He wrote to Herzogenberg from Wiesbaden on May 20, 1883: "I have lighted on incredibly nice quarters at Wiesbaden, Geisterbergstrasse 19. It is really worth while, and in every way desirable, that you should come and inspect them. You will be filled with envy, but come all the same." Miss Florence May, in her Life of Brahms, tells how the composer took off his boots every night on returning to the house, and went up the stairs in his stockings, that he might not disturb an elderly and delicate woman on the first floor. Miss May also tells a story of Brahms's brusqueness when a private performance of the new symphony, arranged for two pianofortes, was given by Brahms and Brüll at Ehrbar's\* in Vienna. One of the listeners, who had not been reckoned among the admirers of Brahms, was enthusiastic over the new work. "Have you had any talk with X.?" asked young Ehrbar of Brahms; "he has been telling me how delighted he is with the symphony." To which Brahms answered, "And have you told him that he often lies when he opens his mouth?"

The first performance of the Third Symphony was at a Philharmonic concert in Vienna, December 2, 1883. Hans Richter con-

\*Friedrich Ehrbar, a warm friend of Brahms, was a pianoforte manufacturer.

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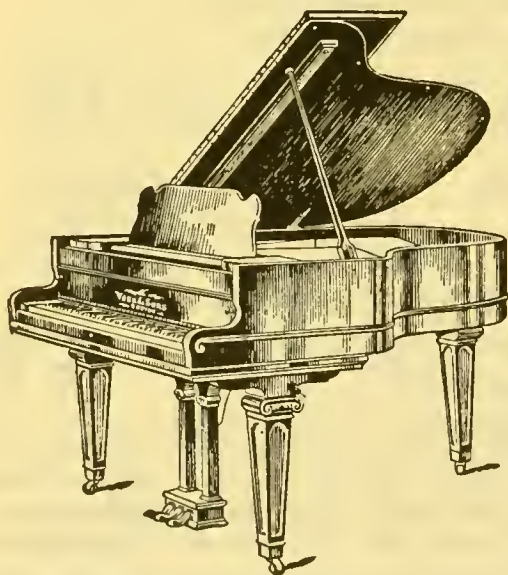
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ducted. Brahms feared for the performance although Richter had conducted four rehearsals. He wrote to Bülow that at these rehearsals he missed the Forum Romanum (the theatre scene which in Meiningen served as a concert hall for rehearsals), and would not be wholly comfortable until the public gave unqualified approval. After the last rehearsal he replied angrily to the viola player Rudolf Zöllner, who asked him if he were satisfied, "The Philharmonic Orchestra plays my pieces unwillingly, and the performances are bad." Max Kalbeck states that at the first performance in Vienna a crowd of the Wagner-Bruckner *ecclesia militans* stood in the pit to make a hostile demonstration, and there was hissing after the applause following each movement had died away; but the general public was so appreciative that the hissing was drowned and enthusiasm was at its height. Arthur Faber came near fighting a duel with an inciter of the *Skandal* sitting behind him, but forgot the disagreeable incident at the supper given by him in honor of the production of the symphony, with Dr. Billroth, Simrock, Goldmark, Dvořák, Brüll, Hellmesberger, Richter, Hanslick, among the guests. At this concert Franz Ondricek played the new violin concerto of Dvořák. It is said that various periodicals asserted that this symphony was by far the best of Brahms's compositions. This greatly annoyed the composer, especially as it raised expectations which he thought could not be fulfilled. Brahms sent the manuscript to Joachim in Berlin and asked him to conduct the second performance where or at what time he liked.\* For a

\*In November Brahms wrote Franz Wüllner, to whom he had promised the symphony for performance in Berlin, that he felt obliged to give it to Joachim.



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year or more the friendship between the two had been clouded, for Brahms had sided with Mrs. Joachim in the domestic dispute, or at least he had preserved his accustomed intimacy with her, and Joachim had resented this. The second performance, led by Joachim, was at Berlin, January 4, 1884.\* Dr. Franz Wüllner was then the conductor of the Berlin Philharmonic Orchestra Subscription Concerts. Brahms had promised him in the summer before the honor of conducting this symphony in Berlin for the first time. Joachim insisted that he should be the conductor. Churlish in the matter, he persuaded Brahms to break his promise to Wüllner by saying that he would play Brahms's violin concerto under the composer's direction if Brahms would allow him to conduct the symphony. Brahms then begged Wüllner to make the sacrifice. Joachim therefore conducted it at an Academy Concert, but Brahms was not present; he came about a fortnight later to Wüllner's first

\* Brahms conducted the symphony two weeks later at one of Wüllner's Subscription Concerts.

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subscription concert, and then conducted the symphony and played his pianoforte concerto in D minor. The writer of these notes was at this concert. The symphony was applauded enthusiastically, but Brahms was almost as incompetent a conductor as Joachim. (His pianoforte playing in 1884 on that occasion was muddy and noisy.) Brahms conducted the symphony at Wiesbaden on January 18, 1884. The copyright of the manuscript was sold to the publisher Simrock, of Berlin, for 36,000 marks (\$9,000) and a percentage on sums realized by performances.

Mr. Felix Borowski, the editor of the excellent Chicago Symphony Programme Books, says that Theodore Thomas wrote to Brahms in 1883, when the Symphony was still unfinished, asking him "to give him the work for a first performance in America at one of the performances of the Cincinnati Music Festival, but nothing came of his application."

The first performance in Boston was by the Boston Symphony Orchestra under Mr. Gericke, November 8, 1884. The first performance in the United States was at a public rehearsal of one of Mr. Van der Stucken's Novelty Concerts in New York, on October 24, 1884.

Hans Richter in a toast christened this symphony, when it was still in manuscript, the "Eroica." Hanslick remarked concerning this: "Truly, if Brahms' first symphony in C minor is characterized as the 'Pathetic' or the 'Appassionata' and the second in D major as the 'Pastoral,' the new symphony in F major may be appropriately called his 'Eroica.'"; yet Hanslick took care to add that the keyword was not wholly to the point, for only the first movement and

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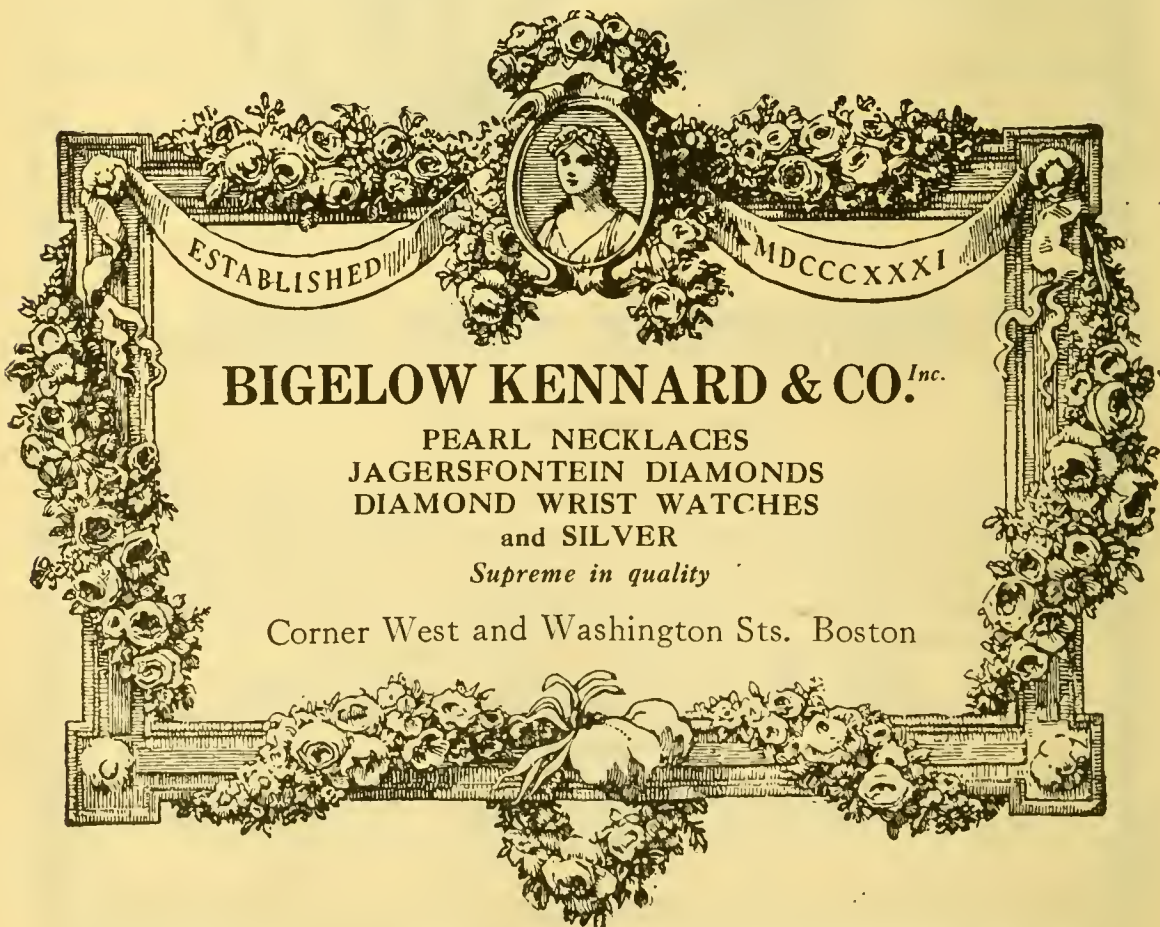
the finale are of heroic character. This Third Symphony, he says, is indeed a new one. "It repeats neither the poignant song of Fate of the first, nor the joyful Idyl of the second; its fundamental note is proud strength that rejoices in deeds. The heroic element is without any warlike flavor; it leads to no tragic action, such as the Funeral March in Beethoven's 'Eroica.' It recalls in its musical character the healthy and full vigor of Beethoven's second period, and nowhere the singularities of his last period; and every now and then in passages quivers the romantic twilight of Schumann and Mendelssohn."

Max Kalbeck thinks that the statue of Germania near Rudesheim inspired Brahms to write this symphony. (See Kalbeck's "Brahms," vol. iii., part 2, pp. 384-385, Berlin, 1912.) Joachim found Hero and Leander in the Finale! He associated the second motive in C major with the bold swimmer breasting the waves. Clara Schumann entitled the symphony a Forest Idyl, and sketched a programme for it.

The first movement, Allegro con brio, in F major, 6-4, opens with three introductory chords (horns, trumpets, wood-wind), the upper voice of which, F, A-flat, F, presents a short theme that is an emblematic figure, or device, which recurs significantly throughout the movement. Although it is not one of the regular themes, it plays a dominating part, immediately as bass and later as an opposing voice in middle and upper position to the first theme, which is intro-

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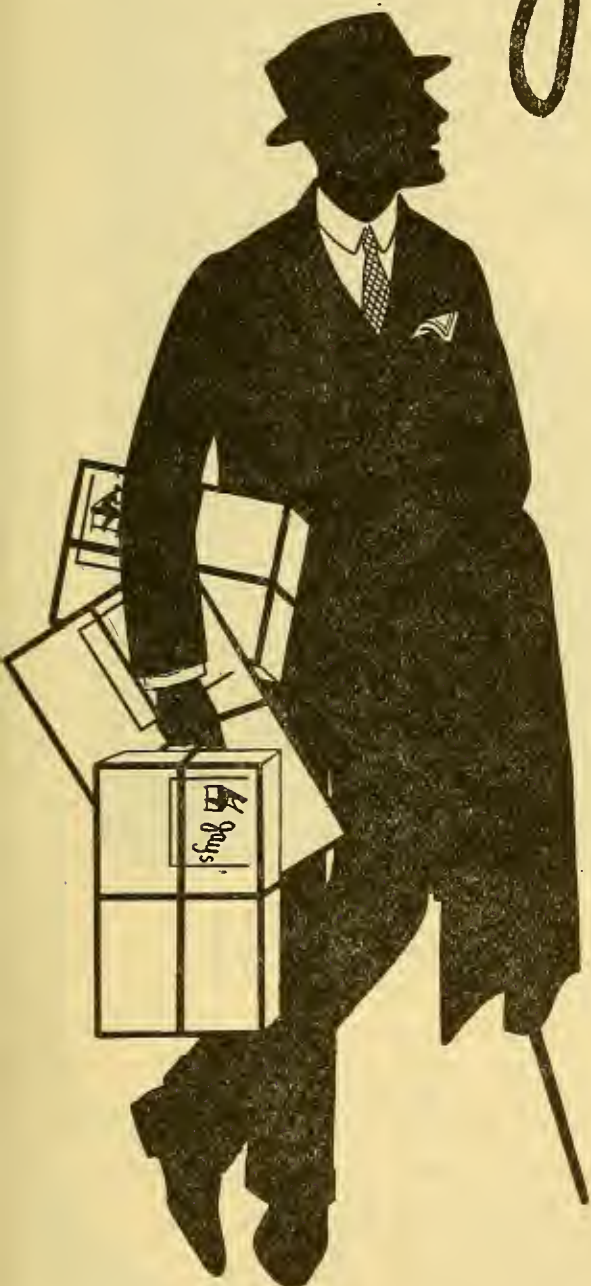
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duced by the violins in octaves, supported by violas, violoncellos, and trombone, at the beginning of the third measure. The short introductory, now counter, theme rises as a bass, and produces thereby a strongly marked cross-relation,—the A-flat of the bass against the preceding A-natural of the first theme. This delicate violation of the rules has provoked much discussion, although the swing of the theme is no way influenced by this cross-relation, or *Querstand*. Some find here the “key-note to some occult dramatic signification.” William F. Apthorp voiced this opinion with peculiar felicity: “It seems to me that it can only be explained on the supposition of some underlying dramatic principle in the movement, such as the bringing together of two opposing forces,—Light and Darkness, Good and Evil, or perhaps only Major and Minor,—for on purely musical grounds the thing has little sense or meaning. The first theme starts in passionately and joyously, in the exuberance of musical life; the counter-theme comes in darkly and forbiddingly, like Iago’s

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The second movement, Andante in C major, 4-4, opens with a hymn-like passage, which in the first three chords reminds some persons of the “Prayer”\* in “Zampa.”

\*Not the “Prayer” for three voices, act ii., No. 1, but the opening measures of the chorus in A major in the finale of the opera, “Ah, soyez nous propice, Sainte Alice,” which is introduced (B-flat) in the overture.

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The third movement is a poco allegretto, C minor, 3-8, and is a romantic substitute for the traditional Scherzo.

The Finale, allegro, in F minor, 2-2, opens with the statement of the first theme (sotto voce) by the strings and the bassoons. The exposition is simple. The theme is then repeated in more elaborate form by flutes, clarinets, and bassoons. Trombones announce a solemn, fateful theme in A-flat major, given out pianissimo by strings and wind instruments in harmony. A strong transitional passage leads to another theme in C major, of a lighter and more jubilant nature, given out by violoncellos and horns, and later by the first violins and wood-wind, while there is a running contrapuntal bass (strings). The rhythm is complicated. The development leads to a climax, fortissimo, and after another intermediary passage a bold theme in syncopated rhythm enters. This is developed with suggestions of the first theme. The measures that follow are a combination of free fantasia and recapitulation. This combination begins with a reappearance of the chief theme in its original form which is repeated in harmony and elaborated. There is a passage built on an organ-point and ornamented with allusions to the first theme, then a return of the solemn theme in trombones and other wind instruments. There is a brave attempt to re-establish the inexorable "device" (F, A-flat, F); but the major triumphs over the minor, and at the end the strings in tremolo bring the original first theme of the first movement, "the ghost" of this first theme, as Aphorpe called it, over sustained harmonies in the wind instruments.

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..... And Parara, god of beauty, seeing his thoughts, stood before him.

..... "Give unto me the flute and I will play you visible music," and as the dancing notes struck the air they fashioned themselves into a rhythmic pattern and took on shape and the colors of the dying sky, and behold!—suspended in mid air before the eyes of Kasha, *a tangible, beautiful rug of the Orient.*

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Mr. F. MOTTE-LACROIX was born at Paris on February 14, 1880. He studied at the Paris Conservatory, 1903-06, winning prizes in pianoforte, harmony, and fugue. He was a pianoforte pupil of George Matthias, Ch. de Beriot and Isidor Philipp; of Caussade and Lenepveu in harmony, counterpoint, and fugue.

Mr. Motte-Lacroix has given many recitals at Paris, in England, Switzerland, Spain, and Denmark. He has appeared as soloist at the Concerts Colonne, Concerts Padeloup and with the orchestra of the Conservatory as well as with orchestras in other French cities. In April, 1923, in association with Albert Roussel, composer, he was sent by the French Ministry of Fine Arts to Copenhagen to give a series of concerts. As a teacher of the pianoforte Mr. Motte-Lacroix has been on the faculties of the Schola Cantorum, Paris, the Ecole Normale de Musique, Paris, for three summers at the American Conservatory, Fontainebleau, and simultaneously during the winter seasons at the Strasbourg conservatory. In September, 1923, he came to Boston to join the pianoforte faculty of the New England Conservatory of Music. His first American recital was given in Boston under the auspices of the New England Conservatory on October 19, 1923.



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A PAGAN POEM (AFTER VIRGIL), OP. 14, COMPOSED FOR ORCHESTRA,  
PIANOFORTE, ENGLISH HORN, AND THREE TRUMPETS OBBLIGATI  
CHARLES MARTIN LOEFFLER

(Born at Mühlhausen (Alsace), January 30, 1861; now living at  
Medfield, Mass.)

This poem, now dedicated to the memory of Gustave Schirmer, was written originally in 1901 for performance as chamber music and for these instruments,—pianoforte, two flutes, oboe, clarinet, English horn, two horns, three trumpets behind the scenes, viola, and double-bass. It was afterwards arranged for two pianos and three trumpets, and performed at the house of Mrs. John L. Gardner, in Boston, April 13, 1903, with Messrs. Proctor and Gebhard as pianists.

In 1905 and 1906 the work was remoulded and treated much more symphonically. A transcription for two pianofortes and three trumpets was made by the composer. This transcription was played at the house of Mr. Charles S. Bird, East Walpole, Mass., October 29, 1907, when Messrs. Gebhard and Fox were the pianists.

The poem is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, four trumpets, three trombones, bass tuba, a set of three kettledrums, antique cymbals, tam-tam, harp, pianoforte, strings.

The first public performance was by the Boston Symphony Orchestra in Boston on November 23, 1907, Mr. Gebhard pianist. The second performance by this orchestra in Boston was on March 14,



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1908. The third was on March 8, 1913: Piano, Mr. Gebhard; English horn, Mr. Longy; trumpets, Messrs. Kloepfel, Mann, and Merrill.

\* \* \*

This tone poem was suggested to Mr. Loeffler by certain verses in the eighth Eclogue of Virgil, which is sometimes known as "Pharmacutria" (the Sorceress). The Eclogue, dedicated to Pollio, was written probably in 39 B.C. It consists of two love songs, that of Damon and that of Alphisibœus. Each song has ten parts, and these parts are divided by a recurring burden or refrain. Alphisibœus tells of the love incantation of a Thessalian girl, who by the aid of magical spells endeavors to bring back to her cottage her truant lover, Daphnis. Virgil helped himself freely here from the second Idyll of Theocritus, "The Sorceress," in which Simaetha, a Syracuse maiden of middle rank, weaves spells to regain the love of Delphis.

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The lines of Virgil that appealed particularly to Mr. Loeffler are these\* :—

“Fetch water forth, and twine the altars here with the soft fillet, and burn resinous twigs and make frankincense, that I may try by magic rites to turn my lover’s sense from sanity; nothing is wanting now but the songs.

“Draw from the city, my songs, draw Daphnis home.

“Songs have might, even, to draw down the moon from heaven: with songs Circe transformed the crew of Ulysses; by singing the cold snake is burst asunder in the meadows.

“Draw from the city, my songs, draw Daphnis home.

“Threefold first I twine about thee these diverse triple-hued threads, and thrice round these altars I draw thine image: an odd number is the gods’ delight.†

“Draw from the city, my songs, draw Daphnis home.

“Tie the threefold colors in three knots, Amaryllis, but tie them; and say, ‘I tie Venus’ bands.’

“Draw from the city, my songs, draw Daphnis home.

\*Translation into English prose by F. W. Mackail (London, 1889).

†“While the sorceress utters these words, she is supposed to throw a true-lover’s knot, by three threads of different colors, over the image of Daphnis, which she then carries round the altar. The number three was a sacred and a perfect one, as we see by many of the arrangements of husbandmen, priests, soldiers (in measuring the breadth of a fosse), medical men, etc., etc.”—Dr. Archibald Hamilton Bryce—“Eclogues and Georgics” of Virgil.

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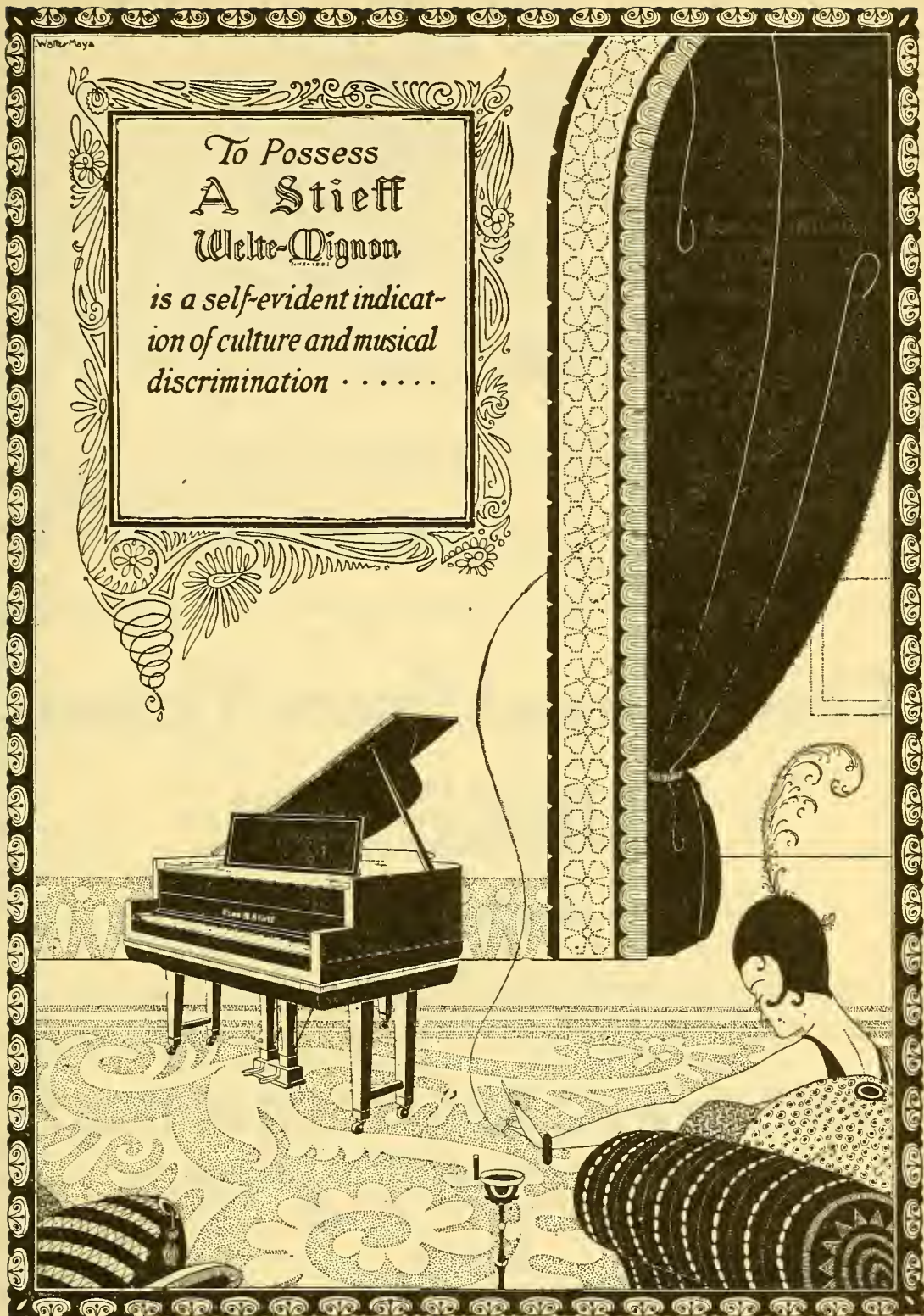
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"Draw from the city, my songs, draw Daphnis home.

"These herbs and these poisons, gathered in Pontus, Moeris himself gave me; in Pontus they grow thickest. By their might I have often seen Moeris become a wolf and plunge into the forest, often seen him call up souls from their deep graves and transplant the harvests to where they were not sown.

"Draw from the city, my songs, draw Daphnis home.

"Fetch ashes, Amaryllis, out of doors, and fling them across thy head into the running brook; and look not back. With these I will assail Daphnis; nothing cares he for gods, nothing for songs.

"Draw from the city, my songs, draw Daphnis home.

"See! the embers on the altar have caught with a flickering flame, them-

\*Compare Theocritus: "As I melt this wax by the help of the goddess, so may Myndian Delphis be presently wasted by love: and as this brazen wheel is whirled round, so may that man be whirled about by the influence of Aphrodite at my doors. Wheel, draw thou that man to my house!" See also Ovid, *Met.* III., 487 *et seq.*, Horace, *Serm.* I., 8; Tibullus, I., 2.

"The sorceress is supposed by some to have two images on which she is operating; or by others, *one*, part of which is of clay, and the other of wax. An image of this latter kind would better represent an individual and a state; the hardening clay signifying the growing dislike of Daphnis to all other women, and the softening wax, his returning and increasing love for his former flame. Perhaps there were no images at all but merely pieces of wax and clay. From other writers, however, we know that effigies were usual in such rites."—Dr. Bryce quoted above.

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Sindbad made haste to fill his pockets only to discover that there was no way out of the valley. It was cut off from the rest of the world by a circle of steep mountains. After a night of terror because of dreadful serpents that were all about, he was further frightened by something tumbling down the mountain side.

It was an immense piece of meat which rolled over and over, picking up diamonds with each revolution. An eagle swooped upon it and flew upward. Sindbad saw the eagle caught by a band of natives, who used this method of getting the diamonds, otherwise inaccessible. Sindbad was shrewd, so he tied himself and his diamonds to the next piece of meat and thus escaped to fame and fortune.

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selves, of their own accord, while I delay to fetch them. Be it for good! Something there is for sure; and Hylax basks in the doorway. May we believe? or do lovers fashion dreams of their own?

“Forbear: from the city—forbear now, my songs—Daphnis comes.”

Mr. Loeffler does not intend to present in this music a literal translation of Virgil's verse into tones. The poem is a fantasy, inspired by the verses. The chief themes, with the possible exception of one, are not typical: they are only of musical significance. The refrain—“Ducite ab urbe domum, mea carmina, ducite Daphnim”—is used sparingly, and is given to three trumpets behind the scenes, until Daphnis nears the door of the sorceress, when the final refrain, “Parcite, ab urbe venit, jam parcite, carmina, Daphnis,” is suggested by the fanfare of three trumpets on the stage.

The poem opens, Adagio, 2-2, with a short motive, which, with an inversion of it, is much used throughout the work. The first chief theme is announced dolce, *mf*, by viola solo and three flutes. It may be called the theme of invocation. The latter half of it may be divided into two motives, the first a phrase descending in whole tones, the second a rising and falling wail. These two motives are used separately and frequently in all sorts of ways. After the exposition of this theme the pianoforte enters fortissimo with a harmonized inversion of the introductory motive; a crescendo follows with use of the foregoing thematic material, and a glissando for the pianoforte leads to an Allegro, in which now familiar thematic material is used until the second theme appears (first violins,

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harp, pianoforte). This theme is developed. A pianoforte cadenza built on thematic material leads to a Lento assai, 6-4, with a dolorous theme (No. 3) for the English horn. The trumpets behind the scenes give out the burden of the sorceress. The *più vivo* section may suggest to some a chase of wolves ("I have often seen Moeris become a wolf and plunge into the forest"). Tranquillo: a fourth theme, 4-4, is given to the pianoforte. Calando: the refrain is heard again from behind the scenes. Moderato: the second chief theme, 6-4, now appears, and it is used extensively. Largamente: the trumpets, now on the stage, announce the coming of Daphnis, and there is the suggestion of the barking Hylax. The ending is a fanfare of frantic exultation.

\*  
\* \*

#### A NOTE ON WAXEN IMAGES

Voltaire once said, "It is a singular fact that vampires are found only in Hungary." For years the old world believed that Thessaly was the favorite dwelling-place of witches. What adventures did not Lucius Apuleius have in that far-off land, that country where the sun was at will restrained by the knowing from his natural race, where the moon was compelled for some fell purpose to purge her skim upon herbs and trees! There dwelt the old women, greatly feared, who entered a stranger's room in the dark night, cut into his body, thrust in hands, and, plucking out the heart, replaced it with a sponge, so that the wound would open when the wretch drew

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nigh a river to drink, the sponge would fall into the water, the body would forever after be without life.

Possibly in Libya, near the border of Ethiopia, there were more mysterious sorceries than those worked by the witches of Thessaly. The brother of Ophelion, who was killed by an embalmer jealous of her sister's love for the guest of a night, believed that Libya was the land to be more dreaded. As he tells his story through the mouth of Marcel Schwob, "It is indeed terrible to think that the incantations of women can make the moon descend into the box of a looking-glass; or plunge when it is full into a bucket of silver, with dripping stars; or fry as a yellow jellyfish in a stove, while the Thessalian night is black and men who change their skin are free to roam. All this is terrible; but I should fear less these things than to meet again in the blood-hued desert the embalming women of Libya."

"As this wax softens, . . . so let Daphnis do for love of me." Was this spell ever worked in New England, which was once a land of witchcraft, where strange superstitions still survive in remote villages on sullen hills or by the conniving sea?

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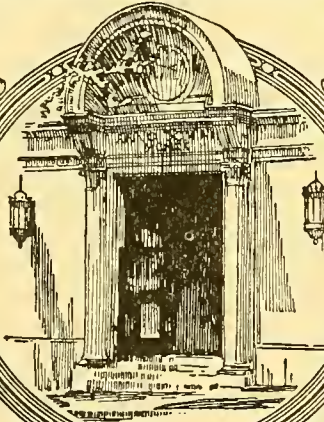
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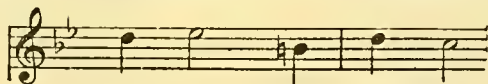
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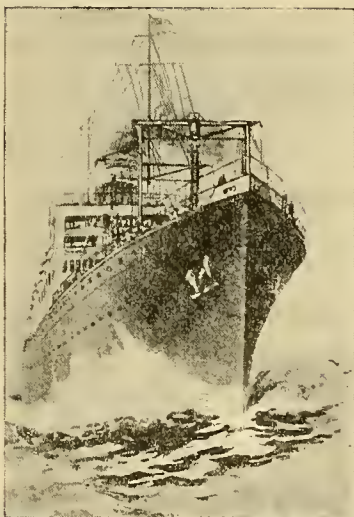
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who was to be brought back to lonely arms or killed by a wasting disease is called "vols" or "voust." An image resembling the victim was fashioned. Sometimes hair or a shred of clothing of the human being ornamented the doll. If the figure were pierced in any place, the man or woman suffered in the same region. If the doll were melted, there was mysterious wasting away.

Read the sane and pious Jeremy Collier's account of Duffus, the seventy-eighth king of Scotland. There was a plot against Duffus in the tenth century as a contemner of the nobility. "A club of witches at Forresse in Murray, did, by wasting his image in wax, so waste and torment him with continual pain and sweating, that he pin'd daily, and no remedy could be found till the witchcraft was discovered, the image broke and the witches punished."

It was believed that Protestant sorcerers, wishing to bring about the death of Charles IX. of France, who after Saint Bartholomew's Day saw bloody crows and other horrid visions, killed him by means of wax dolls made in his image. Côme Ruggéri (also known as Cosmo Rogiéri), the Florentine astrologer and magician, favored by Catherine de' Medicis persuaded La Mole and several others that he knew how to make waxen images; "some to inspire love in women; others to make persons waste away and die." Thus in 1574 he was mixed up in the La Mole and Coconas affair and was accused of plotting against the life of Charles. For this he was condemned to the galleys, but he was made free by Catherine.



## EUROPE 1924

### *Features*

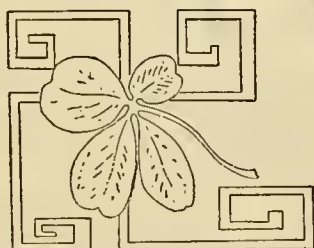
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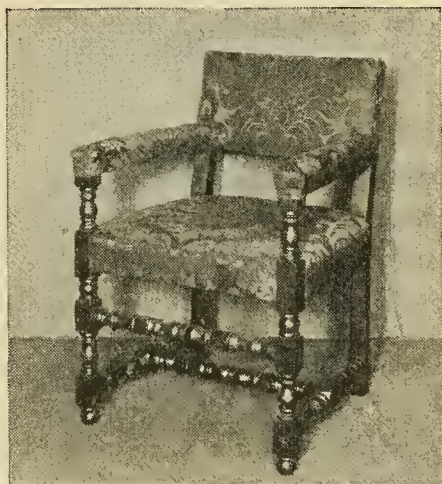
See the curious article "Ruggéri" in Pierre Bayles's "Dictionnaire Historique et Critique."

In like manner the Duchess of Gloucester, Roger Bolingbroke, and Margerey Jourdain were accused of putting a wax image of Henry VI. over a slow fire, and for this the duchess was imprisoned, the conjuror Bolingbroke hanged, and the witch Jourdain, or, as some call her, Gardemain, was burned alive.

Then there was Enguerrand de Marigny of a noble Norman family, Prime Minister under Philippe-le-Bel and Minister under Louis X. His wife, Alix de Mons, and his sister, the Dame de Cantelen, were accused of having employed magical means to slay Louis, known as Hutin, Charles de Valois, and other barons, to effect the escape of Marigny, who had been thrown into prison. The women were charged with seeking the aid of Jacques Dulot, a notorious sorcerer, who, jailed in consequence, killed himself in his cell. Marigny's wife and sister swore that De Marigny had hired Dulot to mould wax images of the king, then to run pins through them while magical incantations were recited. The images were shown to the king, and De Marigny in 1315 was hanged from a gibbet which he himself, as Minister, had erected at Montfaucon.

There are two striking instances of the use of this superstition in modern literature. One is Dante Gabriel Rossetti's poem, "Sister Helen," which begins:—

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“Why did you melt your waxen man,  
 Sister Helen?  
 To-day is the third since you began.”  
 “The time was long, yet the time ran,  
 Little Brother.”  
 (O Mother, Mary Mother,  
 Three days to-day, between Hell and Heaven.)

The other is the passage in Thomas Hardy’s “The Return of the Native,” where Susan Nunsuch, wishing to protect her boy from the evil influence of Eustacia Vye, moulded an image from beeswax, put a red ribbon round the neck of the doll, and made with ink the semblance of sandal shoes. “To counteract the malign spell which she imagined poor Eustacia to be working, the boy’s mother busied herself with a ghastly invention of superstition, calculated to bring powerlessness, atrophy, and annihilation on any human being against whom it was directed. It was a practice well known on Egdon at that date and one that is not quite extinct at the present day.” And, after she had fashioned this doll, the old woman pierced it with at least fifty pins “of the old long and yellow sort, whose heads were made to come off at their first usage.” She then held in the tongs the image of Eustacia over a glowing turf fire, and while it wasted slowly away repeated the Lord’s Prayer backward.

Did not King James, in his “Dæmonology,” state: “The devil teaches how to make pictures of wax or clay, that by roasting thereof

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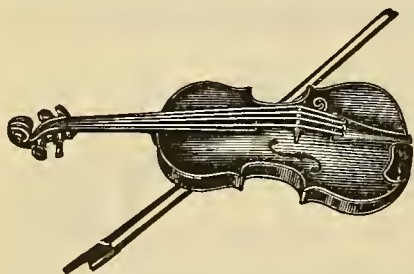
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the persons that they bear the name of may be continually melted or dried away by continual sickness"? Did not Bishop Jewell in 1558, preaching before the queen, speak of the increase of this practice? "Your Grace's subjects pine away, even unto the death, their color fadeth, their flesh rotteth, their speech is benumbed, their senses are bereft." Was not a waxen image, with hair like that of the unfortunate Earl of Derby, found in his chamber after his death from an odd disease of constant retching? On the other hand, the wife of Marshal d'Ancre was beheaded for a witch, for she enchanted the queen to dote upon her husband; "and they say the young king's picture was found in her closet, in virgin wax, with one leg melted away." Let us dismiss the fascinating subject with these lines from a sonnet of old Daniel:—

The slie enchanter, when to work his will  
 And secret wrong on some forspoken wight,  
 Frames waxe, in forme to represent aright  
 The poore unwitting wretch he meanes to kill,  
 And prickes the image, fram'd by magick's skill,  
 Whereby to vex the partie day and night.

\* \* \*

For a full account of "Homœopathic or Imitative Magic" with use of images see Sir J. G. Frazer's "Golden Bough": Vol. I., "The Magic Art" (Second Edition, pp. 52-78).

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(Born at Munich, June 11, 1864; now living in Vienna)

This tone-poem was composed at Munich in 1888-89.\* It was published at Munich in April, 1891.

The first performance was from manuscript, under the direction of the composer, at the fifth concert of the 27th Musicians' Convention of the Allgemeine Deutscher Musikverein in the City Theatre of Eisenach, June 21, 1890.

The first performance in Boston was at a Symphony concert, February 6, 1897. It was performed again at Symphony concerts in Boston, March 18, 1899, February 7, 1903, October 21, 1905, April 21, 1906, January 2, 1909, November 26, 1910, February 17, 1912, February 7, 1913, October 15, 1915, May 4, 1917, April 29, 1921.

The tone-poem was performed in Symphony Hall, Boston, on March 8, 1904, by the Philadelphia Orchestra, led by the composer.

The tone-poem is dedicated to Friedrich Rösch† and scored for

\*Hans von Bülow wrote to his wife from Weimar, November 13, 1889: "Strauss is enormously beloved here. His 'Don Juan' evening before last had a wholly unheard of success. Yesterday morning Spitzweg and I were at his house to hear his new symphonic poem 'Tod und Verklärung'—which has again inspired me with great confidence in his development. It is a very important work in spite of sundry poor passages, and it is also refreshing."

†Rösch, born in 1862 at Memmingen, studied law and music at Munich. A pupil of Rheinberger and Wolmuth, he conducted a singing society, for which he composed humorous pieces and in 1888 abandoned the law for music. He was busy afterwards in Berlin, St. Petersburg, Munich. In 1898 he organized with Strauss and Hans Somer the "Genossenschaft deutscher Komponisten." He has written madrigals for male and mixed choruses and songs. Larger works are in manuscript. He has also written an important work, "Musikästhetische Streitfragen" (1898), about von Bülow's published letters, programme music, etc., and a Study of Alexander Ritter (1898).



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On the fly-leaf of the score is a poem in German:—

In der ärmlich kleinen Kammer  
Matt vom Lichtstumpf nur erhellt,  
Liegt der Kranke auf dem Lager.  
Eben hat er mit dem Tod  
Wild verzweifelnd noch gerungen.  
Nun sank er erschöpft in Schlaf,  
Und der Wanduhr leises Ticken  
Nur vernimmst du im Gemach,  
Dessen grauenvolle Stille  
Todes Nähe ahnen lässt.  
Um des Krankenbleiche Züge  
Spieß ein Lächeln wehmuthvoll.  
Träumt er an des Lebens Grenze  
Von der Kindheit goldner Zeit?

Doch nicht lange gönnt der Tod  
Seinem Opfer Schlaf und Träume.  
Grausam rüttelt er ihn auf  
Und beginnt den Kampf auf's Neue.  
Lebenstrieb und Todesmacht!  
Welch' entsetzensvolles Ringen!  
Keiner trägt den Sieg davon,  
Und noch einmal wird es stille!

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 Sieht der Kranke nun sein Leben,  
 Tag um Tag und Bild um Bild  
 Inn'rem Aug' vorüberschweben.  
 Erst der Kindheit Morgenrot,  
 Hold in seiner Unschuld leuchtend!  
 Dann des Jünglings keckes Spiel—  
 Kräfte ühend und erprobend—  
 Bis er reift zum Männerkampf,  
 Der um höchste Lebensgüter  
 Nun mit heisser Lust entbrennt.  
 Was ihm je verklärt erschien  
 Noch verklärter zu gestalten,  
 Dies allein der hohe Drang,  
 Der durch's Leben ihn geleitet.  
 Kalt und höhrend setzt die Welt  
 Schrank' auf Schranke seinem Drängen.  
 Glaubt er sich dem Ziele nah',  
 Donnert ihm ein "Halt!" entgegen:  
 'Mach' die Schranke dir zur Staffel,  
 Immer höher nur hinan!'  
 Also drängt er, also klimmt er,  
 Lässt nicht ab vom heil'gen Drang.  
 Was er so von je gesucht  
 Mit des Herzens tiefstem Sehnen,  
 Sucht er noch im Todesschrein,  
 Suchet, ach! und findet's nimmer.  
 Ob er's deutlicher auch fasst,  
 Ob es mählich ihm auch wachse,  
 Kann er's doch erschöpfen nie,

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Fieberglut wirft ihn empor  
Und er sieht sein ganzes Leben  
Kindheit, Jugend, Männer kampf,  
Bild um Bild im Traum erscheinen.

Was er suchte je und je  
Mit des Herzens tiefstem Sehnen  
Sucht er noch im Todesschweiss.  
Suchet—ach! und findet's nimmer.

Ob er's deutlicher auch fasst,  
Ob es mählich ihm auch wachse,  
Kann er's doch erschöpfen nie,  
Kann es nicht im Geist vollenden.

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 Aus dem Himmelsraum entgegen  
 Was er sehnend hier gesucht,  
 Was er suchend hier ersehnt.

The authorship of this poem in blank verse was for some years unknown. The prevailing impression was that the poem suggested the music. As a matter of fact, Alexander Ritter wrote the poem *after* he was well acquainted with Strauss's score; and, when the score was sent to the publisher, the poem was sent with it for insertion. Hausegger in his *Life of Ritter* states that Strauss asked Ritter to write it (p. 87).

The following literal translation is by William Foster Apthorp:—

In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?

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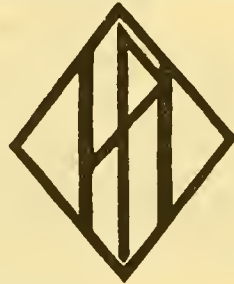
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But death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of Death! What frightful wrestling! Neither bears off the victory and all is silent once more!

Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play—exerting and trying his strength—till he ripens to the man's fight, and now burns with hot lust after the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a "Halt!" thunders in his ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs, desists not from his sacred purpose. What he has ever sought with his heart's deepest yearning, he still seeks in his death-sweat. Seeks—alas! and finds it never. Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world.

\*  
\* \*

There are two versions of Ritter's poem. The one published above is taken from Strauss's score. Ritter evidently misunderstood, in one instance, the composer's meaning. The music in the introduc-

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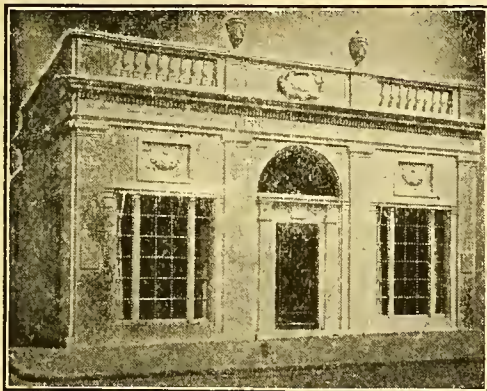
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tion does not describe the "soft ticking of the clock on the wall in the room," but "the exhausted breaths of the sick man." Thus commentators and rhapsodists disagree among themselves. The earlier version of the poem was published on the programmes of the concerts at Eisenach and Weimar. It is as follows:—

Stille, einsam öde Nacht!  
Auf dem Totenbette liegt er.

Fieberglut wirft ihn empor  
Und er sieht sein ganzes Leben  
Kindheit, Jugend, Männerkampf,  
Bild um Bild im Traum erscheinen.

Was er suchte je und je  
Mit des Herzens tiefstem Sehnen  
Sucht er noch im Todesschweiss,  
Suchet—ach! und findet's nimmer.

Ob er's deutlicher auch fasst,  
Ob es mählich ihn auch wachse,  
Kann er's doch erschöpfen nie,  
Kann es nicht im Geist vollenden.

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Aus dem Himmelsraum entgegen  
Was er sehnd hier gesucht,  
Was er suchend hier ersehnt.

Ritter influenced Strauss mightily. Strauss said of him in an interview published in the *Musical Times* (London):—

“Ritter was exceptionally well read in all the philosophers, ancient and modern, and a man of the highest culture. His influence was in the nature of a storm-wind. He urged me to the development of the poetic, the expressive, in music, as exemplified in the works of Liszt, Wagner, and Berlioz. My symphonic fantasia, ‘Aus Italien,’ is the connecting link between the old and the new methods.” “Aus Italien” was composed in 1886, and “Macbeth,” the first of the tone-poems, was a work of the next year. It may here be remarked that Gustav Brecher, in his “Richard Strauss,” characterizes “Death and Transfiguration,” as well as the opera “Guntram” (1892–93), as a return of the composer, after his “Don Juan,” to the chromatic style of Liszt and Wagner; and he insists it is not a representative work of the modern Strauss.

The poem by Ritter is, after all, the most satisfactory explanation of the music to those that seek eagerly a clew and are not content with the title. The analysts have been busy with this tone-poem as well as the others of Strauss. Wilhelm Mauke wrote a

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pamphlet of twenty pages with twenty-one musical illustrations, and made a delicate distinction between Fever-theme No. 1 and Fever-theme No. 2. Reimann and Brandes have been more moderate. Strauss himself on more than one occasion has jested at the expense of the grubbing commentators.

"Death and Transfiguration" may be divided into sections, closely joined, and for each one a portion of the poem may serve as motto.

I. Largo, C minor, D-flat major, 4-4. The chief Death motive is a syncopated figure, pianissimo, given to the second violins and the violas. A sad smile steals over the sick man's face (wood-wind accompanied by horns and harps), and he thinks of his youth (a simple melody, the childhood motive, announced by the oboe). These three motives establish the mood of the introduction.

II. Allegro molto agitato, C minor. Death attacks the sick man. There are harsh double blows in quick succession. What Mauke characterizes as the Fever motive begins in the basses, and wildly dissonant chords shriek at the end of the climbing motive. There is a mighty crescendo, the chief Death motive is heard, the struggle begins (full orchestra, *fff*). There is a second chromatic and feverish motive, which appears first in sixteenths, which is bound to a contrasting and ascending theme that recalls the motive of the struggle. This second feverish theme goes canonically

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through the instrumental groups. The sick man sinks exhausted (*ritenutos*). Trombones, violoncellos, and violas intone even now the beginning of the Transfiguration theme, just as Death is about to triumph. "And again all is still!" The mysterious Death motive knocks.

III. And now the dying man dreams dreams and sees visions (*meno mosso, ma sempre alla breve*). The Childhood motive returns (G major) in freer form. There is again the joy of youth (oboes, harp, and bound to this is the motive of Hope that made him smile before the struggle, the motive now played by solo viola). The fight of manhood with the world's prizes is waged again (B major, full orchestra, *fortissimo*), waged fiercely. "Halt!" thunders in his ears, and trombones and kettledrums sound the dread and strangely-rhythmed motive of Death (drums beaten with wooden drumsticks). There is contrapuntal elaboration of the Life-struggle and Childhood motives. The Transfiguration motive is heard in broader form. The chief Death motive and the feverish attack are again dominating features. Storm and fury of orchestra. There is a wild series of ascending fifths. Tam-tam and harp knell the soul's departure.

IV. The Transfiguration theme is heard from the horns; strings repeat the Childhood motive. A crescendo leads to the full development of the Transfiguration theme (*moderato, C major*), "World deliverance, world transfiguration,"

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