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Giuseppe Ferrata

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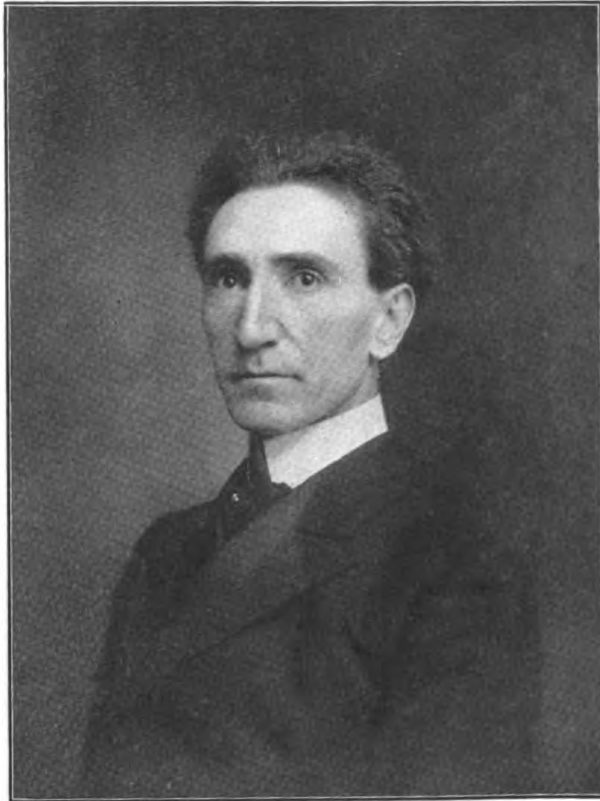
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GIVSEPPE FERRATA



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Giuseppe Ferrata

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A decorative title box with a banner-like shape, containing the name "GIUSEPPE FERRATA" in bold, serif capital letters. The box is framed by ornate scrollwork and ribbons. Below the banner, there is a large, decorative initial letter "T" in a square frame, also surrounded by scrollwork. The artist's signature "Arthur J. Eldert" is visible at the bottom left of the decorative frame.

GIUSEPPE FERRATA

THE inordinate desire which Americans have to secure the best of everything has been frequently the subject of comment. This desire is not always realized. Sometimes, to know what is best is not possible, and where the desire to secure the best is not supplemented by a knowledge of what constitutes the best, the results are occasionally deplorable.

Study, cultivation, travel are doing much to foster a love for the beautiful. The step from the appreciation of the beautiful to the desire to possess the beautiful is a small one, and often the desire precedes the appreciation. The present enormous accumulations of wealth make possible the acquiring of art treasures, of rare volumes, of wonderful curios.

Interest in music has grown apace during the last year. Whether due to a genuine love of music or to a love of novelty, it is sure that new works of representative value command keen attention and sterling musicians of all nationalities receive a cordial welcome here.

While there is ample room for further development and progress, there is really justifiable reason for gratification at the amount of musical knowledge that has been disseminated in our land.

Americans owe a debt of gratitude to a number of foreign musicians who have come to this country, not as visitors, but as workers; willing to stay here, work here, and do their share in the general movement towards better, higher standards in the general efforts to secure the best.

Among this number, and one of the musical giants of the company, is the distinguished composer Dr. Chevalier Giuseppe Ferrata. He came to this country some years ago, making comparatively little stir at the time of his coming, but he has succeeded by sheer dint of genius in winning a recognition and admiration which grew in increasing and larger circles every year. There is not to-day in the United States a representative musician who does not know something of the works and merits of Giuseppe Ferrata, and in Europe his reputation has grown in proportion. By many he is regarded as a man of genius, one of the great ones of the present age.

Giuseppe Ferrata (to offer a few biographical details) was born in Gradoli, Province of Rome, January 1st, 1866. When very young, his predilection for music was encouraged and he was given excellent instruction. He won the scholarship at the Royal Academy of Music, Rome (of which he was a graduate later), when he was only fourteen years old. When he was sixteen he was chosen from a large class of advanced pianists of the Conservatory to play Mendelssohn's "Variations Serieuses" at the concert given in the presence of Queen Margherita at the Costanzi Theatre in Rome.

After finishing his course at the Conservatory, he studied with Sgambati and then with Franz Liszt, who gave him abundant encouragement and prophesied for him a great career as a pianist and as a composer. Since then, many honors and decorations have been conferred on Ferrata, among the number being: Three medals from the Royal Ministry of Public Instruction, Italian Government, won as composer in different competitions; six first medal prizes won at the Royal Academy in Rome as pianist and as composer; first prize at the competition held in Bologna, Italy; diploma and gold medal at the Exposition of Palermo, Italy, etc.

As one of the most remarkable of Ferrata's recent awards may be mentioned the winning of the first prize in all four classes in a competition offered by the "Art Society" of Pittsburgh, Pa., i. e. for the

1. String quartet, Op. 28.
2. Composition for piano.
3. Suite for violin and piano in three movements.
4. Choral work for eight real parts.

In 1913 Ferrata was awarded First prize, Class A, in the Modern Composers' Series, Prize Competition, given by the "Art Publication Society of St. Louis, Mo.," open to the composers of the world, for a "Toccata Chromatique," piano solo.

Chevalier Ferrata is a member of the Royal Philharmonic of Rome, and of the International Artistic Club of Rome. He was knighted by the King of Portugal, and he has received letters of commendations from the Queen of Italy and from the King of Belgium.

One of the greatest distinctions or honors that he has won was with his opera "Il Fuoruscito," which received first honorable mention for the \$10,000 Sonzogno prize, 237 composers competing. This was a more remarkable success than appears at first glance, for while one year had been allowed to the competitors, Dr. Ferrata did not know of the competition until eight months of the allotted time had expired. Then one month was spent in securing a libretto, so that he had practically only three months to accomplish the work. Under the circumstances to have won honorable mention was most remarkable, and no more eloquent comment on the ability could be made.

In his style Ferrata is strictly Italian and original. He surprises us from time to time with harmonies resolving in a manner quite unexpected, never losing the chain of his melody, which bears the Italian stamp and shows no trace of effort or affectation.

The progress of his harmonization is rich as well as accurate, while yet it is the product of inspiration rather than of tiresome research.

Often he yields to fantasy and soars to the highest regions of art, but always by simple and honest methods. Frequently in the middle of a quiet melodic development he introduces rapidly and, as if by chance, groups of tones which impart to the composition an unexpected sense of novelty.

For the rest we refer to the following reviews and commendations of Ferrata's compositions, which, however, represents but a small portion of what has appeared in print during the past few years.

A complete list of Chevalier Giuseppe Ferrata's published works will be found elsewhere in these pages.

All of Ferrata's compositions can be obtained from

J. FISCHER & BROTHER

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Publishers of "Fischer's Edition."

REVIEWS

VOCAL COMPOSITIONS (Secular)

A considerable change is gradually coming over the aspect of the song. Certain long established landmarks are disappearing, or rather, in more appropriate figure, certain dank and heavy mists are rolling away, and newer, more lovely conformations of the domain are now in revealing. The conventional ballad, the song of weak sentiment, the pathos that surpasses bathos, the religious cant that makes for cynical unbelief, the poor patriotism that sends throaty tenors to die for the flag, the false assumption of energy or gaiety that sends the same weak organisms to live the life of the brave and free upon the mountain or on the sea—these, with that saddest of all things, the quasi-humorous dialectical ditty, have seen the end of their supremacy; they are fading away into the distance of oblivion, and in their stead are rising the fair and lovely forms of true sentiment and sincere emotion.

I am speaking of popular song, of the product of the normal artistic mind, just as in poetry I might speak of popular verse. The classical mind we always have with us. Every generation of musicians owns its Shelleys, its Keats, and its Brownings, its Tennysons, and Longfellows, some permanent, some transient. Every generation owns also its Eliza Cooks, its Felicia Hemans, and (in different category) its Robert Southey's, its Adelaide Proctors and its Robert Buchanans, some writing below their powers, some striving to write above. Schumann and Brahms remain to-day masters of their art; Franz and Jensen are still *sub judice*. Hiller, Sterndale Bennett, and Sullivan, have already been pushed into the dusty corners of library shelves; Mendelssohn and Kjerulf are at times still handled tenderly, though generally only by the sympathetic student. To-day we have our contemporaneous Schumanns and Brahms. Names are given with risk, but mention is more or less safe of Wolf, Grieg, Debussy, Bantock and Richard Strauss, with such others not yet fully known as Albert Mallinson, Rachmaninoff, Sibelius, and certain of the younger French. In such men as these we have the permanent classical mind mentioned above. In others we have the mind that gives us the work we designate as popular. This work can be very lovely. Judged by the standard of the requirements of the single generation it appeals to, it can be very nearly as lovely, and (for the unsophisticated soul) quite as valuable, as work established for multitudinous generations: in our life we want the lighter things of to-day as well as the profounder things of eternity; in our art likewise we want the same divergent yet coalescing elements. The classic mind, if it will, may make itself as easy to comprehend as the popular. But the popular mind can serve to us such fare somewhat more readily and somewhat more truly than can the classical. Bach could not have written the operas Dresden demanded; Wagner could not have written the oratorios England wanted in the mid-Victorian era. Thus the popular song in its modern newness will be best found in quarters not surveyed at once by the ordinary critical eye.

The characteristics of the modern song have by antithesis already been implied. It is a simple and direct, a natural and fully comprehensive work of art. The popular song that belongs truly to to-day is essentially poetic. Its words are an artistic expression of a sincere emotion. The day of the lyric-monger is over. Of the army that fifty years ago turned out "verses for music" about as readily as a plane turns up shavings, only a few stragglers remain. They are but scattered stragglers, indeed, and no new bard has arisen into their place. Whatever deteriorated modern ballad may exist, its representatives never enjoy a really wide and lengthy popularity. They die with the music hall song that saw their birth, without having given a tithe the pleasure or amusement of the latter. They have much in common with the novel that runs its course of eight weeks and dies; and, again like the pantomime song and the empty novel, they count for nothing in the art product of the age. The popular song actually typical of to-day, the song

that stands to us in such varied relation as the poetry of Kipling, Eric Mackay, and the like, is an art work, an expression of feeling spontaneous at the best and earnest and sincere at the worst. It partakes also of the nature of the folk-song, a characteristic in such rapid development, that the next decade may see an entire phase of vocal art carried along that endlessly inspiring line. From the vantage ground of the last paragraph we pass to the direct discussion of the songs that gave rise to the remarks already made. In these songs we shall find continual evidence both of fine verse and of the folk-spirit.

Giuseppe Ferrata has published as his Op. 8, a book of "Folk-Songs from the Spanish" (Helen Huntington), and as his Op. 21 a book of "Seven Lyric Melodies"* (Archer M. Huntington). These two volumes represent in highest degree the popular song.

The "Folk-Songs" are laid out in cyclic form for a quartet of vocalists (soprano, alto, tenor, bass). Ten of the numbers are for solo voice, one is for two voices (soprano and alto), two are for four. The numbers follow each other with charming inconsequence. Their order is free as regards length, key, subject matter or quality of voice. The duet and quartets come last, however, and there is also a gradual lightening of the emotional coloring towards the end. The thirteen pieces are obviously designed to be sung *in toto* in the order set. Ferrata writes throughout in a vein of true lyrical beauty. His melodies are beautifully fresh. Their expressiveness is nothing less than remarkable. In some of the shorter songs (of which the length is as brief as will fill only a single minute in performance) the melodies are of a nature that almost dispenses with the need for words. Particularly true is this of "Treasures" (eight bars), "The Cost" (eleven bars), and "Confession" (twelve bars). Other songs have their charmingly graceful melodies combined with a sweet and happy rhythmic lilt. "Sevilla" and "Serenade" are two of these. One or two of the songs are touched with the natural melancholy that seems to form part of all folk-soul. "From the Silence," the best of these, is a masterpiece in its deeply suggestive beauty, the last cadence touching the profoundest note of the whole work. The final quartets are vigorous, and of a quick humor that, given competent singers, will always sound off the cycle of pieces in completely satisfactory form.

The "Seven Lyric Melodies" are larger than the "Folk-Songs." They are perhaps the more important, though the novelty and charm of the former group invest its numbers with a virtue all their own. If one had to describe the place the seven songs hold among well known contemporary works, one would be inclined to set them midway between Amy Woodforde-Finden's songs and those of Granville Bantock; for they draw once or twice rather close to the latter's magnificent "Lyrics from Ferishtah's Fancies," a work, curiously enough, published in the same year as Ferrata's "Seven Lyric Melodies" (1906).

It is not necessary to enter upon a full explanation of the songs. They should be in the hands of all those artistic singers who understand that in the accompaniment is a detail of the song as important as the detail they themselves control.

Ferrata always writes a singable melody: he is an Italian; but he never panders to an inartistic conceit in the singer.

The accompaniments here are very fine. "Hope," indeed, is so independent that the listener would almost long for a solo violin to wrap its melodies the more illusively around the voice. "Learned," "Serpent," and "Groping" are most unusually expressive. Here the accompanist needs to be an artist as fully as does the singer. The accompaniments of "A Wave," "An Eagle," and "In the City I Command" are artistically important; but the character of these three songs does not call so taxingly for effect upon the instrumental part. It must not be imagined that the accompaniments to the "Seven Lyric Melodies" are insuperably difficult. Any ordinary pianist could control them with practice: the passages lie well for the hands; the technique has that *raison d'être* that seems to make all things easy.

*(New York, J. Fischer and Bro., London, Breitkopf & Härtel).

The difficulty of these songs lies in the depth of their meaning. They can be interpreted only by artists, in which circumstance lies the proof that, though not aspiringly "classical" in the way of Elgar's "Sea Pictures" or Bantock's "Hafiz," they are entirely representative of the class of inspired popular art characteristic of to-day. English and American singers cannot afford to ignore these two examples of Giuseppe Ferrata's creative genius, and it is to be hoped that this notice may induce the more enterprising to procure and master them. The effort would meet with a due reward.

Sydney Grew.

CHORAL WORKS WITH LATIN WORDS

One of the most important of Masses brought out by Messrs. J. Fischer & Bro. of New York (Breitkopf & Härtel, London) is Giuseppe Ferrata's *Messe Solennelle* Op. 15* for chorus of mixed voices with organ or orchestra.

It is obviously the outcome of profound artistic feeling combined with sincere religious sympathy. It rings true throughout, and the most casual reading of it shows that the composer has an individuality of his own.

Ferrata has devised a musical style of unusual nature. His diatonic passages have a modal flavor, yet at the same time his work conveys a sense of definite modernity. His chromaticisms indeed are sometimes most curious; and though the movements of the voice parts are generally simple, the harmonies occasionally become so novel and complex that singers who lack the power of perfect intonation will not find it easy to contrive a uniformly true "chording." For this reason, however, the music is the more valuable; and as there is always an emotional reason for its most obscure chromaticism, those singers who fully realize the atmosphere of this mass will enter into a remote, pure and beautiful region—the region in which the creative mind of the composer labored.

In the accompaniments Ferrata once or twice has a harmonic abruptness that suggests composers of the stamp of Felix Borowski, though he brings forward a far truer *raison d'être* for such strength and vigor; and he occasionally lends to the onward progression of the music charmingly picturesque touches. But his conception of the mass results always in very direct speech. There is no loitering on the way: not once does the composer descend to mere music-making; and though the vocal score extends over forty-four pages, the general impression is of a composition short rather than long.

The contrapuntal writing is free. To a flexible, richly colored harmony, Ferrata adds a blending of the voices that shows an intimate sense of vocal color values. He seems to scorn even an attempt to preserve an academically accurate lining in his counterpoint; yet singers will none the less trace in all the parts that melodic movement which, rising out of the distinct emotionality of the composer, grips the attention and (out of the never ceasing suggestion it conveys of expressive nuance) inspires one to an understanding of the whole. This mass, therefore, is cast in a mould of absolute choralism, and apart from the trouble immature choirs will occasionally experience in the "chording," it is not in any special way technically difficult.

To speak briefly of the separate movements of the mass: the *Kyrie* is expressive, with a central climax of almost passionate intensity. The "*Christe eleison*," which consists merely of a fourfold single-voice repetition of the phrase, creates a sense of gravity and deep contemplation. The *Kyrie* is in binary (not the usual ternary) form. It closes softly, and in an atmosphere of calm devotional fervour. The *Gloria* follows in dramatic contrast, but the animated vigor of the opening soon subsides into the deep murmur of the "*Adoramus te*"; and the solo voices in the next section, with the grave tone of the chorus in the "*Miserere nobis*," effect a most rarely beautifully transition. The concluding "*Cum Sancto Spiritu*" is as clear, calm, and perfect as a blue sky.

*Fischer's Edition, No. 2719.

Again, the contrast between the *Gloria* and the *Credo* is vivid. The former, in view of its essential jubilancy, is set out on lines of strong, buoyant modernity; the latter, being doctrinal, or reflective, or (as it were) ecclesiastical in effect, is set out more on lines of some ancient choral art. This is not to imply that there is any inartistic divergency of spirit between the *Gloria* and the *Credo*. But as the *Kyrie*, for example, has touches of a simple warmth akin to Dvorak, so the *Credo* in turn has touches of the remoteness and impersonality of Orlando Gibbons. It is even a little austere, though in a kindly manner. It still contrives to contain musical passages which need familiarity to make their harmonic sequences clearly acceptable (the repeated phrase "*descendit de coelis*" is a point to be noted). The close is calm, but strong. The different phrases of the *Sanctus* are powerfully contrasted, the "*pleni sunt coeli*" being full of a noble joy, and the "*Hosanna*" of a high elevation. It is indeed a most interesting piece of music, and curiously original. The *Benedictus* is written in a calm style. Its "*Hosanna*" lifts the mind back to the *Gloria*; and a reappearance of the Dvorakian warmth of the *Kyrie* brings forward in retrospect the intimate atmosphere of the first movement. The high placing of the voices at the last "*in excelsis*" creates a superb final climax. This climax is indeed the final climactic point of the mass, for the *Agnus Dei*, though varied, and though at times charged with an intense supplication, is essentially calm.

The actual close of the mass is one of the most fitting in musical literature of the class to which it belongs. Against the sustained calm of the prevalent mood, the music rises and falls as a ridge of hills whose grandeur is outlined against the still more eternal beauty of a deep blue sky. This "Solemn Mass" should be widely known and freely used.

Sydney Grew.

"In the Messe Solennelle by G. Ferrata I admire the nobility of the melodic lines as well as the aristocratic and most refined vein. In point of artistic merit, I believe I can judge it a work of art of high value."

Don Lorenzo Perosi, Director of Sistine Chapel, Vatican.

"The noblest, grandest and sublimest work of Ferrata that I know is doubtless his *Messe Solennelle*, Op. 15 for mixed chorus, soli and orchestra or organ. It is so absolutely new both in spirit and expression that it cannot be compared to anything else in musical literature, except perhaps to Beethoven's Mass in C, the tertium comparationis being solely the grandeur of the conception, not the form in which the spirit is embodied. For in his style Ferrata is so original and modern that a superficial examiner might easily recoil from it, on account of the free use of harmonic and melodic progressions which defy all conventional forms and were never heard heretofore. But to a serious, unbiased and up-to-date musician Ferrata's music becomes, after a short acquaintance, simply a mine of the most ravishing and striking musical effects. Even the harmonies alone, taken as absolute music, without the program of the sacred text, would arouse immediately the interest, and fancy of any cultured musician,—so new, so sweet and fascinating are they."

Dominic Wædenschwiler in the *Mount Angel Magazine*.

"NEW MASS BY FERRATA SUNG IN PHILADELPHIA"

"A new Mass of exceptional beauty and to music lovers of more than ordinary interest was sung by the fine boy choir at the Church of the Visitation, Lehigh Avenue and B Street, under the direction of Herr Hans Conrad Swertz.

How is it that a form of composition in which the old masters gloried and a Haydn, Mozart, Beethoven, Rossini and Weber, excelled so wonderfully that it

might seem as if their best efforts were consecrated and devoted to it has been so materially neglected ever since Gounod immortalized his fame by his "Messe Solennelle." It is true, many Masses have been written since then, but none with that masterly and scholarly knowledge of counterpoint, that fervor of soul or poetic conception underlying it as of old. Most of the modern creations are pedantic, impassive, uninteresting. Some people may be inclined to lay the blame at the very doors of the Catholic church itself who in her wisdom has forbidden lengthy solos and those types of forms which, by their unnecessary and many repetitions sacrifice the context of the words to mere musical intricacies. And yet are the words of a Kyrie, Gloria, Credo and of Sanctus, Benedictus or Agnus Dei not all what a composer could wish for to animate his soul and therefore his music with humility and faith, love and compassion, repentance and jubilation, with resignation and prayer? Oh, yes! the words of the Mass give more scope for the fancy of a composer than most librettos gracing the windows of our music depots or the dusty shelves of our libraries. Only he is a genius in his art who creates things sublime and soars highest when unusual fetters like these Church restrictions hinder his flight and weigh down his ambitions and lofty aims.

Yet Ferrata, Dr. Chevalier G. Ferrata, an Italian by birth, who chose America for his permanent field of labors, has overcome all difficulties. A strong exponent of romantic in his art, with a never ending resource of the strangest and most surprising harmonies, with a true Italian flow of melody, has created a work unique in every detail. His Kyrie is a sea of sorrow and a storm of supplication; his Gloria an outburst of sublime joy and a prayer full of confidence; his Credo full of strength and faith; his Sanctus an adoration of angels—of the universe; his Benedictus full of hope and glorification; his Agnus Dei full of plead and peace.

The whole character of this Mass, like that of all his other vocal and instrumental works, is chromatic in the extreme. It is a fine specimen of the extreme modern school of harmonization, and only in men like Grieg, Brahms or Strauss do we find his equal.

Although recognized by most musical centres of America and Europe for his talents and sublime creations, Philadelphia as yet has had only very few opportunities of hearing anything from this Italian maestro, and the credit of bringing this work before our music loving community is altogether due to the choir of the Visitation under the direction of its talented leader, Hans Conrad Swertz."

MISSA IN HON. SS. ROSARII B. M. V. OPUS 18*

For 2 male voices with organ.

"Ferrata's mass of the Most Holy Rosary is a masterpiece of counterpoint and is pervaded throughout by the spirit, and governed by the letter of the famous Motu Proprio of Pope Pius X. It is true, Ferrata's music tastes at first like wormwood: the hearer recoils involuntarily from these harsh harmonies and acrid modulations, but after a little acquaintance he feels what a precious and invigorating draft this music is and he becomes more and more fascinated by it. All hail to this master of counterpoint! His voice-leading reminds one in its nobility of Palestrina, in his rich polyphony of Bach, in his bold, piquant modulations of Wagner, in his chivalric, severely Byzantine style, stripped of all sentimentality, he recalls and surpasses Perosi."

St. Joseph-Blatt, Mt. Angel, Ore.

"... You will be glad to know that Dr. Ferrata's Mass, Opus 15, made such a good impression at its performance last year in the Western Theological Seminary, Pittsburgh, Pa., that we had many requests for its repetition, and accordingly have arranged for a second performance, November 3, 1913."

Charles N. Boyd,

Director of Music, Western Theological Seminary.

* Fischer's Edition, No. 2747.

COMPOSITIONS FOR THE ORGAN

There is a perpetual want of organ music that stands midway between the admittedly popular and the accepted classic. Bach, Mendelssohn, Rheinberger, Guilmant are our stay; other composers not needing specification are our help in certain times of need. What we cry out for continually is the work of men of true creative genius who do not inhabit a world we sometimes cannot enter. When we have music of this latter class, we fasten on to it almost to a dangerous extent and do our best to make it hackneyed from the hour of its birth. It is rare that one can read through a list of recital programs without encountering Lemare's "Andantino in D flat," Wolstenholme's "The Question and the Answer," Hollins' "Concert Overture in C," and in a slightly different category, Vincent's "Sunset Melody" or Bairstow's "Evensong." These works are good of their class and valuable. But we want more of them. One sometimes regrets that the masters have not here, as they have in other directions, provided us with a few examples of such simpler art. Elgar produced the military marches between the "Enigma Variations" and the A flat Symphony, Brahms the first part of the Hungarian dances between the German Requiem and the alto Rhapsody, and the second part between the Violin Concerto and the overtures. But corresponding pieces do not exist in the catalogs of organ masters. The small compositions of Rheinberger do not differ markedly from his sonatas, and those of Guilmant are too unreliable to give general pleasure and so fail to fill the gap. Apart from the Englishmen already referred to, we can turn for help only to a few Frenchmen (Dubois, Salome) and one or two Americans (Dudley Buck, Dethier, etc.) A few new spirits are beginning to move in this direction, among them, Dr. Alfred J. Silver of Birmingham being probably destined a place, and most certainly Giuseppe Ferrata, the composer whose organ music I wish in this article to introduce to the world of organists.

First and foremost, Giuseppe Ferrata's musical talent, as displayed in his organ music, is lyrical. The titles he adopts show this: Nocturne, Reverie, Love Song, Melodie Plaintive, etc. And even different forms (such as the march) have the same essentially melodious character. Thus he is the fellow not of Max Reger, Basil Harwood, Karg-Elert, and others pronouncedly modern, but of representatives of more latinized races; yet his melody is more personal and passionate than that of the typical French or South German composer or the Italian organist-composer of an earlier generation. His harmony is more varied and elusive, and his form less conventional. The lyrical bent of mind shown here precludes much rhythmical variety, the warmth and passion characteristic of him finding full outlet in other softer qualities and in rich tonal coloring.

The simplest way to enforce the above summary and to assist the student to know something of the pieces is to deal with a few typical examples. I select Op. 9, Nos. 1-5, and Op. 20, Nos. 1, 2, 4.

In the Nocturne Op. 9, No. 2, we have a rare example of organ music. It is a true nocturne, almost Chopinesque in its richness of color and in its alternative pensiveness and passion. The close of the work induces the strange absorption of sense some of us experience in the music of Granville Bantock. By a strange coincidence, Chevalier Ferrata produced in 1906 a book of songs not a little suggestive, both in words and music, of a book of songs issued in the same year by Mr. Bantock; and this Nocturne is the sort of organ music one might have imagined the Englishman putting forth had he turned to our instrument in his early days. It is cast in normal song form (A B A) but with two significant changes.

The first part (A) (bars 1-26), is built up on a melody commencing:



There is a half close in A flat at the eighth bar of the melody, a full close in E flat (but with the sensation of the last chord being the dominant of A flat) at the sixteenth bar, and a final close in A flat at the twenty-fourth, this last phrase breaking out in its sixth bar into a momentary cadenza.

Instead of proceeding now to the expected middle part (B) in a related key, the composer sends the original melody through C minor to a close in E flat, inducing an emotional expression as of yearning transformed into sweet repose. The E flat cadenza again has the sensation of the chord of the dominant of A flat. This curious feature is to be noticed in most of the organ works of Ferrata. By means of it an unbroken, continuative effect is produced of novel and refreshing character. From this cadence (bar 45) the middle part (B) begins, not, according to precedent, in a related key, but in the original tonic, starting with the dominant harmony. The new melody is of a 'cello-like nature. It is slightly animated and passes through the dominant harmony of A major into the third part (C-A).

This final section is normal, representing a developed recapitulation of bars 3-26, and the work concludes with a beautiful, final cadence, of which the harmony is as follows:



The "Reverie," Op. 9, No. 3, may seem a little long to one not conscious of the balance of its form. The work is an example of modern two-part structure (A B), the first part containing 42 bars, the second 44, the final coda being 10 bars in length. It is not of sonata build, nor is it really an approximation to suite form. It may perhaps be regarded best as expressive of a single thought, of which the latter part is suggested by the earlier, the first section thus being preludical. There is no break throughout, the cadences being continuative as explained above.

The spirit of the music is very poetical, covering in even the opening sentence a considerable range. The following bars



indicate the type of melody brought into being by the composer's mood of contemplation. The opening twelve-bar phrase is repeated, closing in the quasi-dominant, and then comes a sixteen-bar passage in novel sequence. The thought turns in this passage almost to incipient agitation, but a curiously arresting figure (bar 41 et seq.) suddenly appears, completely subduing the inappropriate element of agitation and introducing the second section proper (bar 51).

As in the "Nocturne," so here in the "Reverie," the new melody (B) is in the tonic key and based upon the harmony of the dominant. It swings along with a show of confidence greater than the melody of the first part (A). After its first eight bars have been repeated, it continues to unfold with beautiful expression until the arresting figure again returns now to lead into a soft, eminently peaceful coda.

The fourth number of Op. 9 is a "Reverie Triste" in B flat minor, simpler in character than the above numbers and less complex in its meaning. A poignant effect is brought about in the opening 24 bars by the use of the augmented 6th in last inversion—a favorite device with Ferrata, but, like his use of chords of major thirds and suggestions of the "omnitonic" scale, very natural and unconstrained. The response to the sadness of this beginning is a melodious passage in D flat, of the simplicity of Lemare's first D flat Andantino. The 24 bars comprising it are repeated with varied accompaniments in the style made familiar by Guilman and Dubois. A second repeat commences, but the chord of the inverted augmented sixth cuts across it, stopping the order of the thought and turning the current of the music back into the *pensee triste* of the opening. The piece thus concludes in a mood of soft and pleasant melancholy.

As an introductory voluntary Op. 9, No. 4, should be particularly valuable. The same remark applies to the fifth number, a "Melodie Plaintive" of deep, almost tragic, emotional force. As part of a funeral or memorial service, or of an important Lenten service, this beautiful work might prove the most welcome of all Ferrata's compositions to those organists who try to make their interludial or introductory music really a part of the occasion. This last piece closes with one of the rich cadences that invest Ferrata's work with a new interest for harmonists.

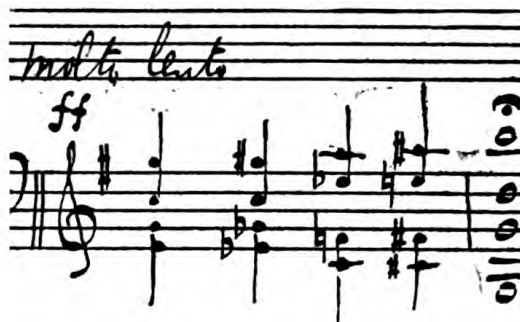
Op. 9, No. 1, is a "Marche Triumphale" in D, of the accepted march-trio-da capo form. The march section is, in its structure and sequence of keys, typical of Ferrata. A bold fortissimo introduction (bars 1-8) leads into a dainty march theme (9-16) that closes in the key of the dominant A major. The march theme is repeated and followed by what the listener would expect to be the usual completing phrase of a 16-bar sentence. But though the phrase (25-32) has a definite close in D, the cadence has not a conclusive effect, and we are carried forward without any real break. The effect is as of a one-half close in the sub-dominant-G major. The introductory figure presses along towards C, in which key the first eight bars of the march theme appear. The introductory figure then carries us along toward E minor, where we have the march theme again, ending now upon a half close in G. The introductory figure then boldly seizes upon the key of B flat major, finally leading, at the eightieth bar, into the long-delayed completion of the opening sentence. The music softens in the hundredth bar, and an exquisite presentment (*pianissimo*) of the march theme follows, rising to a lovely pause on the chord D-E-G-A-C sharp-B, and followed by a few vigorous concluding chords.

The trio is tinged with the joyous atmospheric coloring found in early Wagner. An 8-bar preface leads to its only theme.



This theme is twice repeated with variation, a bold intermezzo figure separating the repeats. Then comes a cadenza-like passage, a fortissimo presentation of the

theme, and a cadence that must deeply furrow the brow of the already hairless young theorists of today. The harmonic scheme of this cadence is



Since the extremest chords can be explained in theoretical terms, these are to be labeled:

- (1) First inversion of the sub-dominant.
- (2) Second inversion of the German 6th of the minor 2nd of the key.
- (3) Second inversion of the chromatic 7th of the minor 7th of the key.
- (4) Second inversion of the chromatic 7th of the major 7th of the key.
- (5) The humble but necessary tonic;

Or, alternately, the second, third and fourth chords may be described as the second inversions of the dominant 7ths of the keys of D flat, B flat and B, which is surely an advanced system of "borrowing."

The trio is directed to be followed by the march da capo. Here I hold the composer to have made a slight error. The trio is big and needs its sequel to be firm and compact. The novel structure of the first march, particularly the excursion into C major, gains in effect if not insisted upon more than the once, and the repeat of the introduction is certainly unnecessary. Its seems to me that a repeat which omits bars 1-16 and 33-52 reduces the matter to the necessary proportions, and I should personally take the liberty of making such cuts in performance. This critical remark is strengthened by the fact that in his Wedding March, Op. 20, No. 4 (which is not unlike the present march in form) Ferrata shortens his repeat much in the suggested manner.

To turn to the Op. 20, the first number is a "Cortege Nuptiale" for violin and organ that deserves to enjoy wide popularity at organ recitals. It is in three-part form (A B A) with introduction and coda and one feature of enlargement, i.e., bars 25-41 of section A are brought forward again between section B and C (forming bars 83-109 of the piece) to lead into the loud final section. Op. 20, No. 2, is a *molto largamente* (entitled "The Wedding Vow") that does not yield up its secret in a moment. A chordal passage of 8 bars length is offered three times (1-26), first in canon in the octave at the half-bar, secondly with a superimposed counter melody, and thirdly with a lovely persistent figure that remains the same through all the harmonies. In this third appearance a slight rhythmic change pulls the original progression of two dotted crotchets in the bar into a progression of minim-crotchet, the insistent figure continuing the normal 6-8 rhythm. A 20-bar coda, extremely beautiful in its peace and tranquility, brings this stretch of "linked sweetness" to its close. The already mentioned Wedding March (Op. 20, No. 4), is firm and vigorous. Its trio melody again suggests the early Wagner; but the work retains its own individuality, and (apart from an instance of a type of accompaniment of repeated chords rarely effective on the organ) this second march is a good companion to the first.

The third number of this "Wedding Suite," is a song-setting for soprano of James Thompson's "My Love is the Flaming Sword," the suite having been especially written for a wedding service in 1906.

These organ pieces offer no special executive difficulties. They are well disposed for the hands and the pedaling is easy. Where they tax the player and afford him scope for thought is in the delicate registration and finished phrasing they invite, and in the temperamental atmosphere they need for full interpretation. While they are admissible for certain stages of student's work, I should say that they require in a player wide experience and true artistic feeling. Stodgy playing is a thing unimaginable in connection with them, and it may well be that these half dozen compositions will color many an English* organ recital and help to expand the mind of many an English* organist. The quality of the melody is never strained, nor does it ever degenerate into the furious bombast that sometimes masquerades as impassioned feeling; and novel though some of the harmonies are, the composer's economy of notes (even in his fortissimo climaxes) removes any sense of extravagance or pose, with the result that, if for nothing else, the pieces should be accepted as examples of refined artistic workmanship.

Sydney Grew.

In "The Music News", Chicago, September 8, 1911.

Birmingham, England.

REVERIE, OP. 9, NO. 3. REVERIE TRISTE, OP. 9, NO. 4. WEDDING SUITE, OP. 20.

"These organ pieces fully sustain Dr. Ferrata's high reputation as a composer. The Reverie contains a well-developed melody with an interesting accompaniment. It is not easy to play, but the time spent in study will be well repaid. 'Reverie Triste' is the most melodious of the group, and is sure of a warm welcome for organ recitalists. It has many points of harmonious interest, and it is 'organic' throughout. The 'Wedding Suite' is an ambitious work and is the kind of piece that has long been needed for wedding ceremonies, and will doubtless take the place, in many instances, of the meaningless array of pieces, operatic and otherwise, that one hears so often at weddings. At any rate the suite is worthy of serious consideration."

"New Music Review," New York, June, 1906.

Some of our friends among the noble army of budding American composers who seem unable to achieve modernity without ignoring the ten commandments of musical tradition, such as thou shalt not commit consecutive fifths and octaves, or six-four chords, or false relationships, etc., etc., should give a careful inspection to some of the products of Chevalier Giuseppe Ferrata. Surely here is ear-tickling novelty in reasonable abundance, and few there are who could plunge as abruptly into remotely related keys and get back again as directly and adroitly as he, and without losing their sense of tonality en route. This faculty, or rather facility, together with the trait he has of infinite ornamentation of a basic melodic idea, are his two most outstanding characteristics—musically speaking.

An exceedingly grateful illustration of the former quality is seen in his "Melodie Plaintive,"† published as the last of a set of five under the classification of Opus 9, as issued by the house of J. Fischer & Bro., of New York. According as how you define the terms "organistic" and "orchestral," this piece can be placed in either category. In that it is certainly not unsuited to the organ and the environment in which one usually finds the organ, it is "organistic"; and yet for those who would contrast rather than mass, the varying tone colors of the organ, after the manner which makes the orchestra the greatest of all vehicles for the expression of musical thought,—to those of whom it might be said "they blend their tone colors upon an

* (Also American—The Editor.)

† For Organ.

'orchestral' palette," this number, along with other pieces by the same composer, will make a strong and immediate appeal.

Furthermore, Dr. Ferrata claims not to be an organist—a fact we are glad to make known, inasmuch as it will help to explode still another of the fallacies which class egotism has saddled upon a willing constituency. Our dear friend Homer Bartlett often mused upon the fact that "the good Lord did not make a composer every day," and it might be further remarked that he NEVER made one except through giving him an appetite for real work at the craft. If more of the would-be aspirants to the title of "composer" would work toward acquiring an adequate technique in the art of writing, and meanwhile restrain their outbursts of grand thought,—the sooner would we see how such craftsmen as Dr. Ferrata are able to work in whatever grooves their thought chooses to travel, without presupposing a lot of restrictions and reservations such as are the outgrowth of class prejudices and bigotry.

Appeared in June number of *The Musical World* (Chicago).

"Such composers as Karg-Elert, Widor, Saint-Saens, Ferrata and Max Reger have done much to arouse interest in organ literature, whereas the organ was primarily an instrument for chapel, church and cathedral, it is now used and recognized as a musical art instrument."

Harvey B. Gaul,
In the "Musician."

MISCELLANEOUS

. . . "Dr. Ferrata is an industrious writer of music, a list of his large works includes a dramatic opera in four acts, a string-quartet, and a symphonic poem for full orchestra. . . . Of his general style of writing be it said that it is refined and for the most part original. He produces some striking effects by the use of unresolved chords, or by chords resolved in an unusual manner. Like vague fancies, they hover in midair and vanish. After all, why should everything in music have a conclusion? Dreams, aspirations go unfinished, and human life is halting, incomplete. In the Italian style Dr. Ferrata is at his best. He has the inborn sense of melody, and his harmonies go far astray of the commonplace. . . . Looking over his music we discover a volume entitled '*Italian Spring Melodies*' for violin and piano. It is a collection of pieces of medium difficulty, but unusually interesting for music of this grade. . . . His Opi 13 and 14 are sets of piano pieces, of which the choicest is the 'Intermezzo' Op. 13, No. 3, in B major. There is here original chord writing of much ingenuity, which lends an intellectual charm to the texture of the music. Then, too, there is an unusual leading of the voices, which, though it breaks through well-established formulas, does so for the sake of beauty alone. The atmosphere of the piece is far removed from the conventional. There is a question and lingering sweetness about the second part, and the closing chords are the essence of poetry.

"The 'Serenade Triste' Op. 14, No. 1, in D minor, is a morsel which shows thoughtfulness and refinement of musical expression.

"His gavottes, of which he has written a number, have a splendid swing. Of these the "Petit Trianon" ranks near the highest. But better than any of the music mentioned are the songs from his volume '*Folk Songs from the Spanish.*' These compositions place Ferrata among the foremost musical writers of the century. . . . Dr. Ferrata's musical career has been a succession of prize winnings, and medal awards for his compositions. He was thoroughly educated abroad, having studied with Sgambati, Liszt, and other celebrities. Now that circumstances have brought him into public view, we shall probably hear more from Dr. G. Ferrata."

From the *Washington Post*, Washington, D. C.

(From the *Gazetta dei Teatri*, of Milan, Oct. 23d, 1903.)

ITALIAN SPRING MELODIES, OP. 7.

For Violin and Piano.

Dr. Chevalier Giuseppe Ferrata is one of those Italians who—to tell the truth, their number is somewhat limited—honor their native country while living abroad, either by the geniality of the artist or by the bearing of the gentleman. He has already written a grand opera, which awaits the honors of the footlights. In the meantime, before this well-merited success is realized it is a real pleasure for us to peruse and admire an Album of his compositions for Violin and Piano which has seen the light of day in New York and is published by J. Fischer & Bro.

The *Berceuse*, with which the volume begins, at once reveals in a practical manner all the peculiar gifts of this highly sympathetic composer. The subject is simple and breathes a sentiment of sweet abandon, now suggested by the rocking of harmonious chords in arpeggios, then by reverberating echo-like strokes of the bass. The effect is highly suggestive and complete, and yet obtained by the simplest process imaginable. Here lies the secret of the true artist; to obtain great effects with simple methods.

The *Valse Gentile* is throughout the most sincere expression of the title. There is no rhythmical triteness, and yet the sprightliness of the motifs which should characterize a dance piece captivates and enchants you.

The *Minuet* and *Gavotte* breathe in a moderate degree the "old-fashioned." In our opinion it is a proof of wisdom as well as of originality to rescue these compositions from their old cobwebbed pigeon holes. That is just what the great Bach did when he introduced the *Passacaglia* even into his oratorios.

In the *Love Song* and *Dialogue d'Amour* we have the tender melodies which the author dedicates to his mother and to his wife. In them love finds its most sacred expression. These melodies fill the soul with tenderness, and the heart becomes as soft as a tear. Was it not Burns, our unhappy Burns, who wrote, "I am as weak as a woman's tear?"

The *Scherzino* and *Tarantella* make a strange and sweet contrast with the melodies above referred to and supply the measure of that genial versatility of the author which is so rare. Here liveliness, gayety, fluency of rhythm, strangeness, piquant yet harmonious, and that daring disdain which is the exclusive property of him who is so well grounded in, and so sure of his art that he can play at will on all its keys. And again the sweetness and most trusting tenderness, as in the *Barcarolle Triste*, and in the *Funeral March* we have the sullen pause, the most tragic expression of grief.

At the head of the *Funeral March* an engraving represents desolation. What is the woman waiting for? Tell us, Hamlet: Is the consummation devoutly to be wished? Herein lies the full explanation of Ferrata's March.

Thus, it can well be said of the Album that to his musical geniality Ferrata unites the expression of the most dissimilar passions that dominate the human soul: In the *Berceuse*, in the *Minuet*, in the *Gavotte*, gay and seductive elegance, in the *Love Song* and the *Dialogue d'Amour*, the expression of faithful and holy love; in the *Scherzino*, in the *Dances* and *Tarantella*, the fearless smile; in the *Barcarolle Triste* and the *Funeral March*, grief and lamentation and the tragical bereavement. It is tantamount to saying: The North, the South, the East and the West of Art.

I like your "Italian Spring Melodies" (for Violin and Piano) very much indeed, and am not at all surprised that they should receive the strong commendation of Sgambati, Perosi and other Italian musicians. Your compositions are fresh, naive and unhackneyed, and above all thoroughly musical. Furthermore, they are original and express your own individuality.

(Signed) William Mason.

The Ferrata compositions you so kindly sent me are of exceptional musical and pianistic value. I thank you for acquainting me with them and I certainly shall use them in private and public.

Chicago.

(Signed) Emil Liebling.

RUNDSCHAU ÜBER UNSERE MODERNE KLAVIERMUSIK

"Aufsehen in allen musikalischen Kreisen erregte jüngst der jugendliche Amerikaner italienischer Abstammung, G. Ferrata, der in dem Verlage von J. Fischer & Bro., New York, seine ersten Klavierwerke veröffentlicht hat. Was den Komponisten vor allem auszeichnet, ist seine, in ihrer Gründlichkeit deutsch anmutende, hervorragende 'kontrapunktische' Geschicklichkeit und die reizvolle Natürlichkeit, mit der er in den von herzhafter Lebensfreude durchzogenen Lauten seiner Muttersprache zu uns redet. Besonders verwiesen sei auf die vier 'Humoresken' op. 12, die bei nur leiser Beeinflussung durch Schumanns gleichnamige Arbeiten voll unwiderstehlicher Frischen sind. Sein op. 13 (4 Klavierstücke) ist besonders durch ein heiter anmutiges 'Menuet' und ein allerliebstes 'Intermezzo' würdig vertreten. Ernstere Töne schlägt der Komponist in seiner 'Serenade Triste,' op. 14 an, die sich durch eine unvergleichliche Stimmungskraft auszeichnet; die übrigen Stücke aus opus 14 sind flott gearbeitet und überbieten einander durch ungesuchte reizvolle Einzelheiten. Zwei 'Transkriptionen' über Chopin's 'Minutenwalzer,' op. 64 seien reiferen Spielern zu Studienzwecken wärmstens empfohlen."

"Lyra" Wien.....Dr. Bruno Weigl

"Giuseppe Ferrata ist in deutschen Landen so viel wie unbekannt. Und mit Unrecht: Seine Compositionen zeichnen sich aus durch vornehme originelle harmonische und melodische Erfindung und vorzügliche Schreibweise."

Schweizer Musikzeitung.....E. A. Hoffmann

"Die vier Humoresken (op. 12) für Pianoforte von G. Ferrata sind fein pointiert und schlagen fast durchweg einen capriciösen Ton an. Sie tragen, vielleicht mit Ausnahme der ersten Nummer, einen stark persönlichen Zug an sich, der sie aber gerade dem Interesse des Spielers nahe bringt. Nach Vorliegendem zu urteilen, ist der Komponist ein Mann von Witz und feinem Kunstverständnis zugleich, auf dessen Weiterentwicklung Acht zu geben sich wohl reichlich lohnen dürfte. Wir wünschen G. Ferrata's 'Humoresken' zahlreiche gute Spieler."

Musikalisches Wochenblatt, Leipzig.....Eugen Segnitz

FERRATA'S PUBLISHED COMPOSITIONS (Continued)

FOR VOICE

F Folk Songs from the Spanish.....op. 8

A Song Cycle for S.A.T. and B.

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F Night and the Curtains Drawn.op. 22, No. 1
F A Song of Thanksgivingop. 20, No. 3
F A Wave.....op. 21, No. 1
F Hope.....op. 21, No. 2
F An Eagle.....op. 21, No. 3
F In the City I Command.....op. 21, No. 4
F Learned.....op. 21, No. 5
F Serpent.....op. 21, No. 6
F Groping.....op. 21, No. 7
F Seven Lyric Melodies.....op. 21 complete
S Meteora.....op. 26, No. 1
S Refrain.....op. 26, No. 2
S Balaika.....op. 27, No. 1
S When the Clover Bloom Again..op. 27, No. 2
S Erin.....op. 27, No. 3
S Victor or Vanquished.....op. 27, No. 4
S On Music.....op. 27, No. 5

R Scala di Seta.....op. 3, No. 1
R Alla Musa.....op. 3, No. 2
R Mattinata.....op. 3, No. 3

FOR VIOLIN AND PIANO

F Berceuse.....op. 7, No. 1
F Love Song.....op. 7, No. 2
F Valse Gentile.....op. 7, No. 3
F Mazurka.....op. 7, No. 4
F Gavotte.....op. 7, No. 5
F Minuet.....op. 7, No. 6
F Barcarolle Triste.....op. 7, No. 7
F Dialogue D'Amour.....op. 7, No. 8
F Elle Danse.....op. 7, No. 9
F Tarantelle.....op. 7, No. 10
F Sol, Re, La, Mi, Scherzino.....op. 7, No. 11
F Marche Funebre.....op. 7, No. 12
F Italian Spring Melodies.....op. 7, complete
F Meditation Religieuse.....op. 10, No. 1

FOR VIOLIN AND ORGAN

F Cortege Nuptial.....op. 20, No. 1

FOR ORGAN

F Marche Triumphale.....op. 9, No. 1
F Nocturne.....op. 9, No. 2
F Reverie.....op. 9, No. 3
F Reverie Triste.....op. 9, No. 4
F Melodie Plaintive.....op. 9, No. 5
F The Wedding Vow.....op. 20, No. 2
F Wedding March.....op. 20, No. 4
S Scherzino.....op. 23, No. 1

FOR STRINGS

F Quartet in G.....op. 28

FERRATA'S PUBLISHED COMPOSITIONS

Compositions marked "F" before the title are published by J. Fischer & Bro., New York; "S" are published by G. Schirmer, New York; "R" by G. Ricordi, Milan, Italy; "J.C." by the John Church Co., Cincinnati, O; "A.P.S." Art Publication Society, St. Louis, Mo.

<p>FOR SOLI, CHORUS OF MIXED VOICES, ORGAN OR ORCHESTRA</p> <p><i>F</i> Messe Solennelle.....op. 15</p> <p style="text-align: center;">FOR MALE VOICES AND ORGAN</p> <p><i>F</i> Missa in G major.....op. 18</p> <p style="text-align: center;">FOR MIXED VOICES AND ORGAN</p> <p><i>F</i> Tota Pulchra es Maria.....op. 16, No. 1a</p> <p style="text-align: center;">FOR LADIES' VOICES AND ORGAN</p> <p><i>F</i> Tota Pulchra es Maria.....op. 16, No. 1b</p> <p style="text-align: center;">FOR PIANO</p> <p><i>F</i> Gavotte.....op. 11, No. 1 <i>F</i> Minuet.....op. 11, No. 2 <i>F</i> Le Sourire de Pierrette.....op. 11, No. 3 <i>F</i> Tarantelle.....op. 11, No. 4 <i>F</i> Humoreske.....op. 12, No. 1 <i>F</i> Humoreske.....op. 12, No. 2 <i>F</i> Humoreske.....op. 12, No. 3 <i>F</i> Humoreske.....op. 12, No. 4 <i>F</i> Melodie.....op. 13, No. 1 <i>F</i> Minuet.....op. 13, No. 2</p>	<p><i>F</i> Intermezzo.....op. 13, No. 3 <i>F</i> Petite Trianon Gavotte.....op. 13, No. 4 <i>F</i> Serenade Triste.....op. 14, No. 1 <i>F</i> Momento Grazioso.....op. 14, No. 2 <i>F</i> Petite Valse.....op. 14, No. 3 <i>F</i> Gavotte.....op. 14, No. 4 <i>F</i> First arrangement of Chopin, Valse, op. 64, No. 1 <i>F</i> Second arrangement of Chopin, Valse, op. 64, No. 2 <i>F</i> Lisztiana-New School of major and minor scales..... } op.19 <i>F</i> Lisztiana-Esthetic Exercises of Technic..... } <i>R</i> Gavotte.....op. 1, No. 1 <i>R</i> Berceuse.....op. 1, No. 2 <i>R</i> Romance sans paroles.....op. 1, No. 3 <i>R</i> En Suisse.....op. 1, No. 4 <i>R</i> Lyrisches Stück.....op. 2, No. 1 <i>R</i> Serenade Humoristique.....op. 2, No. 2 <i>R</i> Gavotte.....op. 2, No. 3 <i>R</i> Valse de Concert.....op. 2, No. 4 <i>J.C.</i> Melodie.....op. 4, No. 1 <i>J.C.</i> Minuet.....op. 4, No. 2 <i>J.C.</i> Romance sans paroles.....op. 4, No. 3 <i>J.C.</i> Sull' Organetto.....op. 4, No. 4 <i>S</i> Petit Fleur—Valse.....op. 24, No. 1 <i>S</i> Romance sans paroles.....op. 25, No. 1 <i>S</i> Valse de Concert.....op. 25, No. 2 <i>A.P.S.</i> Toccata Chromatique.....op. 29</p>
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