



“LE RETOUR.”

BIOGRAPHICAL SKETCH—EMIL SAUER.

Born at Hamburg, Germany, 1862.



MIL SAUER was born in Hamburg on the 8th of October, 1862. His mother, an excellent musician who, in her girlhood attracted notice as a pianist, and who was an enthusiastic adherent of the Deppe method, was his first teacher. It was only through her tireless perseverance, that the son, who in his early years was unable to interest himself in the study of the piano, finally turned to music as a vocation. Whether the talent of the son was dormant, to be awakened later, or whether the requirements of the Hamburg Gymnasium were too exacting, the fact remains that the mother, who hoped great things of the son, had difficulty in getting an hour's daily piano study from him.

In the year 1876, however, a sudden change of attitude manifested itself. Young Sauer was one of the fascinated listeners at the concerts of Anton Rubinstein. In a truly captivating manner, Sauer describes in his autobiography, “Meine Welt” (Spemann, 1901), his impressions upon first hearing Rubinstein; he tells us how, hurrying home to reproduce these impressions upon his grand piano, he was as one who had been blind, and had suddenly received sight. That same evening his mother wrote to Rubinstein, begging him to hear her son play; and a few days later both had the great satisfaction, and the master, with visible emotion, followed the playing of the fourteen-year old lad. His favorable opinion exceeded all expectations, to the serious annoyance of Sauer's father, who had wished his only son to devote himself to another pursuit. Rubinstein offered to recommend Sauer, upon the completion of his sixteenth year, to his brother, Nikolaus Rubinstein, who lived in Moscow, and who was one of the greatest virtuosos and pedagogs of all time. Later this plan was carried out. Meanwhile Sauer prosecuted the most thorough course of theoretical studies under A. F. Riccius in Hamburg.

From 1879 to March, 1881 (the year of Nikolaus Rubinstein's death), Sauer attended the Moscow Conservatory as stipendiary, and there, under the severe discipline of his great teacher, he laid the foundation of those qualities which are today so admired in his playing, clearness and refinement of interpretation, and perfection of technic. Nikolaus Rubinstein and Carl Tausig, were, in addition to their other dazzling qualities, the most distinguished exponents of a technic which charmed and electrified by its mere tonal perfection; and it was Sauer's particular good fortune to have before him the conspicuous example of these historical personages.

Being thus fully equipped, the young pianist sought to win his first honors as a public performer. The financial results of the concerts which he gave from October, 1881, in the large German cities stood in such great disproportion to their artistic success, that another and more certain means of existence had to be employed. This was found in modest degree in London, where Sauer eked out an existence by giving lessons, and, perhaps, like many another, might have thus worn out his life, if, at the time of his greatest necessity, good fortune had not reached out her hand. The painter, H. B. Brabazon, who afterwards became so celebrated, and who was an independent gentleman with artistic acumen, was so struck with Sauer's talent that he formed a close intimacy with him and furnished him the means for resuming the career interrupted by financial necessity. Consequently, the young artist, in company with his new

Mæcenæ, traveled through Spain and Italy, arousing the greatest enthusiasm by his playing. Fortunately, the profits were so great that the aid of the friend could soon be dispensed with. In the spring of 1884 Sauer was heard in Rome by the Princess Wittgenstein, whose recommendation opened the door to Liszt, around whom, as is well known, from May to October of each year a large circle of pupils were assembled; among them, in the summers of 1884 and 1885, was Sauer, who was treated by the master with distinguished kindness and recognition. The influence of this incomparable master and man had great effect upon him.

The 15th of January, 1885, was perhaps the most important date in Sauer's life. On that day he gave a concert in the Singacademie in Berlin, in the presence of the family of the Crown Prince (with whom he had been acquainted in Madrid) with such decisive success, that, on the next day, criticism exhausted itself in praise, and as a consequence, he was engaged for the most important of the subscription concerts of Germany, such as the Cologne Gurzenich, and the Hamburg Philharmonic concerts. From this date the name of Emil Sauer, which today is a household word, began to spread and dazzle in all concert halls.

In contradistinction to many of his colleagues, Sauer did not become known with the suddenness of a meteor; he has fought his way step by step, during thirty years of public life, and has been able to hold and gradually to increase the favor of his audiences. There is hardly a city of importance in Europe in which Sauer has not repeatedly and successfully appeared. London, Vienna and Budapest have feted him in seventy concerts each; in Paris he has commanded a position, the like of which no German has ever held; in Berlin, Madrid, St. Petersburg, and Moscow, he is a favorite among the executive artists. His two triumphal tours through the United States in 1899 and 1908, are still fresh in the memory.

As a composer he has won for himself a wide-spread celebrity. Many of his works, as, for example, his two Piano-Concertos (in E minor and C minor), two Piano Sonatas in D major and E flat major, twenty-four grand concert studies, and a long list of piano pieces have won a permanent place in the concert halls, and have passed through many editions.

In 1901 Sauer was called to the head of the newly founded Masterschool of Piano Playing of the Vienna Conservatory, a school specially created for him, where he remained until his voluntary relinquishment of the post in 1907. During his incumbency he trained a long list of remarkable pupils. He married in 1887, and is the father of four sons and four daughters. His home is now in Dresden.

He has not lacked for decorations and honors of all kinds. He is Royal Imperial Professor, and Royal Court Virtuoso of Saxony, Roumania and Bulgaria. He is the possessor of not less than twenty-six decorations; among others, the Officers' Cross of the French Legion of Honor, the Prussian Order of the Red Eagle, the Austrian Iron Crown, and orders from nearly all the German Imperial States, besides which he is Grand Commander of many other European countries.

We append a list of ten compositions which this artist regards as among his most successful:

Concerto No. 1 (E minor) for piano and orchestra.

Concerto No. 2 (C minor) for piano and orchestra.

Sonata No. 1 (D major).

Sonata No. 3 (E flat-major).

Espenleaves (concert-study No. 6).

Flammes de Mer (concert-study No. 7).

Volubilité (concert-study No. 18).

Serenade Francaise.

Scherzo (B flat-minor).

Moto perpetuo in octaves.

“LE RETOUR.”

FORM AND STRUCTURE: The first period ends in measure 8 in the minor key of the mediant; the second period of ten measures ends in measure 18, on the dominant. The rest of the first movement shows thematic development of the first motives, and passes through several keys and phases. The whole structure shows great skill in the way the motives are treated and joined. The trio, which begins at measure 51, has an eight-measure period (51 to 58), followed by a second eight-measure period (59 to 66). Measures 67 to 74 show the first period repeated in a different key, followed by a repetition of the second period, with the melody transferred to the tenor (left hand) part (75 to 82); the rest of the trio is repetition of the motives from the second period. The first movement is then repeated.

HOW TO STUDY: Pay especial attention to articulating the separate motives, that is, each motive must be delivered so that it is clearly defined, not only that each idea is complete in itself, but also “articulated” or separated while at the same time showing its dependence upon what precedes and what follows. The first thought, for example, ends with the accented half-note (tied to a quarter) in measure 2, while the accompaniment runs along steadily in 8th-notes played *non legato*. Apply, throughout the piece, all the practice devices explained in the lessons, such, for instance, as those applying to skips, chords and running passages. In the trio the problem of “3 against 2” comes up; this should be thoroughly worked out. Bring out the melody carefully, wherever found, and observe strictly all accent marks, slurs, *staccato* marks and all marks of expression.

The piece is a “caprice,” that is, it is capricious, although the capriciousness is more formal than interpretative, the music running along in a movement of 8th-note units. The time signature is $\text{♩} \frac{2}{2}$, or *alla breve*, and the *tempo, molto vivace*; thus the speed of the piece is very great, probably about $\text{♩} : 104$. The trio is less fast, and should be played with great expression. The entire composition should be rendered in a dainty manner, brilliant but songful in those parts that are adapted to soulful delivery. If the piece is well learned it should be a most effective addition to the repertory.

Paul Sauer

Le Retour.

(CAPRICE.)

Fingered by the Composer.

Piano

Molto vivace.

EMIL SAUER.

The musical score is written for piano and consists of 24 measures. It is in G major (one sharp) and 2/4 time. The tempo is 'Molto vivace'. The score includes various dynamics and articulations:

- Measures 1-4: *f* *con allegrezza*. Includes fingerings (1, 2, 3, 4) and pedaling instructions (Ped. *).
- Measures 5-8: *poco a poco cresc.*. Includes fingerings (5, 6, 7, 8, 9) and pedaling instructions (Ped. *).
- Measures 9-14: *f marc.* and *p*. Includes fingerings (1, 2, 3, 4, 5) and pedaling instructions (Ped. *).
- Measures 15-19: *f marc.* and *p*. Includes fingerings (1, 2, 3, 4, 5) and pedaling instructions (Ped. *).
- Measures 20-24: *espr.* and *poco sosten.*. Includes fingerings (1, 2, 3, 4, 5) and pedaling instructions (Ped. *).

a tempo sfz sfz

25 *cresc.* 1 1 1 26 2 1 1 *pp subito.* 27 28 29 *marc.*

sfz sfz

30 *p* 31 32 *piu f* 33 34

f 35 36 37 38 39

40 *p* 41 42 *f marc.* 43 44 45

46 *piu cresc.* 47 *f* 48 49 *sfz* 50

Le Retour. 6.

Meno mosso.

4 8

p tranquillo

espr.

3 2 3 3 4 2 1 4 2 * 2 2 2 2 3 4 3 2 1

8

p 55

espr.

p

sempre

5 56 57 58 3 1 4 5 2 3 1 5 2 *

legato

cantando espr.

59 60 61 62

3 2 2 1 2 3 2 1 3 3 4 4 2 1 2 3 2 1

63 64 65 66

più cresc.

2 2 2 1 2 1 2 5 2 4 2 2 2 1 2 3 2 1 5 3 2 *

67 68 69 70

3 2 3 5 2 4 2 4 3 1 5 2 1 2 1 3 4 3 2 1

5

espr.

71 72 73 74

* Ped. * Ped. Ped. Ped. Ped. *

sempre legato

75 76 77 78

molto espr.

Ped. * Ped. * Ped. * Ped. *

cantabile

mf

79 80 81 82 83

sempre legato

Ped. * Ped. * Ped. * Ped. * Ped. *

rinforz

84 85 86 87 88

rinforz

Ped. Ped. * Ped. Ped. Ped. Ped. * Ped. Ped. Ped. Ped. Ped. *

p *pp*

89 90 91 92 93

p *pp*

Ped. Ped. Ped. Ped. Ped. * Ped. Ped. * Ped. Ped. Ped. Ped. Ped.

Molto vivace.

6

94 *f* 95 *con allegrezza* 96 97 98 *p*

Fingerings: 1 2 3, 1 2, 1 2 3 4, 3, 1, 1, 2, 3, 4, 1

Accents: >

Ornaments: * (below bass staff)

99 100 101 102 103 *poco a poco cresc.*

Fingerings: 3 5 1 1 3 5, 1 2 3, 2, 1 4 2, 2 1 2 3, 2 5 2 1 2 3

Accents: >

Ornaments: * (below bass staff)

104 105 *f marc.* 106 *p* 107 108 *f*

Fingerings: 2 1 2 5 2, 1 4 5, 4, 4 1, 1

Accents: >

Ornaments: * (below bass staff)

109 110 *f marc.* 111 112 *p* 113

Fingerings: 4 2 5, 4 2 5, 4 2 2 2 5 4, 4 1 2 3, 1 2 4 5, 2 1 2 5

Accents: >

Ornaments: * (below bass staff)

114 115 116 *espr.* 117 *poco sosten.* 118

Fingerings: 1, 4 2 5, 4 2, 1 4 3 1 5 4, 1 2 3 4, 3 2 1, 1 2

Accents: >

Ornaments: * (below bass staff)

Le Retour. 6.

7

a tempo sfz sfz

119 *cresc.* 120 *pp* *subito* 121 122 123 *marc.*

124 *p* 125 126 *piu f* 127 128

129 *f* 130 131 132 133

134 *p* 135 136 *f marc.* 137 138 *p* 139

140 *piu cresc.* 141 142 143 *f* 144 *sfz p* 145

Le Retour. 6.