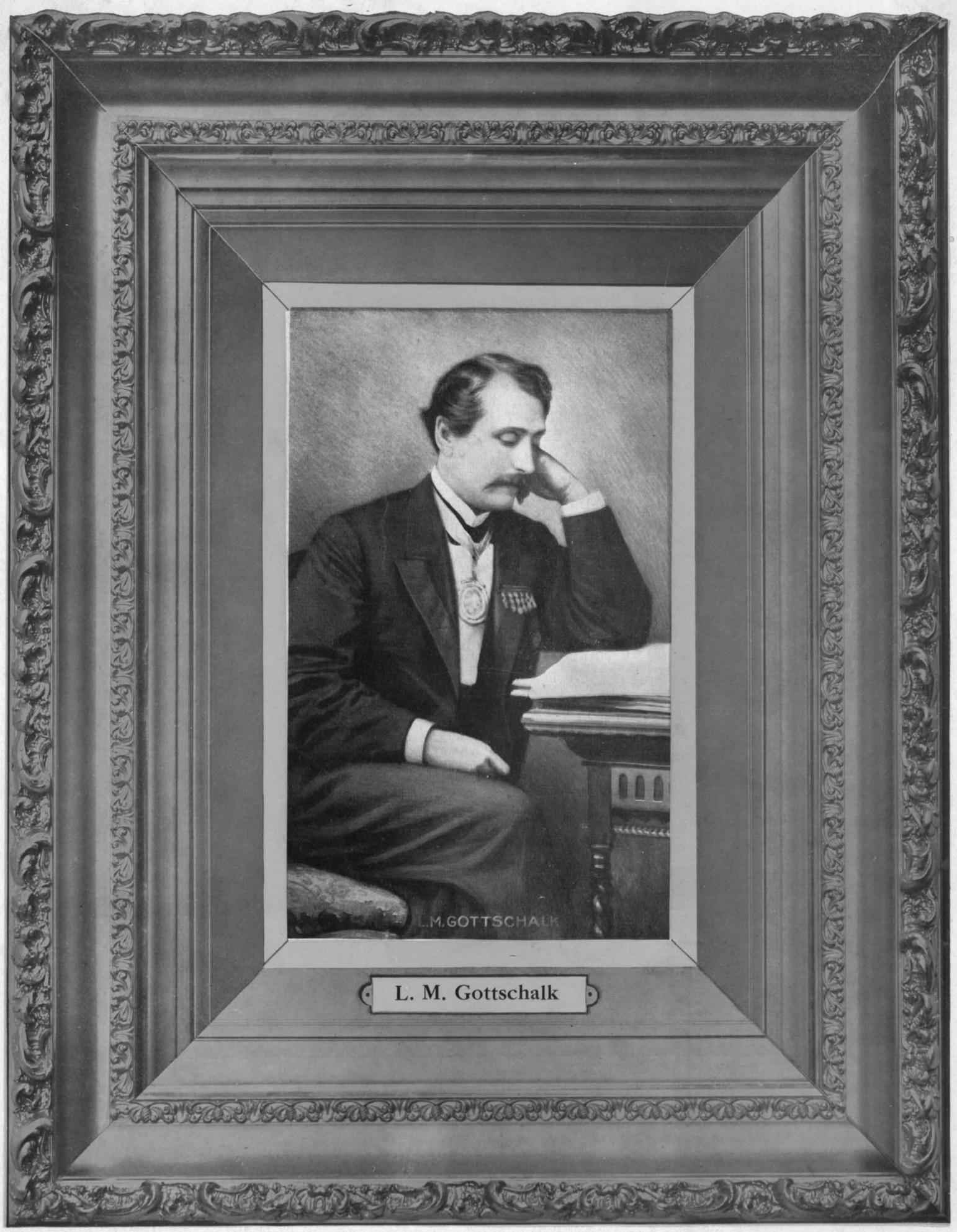

L. M. Gottschalk

CLASSIC AND ROMANTIC SERIES

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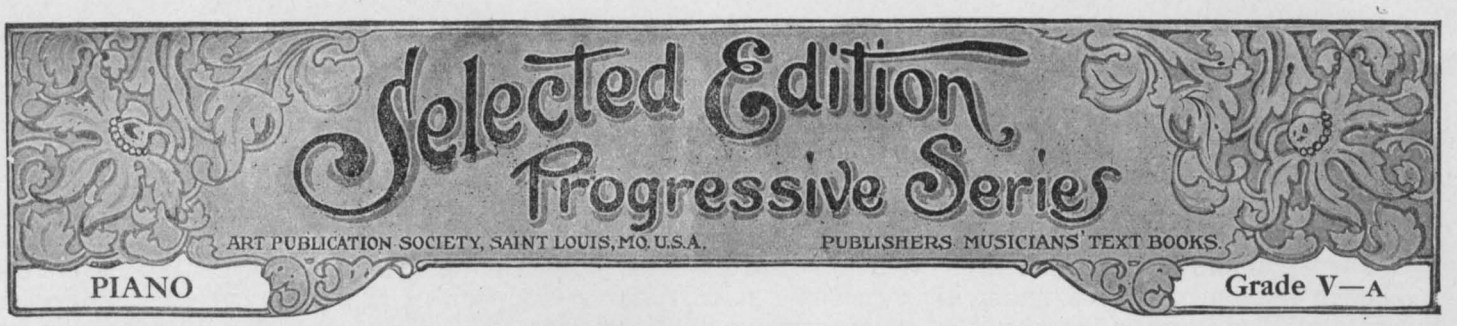
110X—A MARCH IN THE NIGHT



A MARCH IN THE NIGHT. Op. 17.

Marche di Nuit.

BIOGRAPHICAL SKETCH—LOUIS MOREAU GOTTSCHALK (gôts'-chôlk).

Born in New Orleans, 1829.
Died in Rio de Janiero, Brazil, Dec. 18, 1869.

HE was the first American composer and artist to gain distinction and European recognition, a distinction he well deserved for the attractiveness of his music, and his own fascinating playing. He was born in New Orleans, of French parentage. The boy showing musical gifts of a rare order at a very early age, his father diligently fostered them, so that as a boy he made many public appearances in his own country and played his early compositions, always with charm and public success.

When Moreau (as the family always called him) was 12 years old his father took him to Paris and entered him with Stamaty, the distinguished teacher of piano at the Conservatory, and with Maleden in harmony. Here he continued his studies until he was 17; taking a vacation now and then for a short concert tour through the provinces of France and Switzerland, where he was received with great favor. In 1852 he made a tour in Spain, where his extremely brilliant and highly rhythmatized playing exactly took the Spanish fancy, the Queen, in particular, being very fond of his playing.

In 1853 he began his concert tours in the United States, and these continued at intervals during the next ten years, with occasional visits to Cuba, etc. The late Max Strakosch engaged him in 1865 for a long American tour, taking in California and the central cities of Mexico and the other states adjacent. Later he went on a grand tour of South America, where he met a success almost royal. He played everywhere his own compositions; he organized local festivals, with chorus and orchestra, copying out with his own hands the innumerable orchestral parts for the large bodies of players he brought together.

In these he produced compositions often specially composed for the occasion, full of patriotic and national fervor, and always full of that sharp and fascinating rhythm of the negro and native dances and songs. His own playing was but an incident in these concerts, yet an incident without which the concerts could not have taken place. Owing to the hard work involved in these affairs, and the continual strain, he became debilitated and so fell a victim of fever and died at Rio de Janiero, in 1869, at the early age of 40. Many of his works, especially those still in manuscript, were lost and never recovered. This was true, especially of these festival works, in which he made such remarkable successes.

During the most of the American war, Gottschalk lived with his mother and younger brothers and sisters in Paris, where his home became a salon, to which gathered most of the gifted musicians, writers and artists of the time. Here were brilliant thoughts, spirited and striking music, and everything which makes life attractive.

A younger brother of Gottschalk (a half brother) is still living, Mr. L. Gaston Gottschalk, a distinguished operatic baritone, later a prominent teacher of singing in Chicago and at the present writing (1911) living in Portland, Oregon.

As a pianist Gottschalk was gifted with a very commanding touch; he played brilliant passages with tremendous brilliancy, and melodies with a most delightful sentiment. His own melodies, which were peculiarly original with him, were truly charming. At the time when he was before the public it was the fashion for pianists to exploit their technic in operatic fantasias, but Gottschalk indulged in this style but little, preferring his own melodies and the peculiar rhythmic piquancy native to southern lands. The late Dr. William Mason, who knew him quite well and was contemporaneous with him, used to say that such was the charm of Gottschalk's touch, that if he had taken a notion to play scales an entire evening, his audience would have held themselves spell-bound all the same, such was the charm of his touch and personality.

Ano. 110X-5

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Gottschalk, as one of the very earliest of American piano composers, naturally attracted the attention of the musical critics, especially of those who stood for the standard and classical. The late John S. Dwight, of Boston, was one who especially distinguished himself by his contemptuous criticisms upon the work of the young American. Whereupon Gottschalk played a trick upon him. At his next concert in Boston he played under his own name a little known composition of Beethoven; and under the name of Beethoven, a freshly discovered and attractive melody. Whereupon the critic took occasion to contrast the simplicity and naturalness of the Beethoven piece with the pianist's own composition; only to be apologized to later for the unfortunate mistake of placing the pieces wrongly as to their writers. Gottschalk thanked Dwight for noticing his own work so favorably.

Gottschalk by no means confined his compositions to the piano. He wrote two operas, "Chas. IX.," and "Isaura de Salerno," which it is believed were never performed. Two symphonies for full orchestra, "A Night in the Tropics" and "Montivideo," which he had played with brilliant success at his festivals, for which they were no doubt written. He wrote about 12 songs, of which the beautiful slumber song, "Slumber on, Baby Dear," is perhaps the most attractive; another, "Oh Trusting Heart, Trust On," is an impassioned and eminently singable melody.

His piano works were written for his own playing. Mme. Carreño, who was a pupil of this master for quite a long time in New York, says that Gottschalk played all the classical repertoire of the piano beautifully, especially Bethoven and Chopin. His time was earlier than that in which Schumann's work began to attract attention. Among the most popular of his own compositions for the drawing room are his "Last Hope," "The Dying Poet," his "Berceuse" (the same as the song "Slumber On") his brilliant "Bananier," his first piece, a negro dance, worked up to a climax, and his "Bamboula," another negro rhythm, handled with exceeding brilliancy. These compositions, especially the last named, involve lightning-like interchange of hands upon chords, and are of great difficulty, even now when piano technic has so much advanced. Among the 90 piano compositions of his, there are probably others which will come back again into popularity some of these days, inasmuch as they have taking melody, striking rhythms and brilliant piano effects.

A very admirable thing of his, is his four hand piano arrangement of the Overture to "William Tell," a most brilliant piece for exhibitions.

In his "Notes of a Pianist," originally contributed to the Atlantic Monthly, Gottschalk gives many whimsical acounts of his concert tours in this country. The book is well worth reading, both as a document from a charming personality, and for the side-lights it throws upon the uncultivated state of the country at large, during and after the civil war.

POETIC IDEA.—The poetic idea of this piece we are fortunately enabled to give in a form which must have pleased the composer, Gottschalk, inasmuch as it is invariably published in connection with the March itself. It was written by a critic, M. Gustave Choquet, then very prominent in Paris, and published in the paper for which he then happened to be writing.

As "The March in the Night" is dedicated to General Don Jose Paez, President of the Republic of Venezuela, it is not impossible that the President himself was the "distinguished General" who was present and fond of the poems of Ossian.

M. Choquet says: "In one of those drawing-rooms where agreeable conversation on Music and the Arts alternates with the dance, it happened that there was a reading from Ossian, of whom a distinguished General present was a great admirer."

"Gottschalk was also there. Inspired and filled with poetic thought, he takes his seat at the piano. In spirit he sees Fingal and his companions. The hosts of heroes defile before him. The piano responds to his touch, and the whole poetic dream is set before us."

"We listen. The war phalanx descends from the heights. On the way where the heroes pass, there is a sound of revelry. A happy company makes the darkness light with their rejoicing. To them comes the marching host. They approach! Behold them in their might! They tarry not! As passes a silver cloud, they glide away. Shall we ever forget them?"

To the above may be added that the March in the Night is one of the purest and finest of Gottschalk's compositions. In its way it is a masterpiece.

FORM AND STRUCTURE.—The March in the Night consists of five main divisions: First, the introduction, from measure 1 to measure 24, inclusive. Second, the March itself, from measure 25 to measure 64. Third, a Middle Piece, or Trio, from measure 65 to 96. Fourth, the Recapitulation of the March, with some additional matter, from measure 97 to 120. Fifth, the Coda, from measure 121 to the end, measure 148.

Or, if the student finds it easier, it consists of a Song Form with Trio, measures 25 to 120. A Coda to finish, 121 to the end, and an Introduction leading up to the March.

The Introduction is very interesting and by no means easy to realize as Gottschalk intended it. It begins with the distant sound of the drums, as distinct as possible, measures 1, 2; in measures 3, 4 actual melody is heard, but as yet very insecure and indistinct. The wind blows the sound from us. In measures 4, 5 we begin to hear it again, and so on to measure 8. From this point on, the tonal structure is more definite. It consists of three little phrases of melody, following the same pattern, but with different harmony, each closing with the measure accent in measures 9, 10, 11, and finished by a vague figure closing in measure 13. Here the same thing repeats, and again twice more, four times in all for the music of measures 10, 11, 12, 13, each ending with the accent here mentioned.

The problem of this melody B is to begin this phrase with soft pedal and to give it with increasing power up to measure 24, yet arrive at measure 24 with a power little if any higher than *mezzo*.

The soldiers of Ossian have now come nearer, and we hear the clear melody of the music, an eight measure strain (measures 25 to 32) immediately played a second time (measures 33 to 40). Melody D is a digression of eight measures, which closes in D minor in measure 48. Here begins a second form of the same idea, but now entirely in D minor, with certain *arabesques* above, which may be taken for songs of the night birds; or, explained in any way the imaginative pupil prefers, provided only they be played brilliantly, in time, and without interrupting the melody which sings continually below them. This part brings us back, in measure 56, to the original melody of the March, closing in measure 64. This constitutes the main subject of the March.

With the last beat of measure 64 begins a second subject, of the variety often marked Trio. It is a melody in A♭ major, lying in the middle range of pitch, with the bass below and many of the chords above it or on both sides of it. This runs to measure 72 and is immediately repeated (measures 73 to 80). In measure 80 a relieving melody begins, completing itself in measure 88, but immediately repeated with permissible variations later (measures 94, 95) closing in measure 96.

Then in measure 97 begins the original March again, passing, in measure 105, to a new melody with some very charming *arabesques* above it. These must be played clearly and sweetly, in strict time, with the melody singing clearly below.

In measure 121, he branches off to the Coda, still beginning with the ornamental figure of the part just closed.

From measure 124, at which point the composer appears to arrive with full power of the band and flags flying, the music passes gradually farther and farther away, until at the end it vanishes into silence, whence it sprang so many measures ago.

The March in the Night is a most excellent study in tone graduation, without permitting the time to be slowed up by having to play very softly; also of tone graduation in carrying a melody with embellishing figures above it, as the fashion was in Gottschalk's day. It is a melody to love for a life-time.

HOW TO STUDY.—In explaining how the student should proceed to study this piece, almost everything is double in its nature, consisting of what the pupil ought to find in the music, and how that finding should be brought out.

Melody A, just as soft and distant as possible; the soft pedal is appropriate here and may continue until measure 16, after which it is released, but the tone is softened enough to permit the two additional *crescendos* in measures 9 to 16, 17 to 20, and 21 to 24.

In melody B you have two distinct ideas: the melody or upper voice (look out for the tied note) and the chords below it, which are to be played *staccato* (best with a finger touch, like picking them out upon a guitar). In this part no pedal can be used. The *crescendo* here required, must begin about as soft as you can play, but the ascending bass voice should make a perceptible *crescendo,* but very carefully and not too much; because you have to play these four measures yet three times more, each time louder than before, yet each time with its own *crescendo,* from whatever degree of power you may have reached, or nearly there; it is better perhaps to begin each upward moving phrase a little softer than the previous one left off. Be sure you do not use the pedal anywhere in this melody. Retain the soft pedal until measure 16. Then release it and play as softly as you can without it, rising in measure 24 to scarcely greater power than *mezzo.* In playing this phrase (measures 9 to 11 inclusive) be sure that the weight of the hand rests upon the melody key, that is, upon the fifth finger; and that the chords are picked out with finger points, without placing hand weight upon them. In the last repetition, perhaps, you might permit the chords a little hand motion, yet the fifth finger must cling to the melody keys and the weight of the hand be carried upon it. No pedal.

The March melody, C, must be played at good march time, 72 to 76 steps per minute, which is metronome at those figures for quarter-notes. The time must be kept strictly, like a march, and pray be careful to observe the marks of expression. This magnificent melody begins *piano;* it is not an orgie of brass and drums, but a poetical conception, which is half mystical and spiritual, rather than a mere carousal of sound. The pedal may be used twice in each measure, provided it be taken *just after the bass note* (but before the finger leaves it) and *be released the very moment the chord of that bass note is sounded.* Hence if you take the pedal as here directed, you retain it but one beat, taking and releasing just after each count. The *mordent* in measure 26 is begun with the bass chord under it. The grace-notes marked *scintillante* (sparklingly) Gottschalk used to play as if with "little steel fingers, indescribably sharp and brilliant."

Melody D is played generally somewhat fuller than Melody C. In the second part of Melody D, beginning with measure 48, the melody is played with great power and force of rhythm. Also a little faster (*strepitoso,* louder, impetuously), and much greater force, yet with a certain preponderance of the melody. The brilliant high phrase is meant to be very brilliant. The pedal may be used as marked in measures 48 to 56. Up to measure 53 it is employed to assist the melody; after that for the harmonies.

The melody in measures 48 to 53 must be brought out, according to its own notes without the other voices. The tone should be very full. Throughout this part the pedal is employed mainly in order to sustain melody notes after the hand has been compelled to leave them, in order to put in other ideas. The melody itself, you will see, lies partly in one hand and partly in the other. The high note figure given above it must be brilliant, for which reason the melody itself will need to be full and sonorous.

Melody G, measures 65 and following, is not so full. It must have the character of a baritone solo by a fine brass instrument like a euphonium, or other very mellow solo instrument. In Melody J we have another case of a sustained melody lying in soprano range, with embellishing figures far above it. In several places the time of the melody is not quite correctly noted, an imperfection Gottschalk probably permitted himself, for the sake of avoiding the confusion which a perfect notation would make between a tie to properly complete the half-note G, with a tied eighth and a similar example elsewhere. Note carefully that the three eighths, closing measures 105, 107, 109, 110, 111, and so on, are all melody notes. The accented melody tone beginning the measure always connects with the first of these three eighths.

Note also that the embellishing figure in measure 105 and elsewhere consists of three triplets of sixteenths and an eighth.

You will gain time in learning, if you practice this passage in two ways (measures 105 to 121):

First, play the left hand part as it is, but omit the melody proper, and play with right hand only this embellishing figure, taking care to play it up high, where it is written.

Second, when you can do this in good time and easily, then omit the embellishing figure, but play the left hand part as written and the melody proper, taking pains to give the melody a sustained character, with a volume of tone suitable to it, as if it was entirely sung by the same voice, and not by a collection of voices of different degrees of power, as we often hear it.

Third, when you can think these two things together, the singing melody and the embellishing voice above, then practice them together until both can be played as written, yet with suitable distinction of coloring between the melody itself and the glistening ornament in its head-dress.

From measure 124 to the end, the tone gradually diminishes and dies away, as the army of Ossian gets farther and farther in the distance. See how far away you can get them; and be sure that they march all the way, and do not leap across entire fields as if in a flying machine. In other words, make it as even and gradual a vanishing away as you can. Use your ears. If you cannot play all four of the *"p's"* which Gottschalk writes in measure 143, play as many of them as you can, and make it your business to master all four of them.

The proper rate of speed is that of a tape-measure about twenty inches long, one swing to a quarter note, four to a measure.

THE GOTTSCHALK MARKS OF EXPRESSION.

Measure 1. *Misterioso* (mîs-tā-rē-ō′-zō) mysteriously; that is, distant and very faint.

Measure 11. *Espress* (ĕs-prĕss′) expressively; that is, the melody climaxing upon the high G, and then diminishing.

Measure 25. *Tempo giusto* (tĕm-pō-gĭoos′-tō) in just time; strict time, well measured.

Measure 25. *Maestoso* (mäĕs-tō′-zō) majestically, stately.

Measures 27, 40, etc. *Ben misurato* (bĕn-mĭs-oo-rä′-tō) well measured. In strict time.

Measure 41. *Ben rhythmé* (bĕn-rĭt-mā′) well timed.

Measure 48. *Strepitoso* (strĕp-ĭ-tō′-zō) impetuously.

Measure 57. *Largamente e maestoso subito* (lär-gä-mĕn-to-ā-mäĕs-tō′-zō-soob′-ĭ-tō) broadly and stately, on a sudden; that is, instantly in measure 27, where the melody plays in octaves.

Measure 68. *Martellato* (mär-tĕl-lä′-tō) hammered; that is, very distinct.

Measure 71. *Fiero* (fēā-′rō) literally, "fiercely"; in firm time.

Measure 80. *Ben cantando* (bĕn-kän-tān′-do) well sung.

Measure 82. *Teneramente* (tĕn-ĕ-rä-mĕn′-tĕ) tenderly.

Measure 88. *Elegante* (ĕl-ĕ-gän′-tĕ) elegantly, delicately.

Measure 97. *Tranquillo* (trän-qweel′-o) "tranquil"; that is, more quietly.

Measure 105. The entire directions here are to "play the embellishments lightly and limpidly; the melody well marked, but not loud."

Measure 111. *Con fuoco* (kon-foo-ō-kō) with fire.

A March in the Night.

Revised and Annotated by
W. S. B. Mathews.

MARCHE DE NUIT.

LOUIS MOREAU GOTTSCHALK, Op. 17.

Tempo di Marcia ♩ = 76 to 84.
Moderato ♩ = 25"

A *ppp*
Misterioso.

B

Misterioso.

ppp

espress.

p

f *p*

f

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Tempo giusto.
Maestoso.

C

p

25 26 27 28

scintillante.

ben misurato

29 30 31 32

33 34 35 36

37 38 39 40

D

ben misurato

bien rhythmè

41 42 *tranquillo* 43

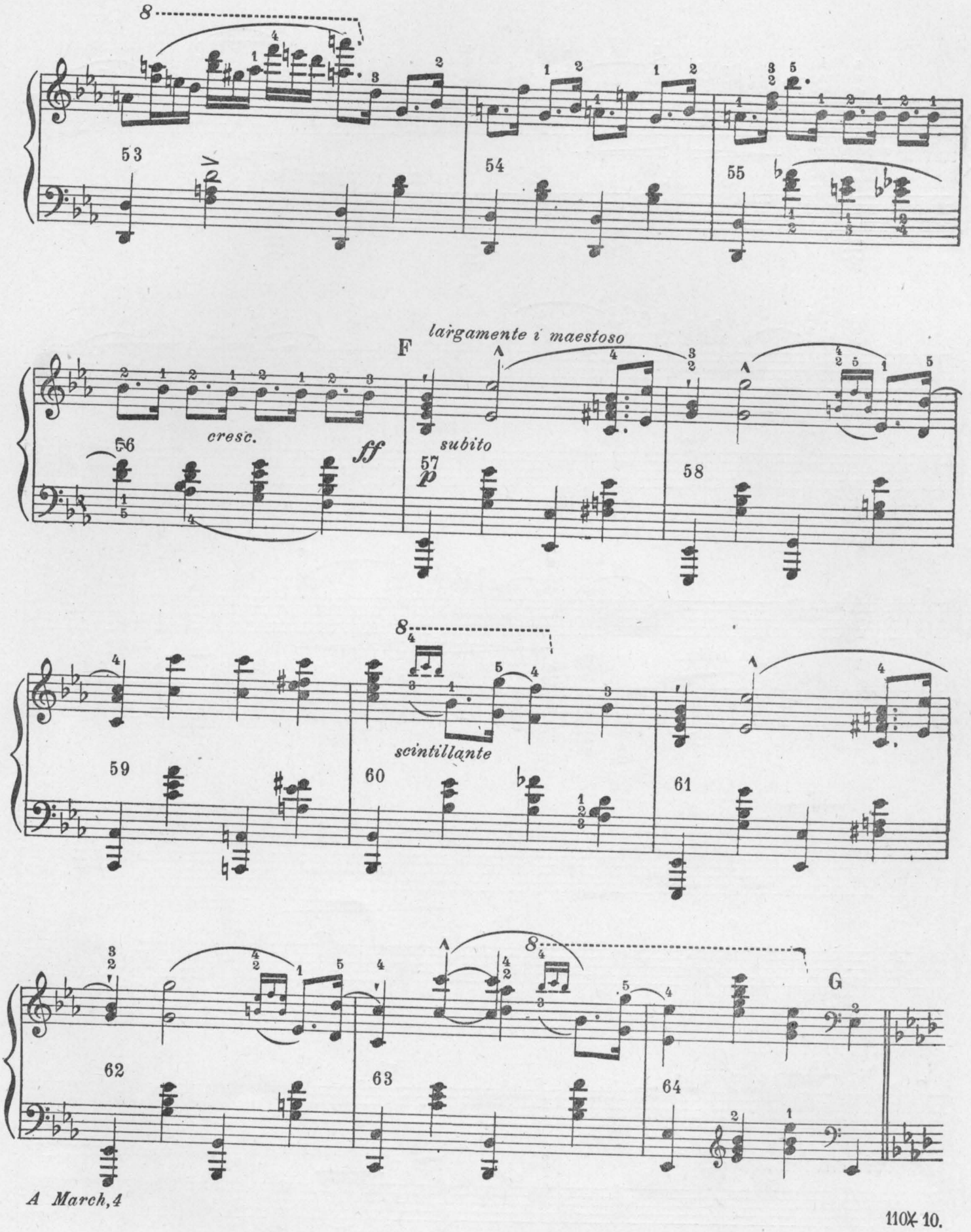
44 *f* 45 46

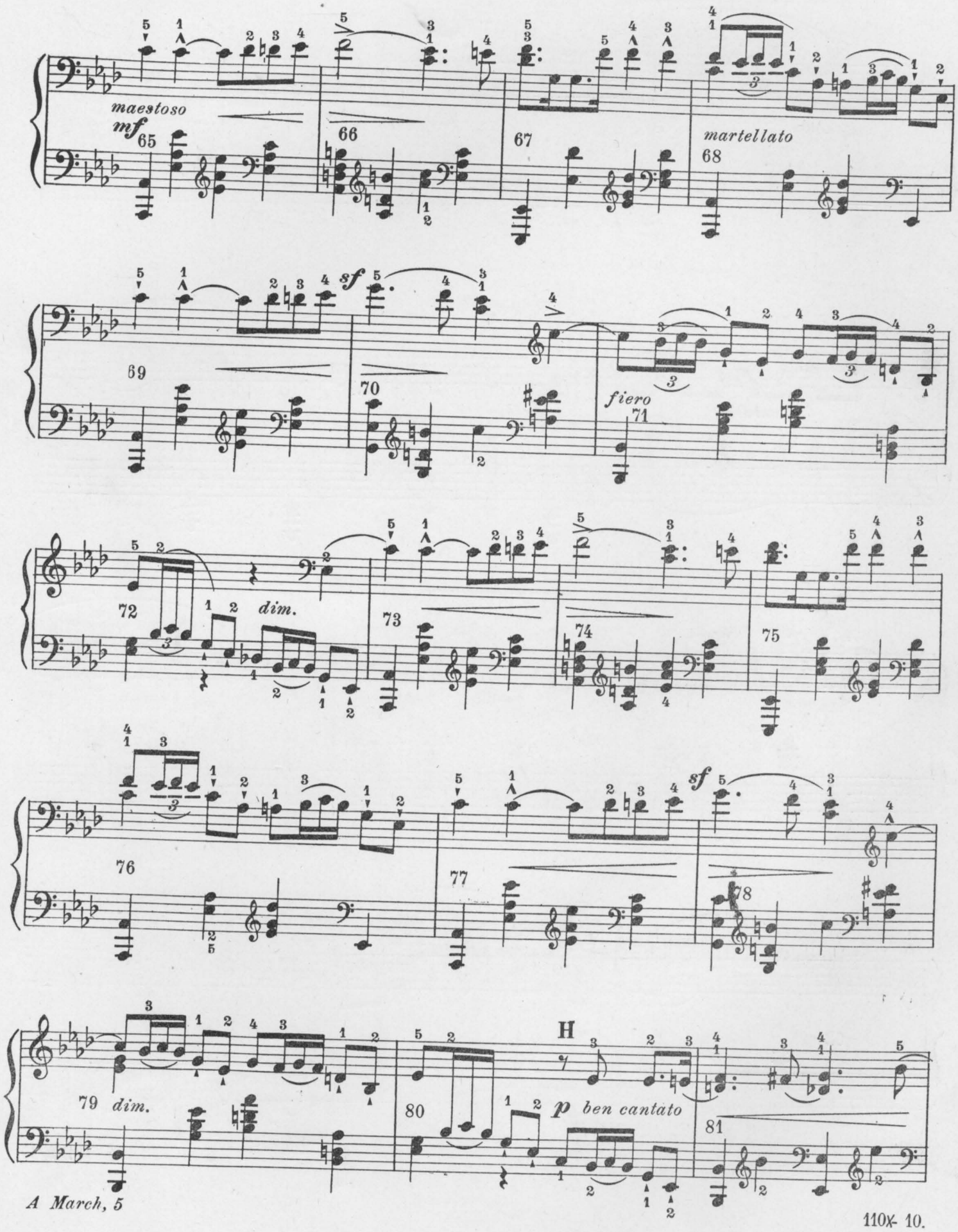
8 E

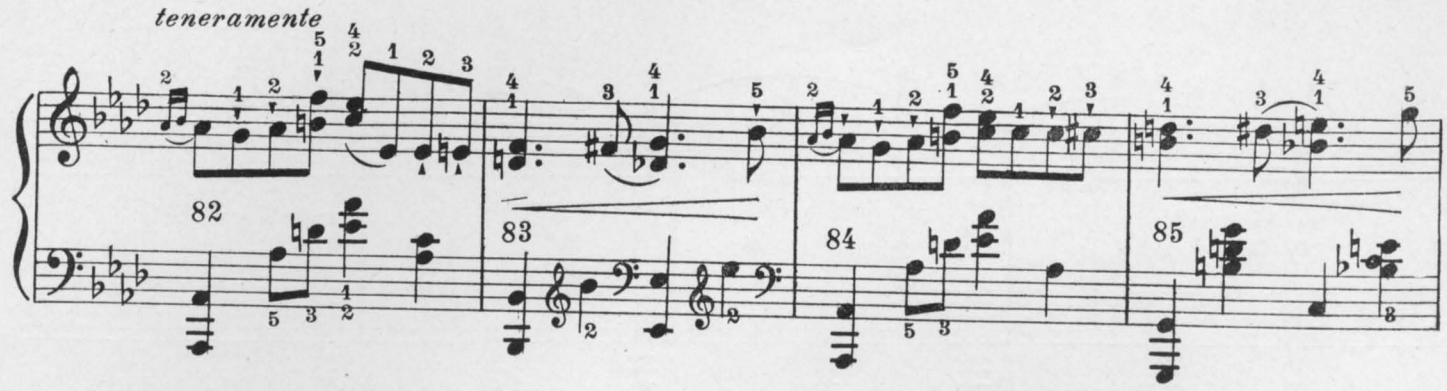
47 *strepitoso* *ff* 48 49

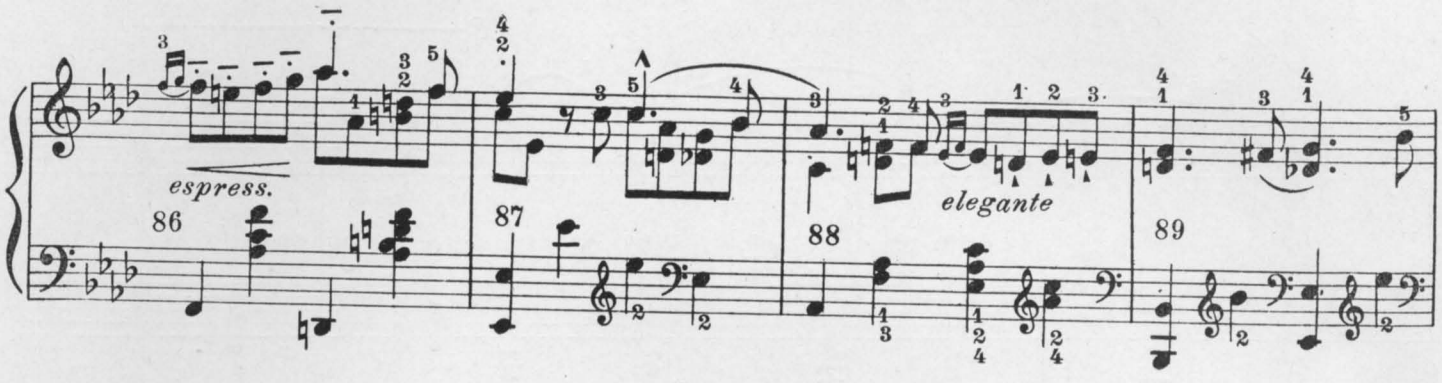
8 8

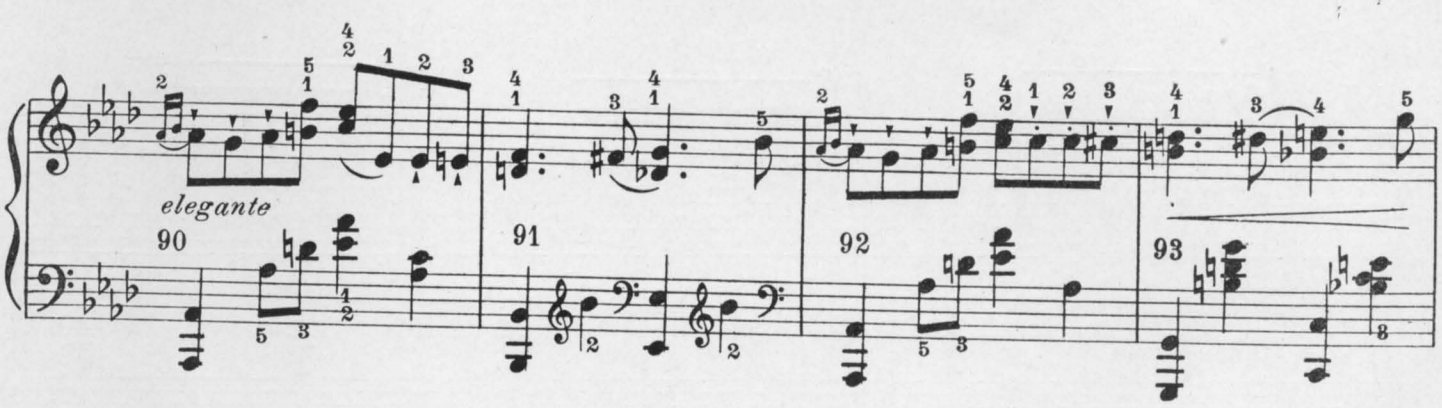
50 51 52

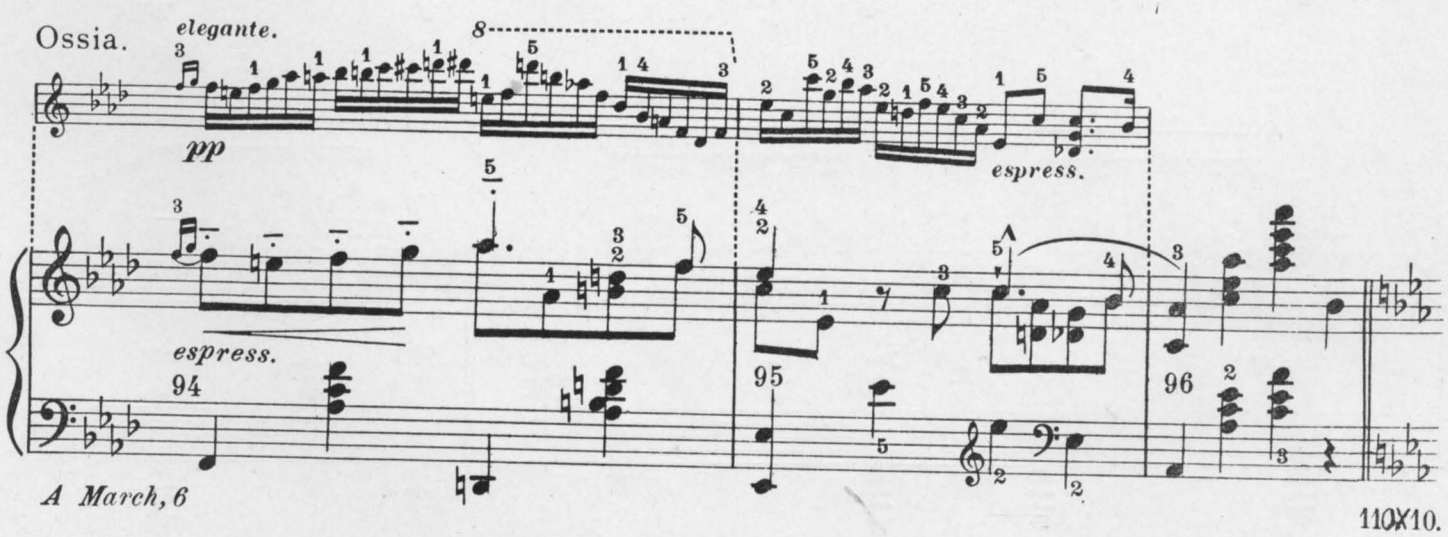

53
54
55
F
largamente i maestoso
56
cresc.
ff
subito
57
p
58
59
60
scintillante
61
62
63
64
G


maestoso
mf
65
66
67
martellato
68
69
sf
70
fiero
71
72
dim.
73
74
75
76
77
sf
78
79
dim.
80
H
p
ben cantato
81


teneramente
82
83
84
85


espress.
86
87
88
elegante
89


elegante
90
91
92
93


Ossia.
elegante.
pp
espress.
espress.
94
95
96

I

tranquillo

pp

97 98 99 100

ben misurato

scintillante.

101 102 103 104

J

limpide

leggiero

marcato il canto ma non forte

105 106 107

108 109 110

con fuoco

111 112 113 114 115 116 117 118

sempre

119

sempre ben misurato

120 121

CODA.

8

122

cres - - - - - - - cen - - - - - do

123

f *p* *subito*

124

125

126

127 *p*

128

129

130

131 *p*

pp *très rhythmé*

132

allentandosi

133

134 *pp*

135

pp 136

137

138

139 *ppp*

ppp 140

141

142

pppp 143

Basso 8

144

pppp 145

146

147

148

RECITATION QUESTIONS ON "A MARCH IN THE NIGHT."

1. What is the key of this piece?
   Ans.

2. What is the measure, and what note stands for one beat time value?
   Ans.

3. What is the general problem of the Introduction, measures 1 to 24, and what is the key to the expression expected?
   Ans.

4. In measures 9 to 12, what are the two different things which the right hand has to play?
   Ans.

5. Should the hand rest upon the melody or the chords?
   Ans.

6. With what kind of touch should the chords be played?
   Ans.

7. Did you understand which voice was meant to stand out as melody in measures 49 to 53? If so, state which.
   Ans.

8. What is the general character of Melody G?
   Ans.

9. Were you able to play the melody in measures 105 to 122, in a clear and singing way, and yet place the embellishing figure above it without losing sight of either one, the melody and the ornamental figure?
   Ans.

10. What is the general problem of playing from measure 124 to the end? To make it continually louder? Or what?
    Ans.

11. Who was Gottschalk? Where was he born, and what was his occupation?
    Ans.

12. Did you like this piece?
    Ans.

For Teacher's Record

Received_____

Grade (on Scale 100)_____

Teacher_____

Class No._____

Pupil_____

Address_____

_____