Imaginary Sweethearts, Vol. 1

"Like Music Heard When Dreaming"

Notes on the Music

by Daniel Paget

Introduction

Composers have written much music about loved ones. Sometimes the objects of their affection are portrayed realistically; sometimes they are idealized beyond recognition; and sometimes they are imaginary, entirely the product of creative or even wishful thinking. The works on this album fall into the latter categories. Some do so obviously, via the lyrics of a song, while others do by implication, through the romance of a waltz, a meditative *Intermezzo* for piano, a wordless rag or a stirring flamenco *playera*.

Most of our program explores music published in the last decade of the 19th century, or written later but in a style of that time. The year 1892, in particular, figures significantly in the output of many of our composers, offering a snapshot of the musical landscape at that moment. This was just before the division of the art into "popular" and "classical" categories took on the rigid borders imposed in the age of commercial recording. Here you'll find works for the concert hall rubbing elbows with numbers from the vaudeville stage, with composers whose names are of the household variety, such as Brahms and Dvořák, appearing alongside others once fêted but now largely forgotten, like James Thornton and Amy Woodforde-Finden. This was also a period in which the music of peoples outside the historically dominant European cultures of Germany and Austria claimed increasing attention, represented here by works in American, Bohemian, Norwegian, "Oriental" and Spanish styles.

All of the works but one on this first volume are arrangements of vocal music or piano pieces. While the act of arrangement may simply mean the transcription of a melody from one instrument to another, allowing players access to music otherwise unavailable to them, it can also mean much more, from the embellishment of a score in its current form to a thorough reimagining in a different medium of one composer's work by another. The process inherently offers new views of existing works. In the case of a song, a purely instrumental arrangement can spotlight tonal qualities otherwise veiled by the need to attend to words, allowing us to perceive the music afresh, as an entity with a life of its own. Of course, the lyrics set a frame for approaching the music, and so we include quotations of representative lines from them in these program notes where needed.

In choosing the music, we looked for qualities of line that invite realization by the French horn. The horn may be a familiar stranger to some listeners, especially to concertgoers who only hear it cloaked in rich orchestral textures, or know just its "outdoor" personality, as heard in the occasional solo reflecting the instrument's origin as a signaling device for hunters and coachmen. But the modern horn is capable of wide-ranging expression, from the heroic to the intimate, even as it maintains its unique and compelling timbre: evocative, sometimes distant, yet personal and touching. Ann

Ellsworth and I hope that through our partnership of performer and composer-arranger these duets will add a new page to the horn repertoire, and bring added life to the works on which they are based.

1. **Daniel Paget: The Mulligan Gambol**

The Mulligan Gambol is a rag, a work written in the manner of the first uniquely American music to gain widespread international popularity. A product of the admixture of African and European stylistic elements, classic piano ragtime is characterized by the frequent use of syncopated rhythms over a steady bass, expressed within the kind of multi-sectional form heard in march music of the late 19th century. Ragtime came of age in the l890s and 1900s, most notably through the compositions of Scott Joplin. Its popularity waned after World War I, but the 1960s and ’70s saw a revival of the genre which continues to the present. *The Mulligan Gambol*, a product of that renewed interest, was originally composed for piano; it was reworked as a duet for French horn and piano by the composer in 2018. As its title suggests, the piece was inspired by the work of two great figures of 19th-century American musical theater, Harrigan and Hart.

In the 1870’s and ’80s the New York stage was dominated by the theater team of Edward “Ned” Harrigan and Tony Hart.[1] Having begun as variety show entertainers, they went on to write, produce, direct and star in a series of innovative musical plays, with music provided by Harrigan’s father-in-law, David Braham. Most significantly, their stories were drawn from the crowded, polyglot slums of Manhattan’s Lower East Side. Stereotypical characters from its various immigrant and African American communities were presented in comical situations that were seen as capturing life on those gritty streets. Principal among these fictional figures was the feisty Dan Mulligan, who appeared in many of the team’s most successful shows. Beginning with an 1873 sketch called *The Mulligan Guard*, productions featuring Dan were still “crowding ’em in” to theaters twenty years later. As described by Harrigan, Mulligan was “a rough and ready Irishman whose word was held as good as his bond, and whose quips, jokes, songs and stories made him the soul of every picnic, chowder party and wake of the lower wards.”[2]

2. **Amy Woodforde-Finden: Kashmiri Song**

Pale hands I loved beside the Shalimar,
  Where are you now? Who lies beneath your spell?
Whom do you lead on Rapture’s roadway, far,
  Before you agonize them in farewell?

Oh, pale dispensers of my Joys and Pains,
  Holding the doors of Heaven and of Hell,
How the hot blood rushed wildly through the veins
  Beneath your touch, until you waved farewell.

[1] Hart was his stage name; his last name was originally Cannon.
[2] Edward Harrigan (1844-1911), in his novel *The Mulligans.* New York: G.W. Dillingham Co. (1901), p. 11.

Pale hands, pink tipped, like Lotus buds that float
On those cool waters where we used to dwell,
I would rather have felt you round my throat,
Crushing out life, than waving me farewell!

—Laurence Hope

Amy Woodforde-Finden (1860-1919) was born Amelia Ward in Valparaiso, Chile, the daughter of the American Consul there. Following her father's early death, the family moved to London, where Amy studied piano and music composition, and became a British citizen. She spent much of the 1890s in colonial India, where she visited Kashmir, and married a British surgeon in the Bengal Medical Service, Lt. Col. Woodforde Woodforde-Finden. The years in India deeply influenced her work. As her publisher said, Mrs. Woodforde-Finden's songs, written after her return to England, were composed "with the music of the East still ringing in her ears."

Kashmiri Song is the third in a group of four songs collectively titled *Indian Love Lyrics,* with words drawn from a 1901 collection of erotic poetry called *The Garden of Kama*[3] *and other Love Lyrics from India, Arranged in Verse by Laurence Hope*. Hope, we should note, did not exist. The book was actually written by the English poet Adela Florence "Violet" Nicolson, who, like Mrs. Woodforde-Finden, spent considerable time in India and also married a British officer in the Bengal Army, in Violet's case a general. Though her work was original, she presented it under a male pseudonym as English translations of Indian literature, it being unthinkable at the time for a woman to write, let alone publish, poetry of so risqué a nature. In setting *Kashmiri Song* to music, Woodforde-Finden put the second stanza of Nicolson's enigmatic poem aside, using only the first and third verses; whether she omitted the middle one because she felt it went beyond the bounds of good taste, we cannot say.

In both music and words, *Kashmiri Song* draws on the tension between the prim formality of Victorian culture and its fascination with the forbidden fruits of passionate love, freely available in seductive India, or so it seemed after explorer Richard Burton published the first English translation of the *Kama Sutra* in 1883. Working within the Late Romantic style, Woodforde-Finden evoked the kind of exotic sensuality seen in the Orientalist movement in Western painting of the time. This can most readily be heard in the ornamentation and Phrygian modality of the monophonic introduction, as well as in the song's sinuously descending melody and rich chromatic harmonies.

Initially, the composer could not find a publisher willing to take on her work, so she had it printed herself, in London in 1902. Issued commercially a year later, *Kashmiri Song* enjoyed enormous success on both sides of the Atlantic. It was recorded dozens of times over the next four decades, by opera stars, violin soloists, jazz and dance bands; even the silent film heartthrob Rudolph Valentino had a go at it. In 1924, a journalist writing for the BBC magazine *Radio Times* asserted that "If sales are any

[3] In Hindu and Buddhist literature, the Sanskrit word *kama* means desire or longing, and often connotes sensual or sexual pleasure.

criterion of popularity, the most popular songs ever published in the history of music are [Mrs. Woodforde-Finden's] *Indian Love Lyrics*. . . . [They are] heard, certainly, wherever the English language is spoken, and in very many countries where it is not . . . [they] will suffice to keep her memory green as long as there is a music-lover left to sing her songs or a band to play them."[4] Hyperbolic, yes, but perhaps not entirely wrong.

3. **Antonín Dvořák: Waltz, Opus 54, No. 1**

Antonín Dvořák was born in 1841, in what was then Bohemia and is now Czechia. Championed by Johannes Brahms, Dvořák achieved international fame in 1878 with the publication of his first set of S*lavonic Dances*, which, like Brahms's earlier *Hungarian Dances*, presented regional styles through the medium of the piano duet. In 1892, Dvořák began a three-year teaching engagement in New York City, during which time he produced several of his best-known works: the Cello Concerto, the Symphony No. 9, *"From the New World,"* and the seventh *Humoresque*. He returned to Bohemia in 1896, and died in Prague eight years later.

Brahms may have served as inspiration for Dvořák in another regard as well, through his highly popular sets of waltzes for the piano. In the early years of the 19th century, the waltz – the first ballroom dance in which partners embraced and dizzily spun their way around the floor – acquired a rather suggestive, even scandalous, reputation in some quarters. That soon settled into romantic respectability, and in the hands of such composers as Schubert, Chopin, Brahms and Johann Strauss, Jr., the waltz became a cultural watering hole where the worlds of the salon, the ballroom and the concert hall all met.

Dvořák composed his opus 54, a set of eight waltzes for solo piano, in a six-week period beginning in December of 1879; later, he arranged two of the numbers for strings, including the first. He conceived the music for home or concert rather than ballroom use; indeed, the music is not very well suited to the Viennese version of the dance so popular at the time, as Dvořák's style often veers closer to Bohemian music. In the *Waltz in A,* heard here, that shift is evident in the quicker secondary themes. The piece is also notable for the striking chords heard at the ends of certain phrases in its principal theme. As to overall form, it follows a pattern – ABACDA – derived from classical dance music. Within that frame, the work may be heard as a microcosm of the broadly expressive world of the waltz, as it makes its way through a variety of contrasting moods, from melancholic introspection to swirling euphoria.

1. **Johannes Brahms: Intermezzo, Op. 118, No. 2**

In the summer of 1892, Johannes Brahms took his vacation at Bad Ischl, a spa town in western Austria. He was then 59 years old and had already written all of his orchestral and choral works, and most of his chamber music. Once a week in Ischl he took his midday meal with the family of a brilliant young pianist, Ilona Eibenschütz.

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[4] Cooper, A.B. "Songs that Moved the World: The Story of the Indian Love Lyrics," *Radio Times*, August 15, 1924, p. 310. Quoted in Ghuman, Nalini, *Resonances of the Raj: India in the English Musical Imagination,1897-1947.* Oxford University Press (2014), p.169.

Ilona was a beautiful Hungarian Jewish woman of twenty, with whom Brahms was quite taken. One day, he offered to play for her alone "a few exercises" he had just written for the piano. These turned out to be ten wonderful character pieces, most of them entitled *Intermezzo*, that showed the composer at the height of his craft. Ilona was thrilled by his having chosen her to be the first person ever to hear these works, and by the beauty of the music and the way he played it, "as if he were just improvising, with heart and soul, sometimes humming to himself, forgetting everything around him."[5] In turn, Brahms was so impressed with Ilona's playing that he gave her the honor of introducing the music to the public.

A biographer of the composer has suggested that the now-revered late piano pieces of opuses 116-119 "with their delicate lyricism are love songs to lost women in Brahms's life."[6] While we have no direct evidence that this is so, and some of the music is far from delicate, we do know that at times he channelled his lived experience directly into his art; indeed, he referred to several of the late keyboard works as "cradle songs of my sorrows."[7] Brahms suffered personal loss in 1892, with the deaths of both his sister and of a woman he had much admired many years earlier. In addition, he had a long history of unfulfilled romantic relationships in which he would not or could not express the extent of his feelings. Apart from an enduring, complicated loving friendship with the great pianist and teacher Clara Schumann, thirteen years his senior, he tended toward infatuations with women much younger than himself; one of them, the singer Alice Barbi, was in his life even as he wrote the music he played for Ilona. As far as is known, Brahms, a confirmed bachelor, never allowed any of these relationships to pass beyond the platonic, much less lead to marriage; he remained single until his death in 1897.

The *Intermezzo* in the key of A, which was among the works that Ilona premiered, became one of Brahms's most popular piano pieces. Marked to be played tenderly at the pace of a gentle walk, it is written in ABA form, that is, its opening and closing sections are the same, with a contrasting middle part in the dark key of F-sharp minor. Underlying its compelling song-like melodies are the rich motivic and contrapuntal techniques of which the composer was an acknowledged master. As for the title, in the 19th century the term intermezzo was used for a short independent piece, typically written for piano, that explored a passing mood. Intriguingly, Brahms told his publisher he was thinking of making some of these late keyboard works into a symphonic suite, though he never did. We, however, have taken a very small step in that direction by arranging the A major *Intermezzo* for French horn and piano.

Brahms's affinity for the horn is well known: certain passages in his orchestral works and the Trio for Violin, Horn and Piano, Op. 40, are among the most memorable ever composed for the instrument. His connection to the horn stemmed from childhood. Brahms was born in 1833, in Hamburg, a major North Sea port whose waterfront neighborhoods hosted the sorts of bars and bordellos that sailors frequent, and it was in those sordid places that the composer's father, Johann Jakob Brahms,

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[5] Ebenschütz, Ilona. "My recollection of Brahms," *Musical Times,* July 1, 1926.

[6] Swafford, Jan. *Johannes Brahms: A Biography.* New York: Albert A. Knopf (1997), p. 587.

[7] His reference was to the intermezzi of Opus 117.

eked out a living as a musician.[8] He played several instruments, though during his son's childhood his focus was on the horn. Johannes grew up with its sound in his ear, and, under his father's tutelage, began playing it himself. The boy developed a lifelong love of it, which led him, at age 50, to become a founding member of the First Viennese Horn Players' Club, formed for the purpose of socializing around the instrument and caring for it.[9] Musically, that fondness for the horn went well beyond the notes Brahms actually wrote for it. There is a quality, a horn-based "voice," that can at times be heard in works of his that do not actually include the instrument, as if somehow its sound and personality had permeated his thoughts. In this writer's opinion, the A major *Intermezzo* is one of those works.

It is therefore surprising that the opus 40 trio, written when the composer was 32, was his only piece of chamber music to include the horn. Perhaps he so preferred the sound of the natural horn—he specified its use in the Horn Trio—to that of the valve horn, which was then in an extended process of replacing its older sibling, that he felt he could no longer include the instrument in intimate music. In any event, we have wondered what a movement of a Brahms sonata for horn and piano might have sounded like had he written one around the time of his late piano pieces, and offer this arrangement of Opus 118, no. 2 as a conjectural example. Perhaps in the horn part we would have heard the composer's own voice, that yearning, anguished, wistful humming that so moved Ilona Eibenschütz.

2. **Enrique Granados: Andaluza (Playera), Danza española Op. 37, No. 5**

Andaluza appears here in its original form, as a work for solo piano.

Born in the Cataluña region of northeast Spain in 1867, Enrique Granados spent most of his career in Barcelona, where, beginning in 1892, his 12 *Danzas española*s (Spanish Dances) for piano were published. Although the exploration of traditional Spanish culture lay at the heart of his work, the *Danzas* were not folk music arrangements; as Granados said, everything he wrote, while based on the "singing of the people," was original. In drawing on regional idioms as inspiration he followed a path laid out earlier by Chopin, Brahms, Dvořák and especially Edvard Grieg. The latter, long a champion of Norwegian culture, praised the *Danzas* highly. The two composers were linked by their powerful advocacy of the music of their respective countries, with Granados being called "the Spanish Grieg." Granados was also a fine pianist, who possessed "the richness, variety, and spontaneous rhythm that so enhance a musical work, that is the vital element of Spanish music, as it is of Slavic music."[10]

The individual pieces of Opus 37 originally appeared without titles, being identified just with a number; explanatory headings only became necessary when the work drew international attention. Some of the titles evoke emotional states, some identify specific dances, while others designate areas of Spain, as is the case with the fifth of the group, *Andaluza.* The reference is to the southernmost region of the country, Andalucía, where

[8] Johannes himself began working as a house pianist in such places before he turned 13, an experience he remembered with pain, and which he refused to discuss in later life.

[9] As the *Wiener Waldhornverein,* it is still in existence.

[10] Cuban pianist Joaquín Nin, in a 1916 assessment of Granados comparing him to Chopin.

Islamic Moorish, Roma, Sephardic Jewish and indigenous Spanish traditions contributed to a rich culture of which flamenco music is a prime example. Flamenco elements in *Andaluza* may be heard in the work's guitar-like accompanying figures, its idiomatic harmonic patterns, its rhythms suggesting the hand-clapping of dancers, its flexible approach to tempo, and its strong emotional contrasts. Together, these convey the essence of the *playera,* a deeply expressive type of flamenco song that is often born of pain.

In January of 1916, the midst of World War 1, Granados sailed to New York to attend the premiere of his opera *Goyescas* at the Metropolitan Opera, and to give piano recitals and make recordings of his works, *Andaluza* among them. His return to Europe, originally ticketed on a Spanish (non-belligerent) ship, was delayed by an unplanned concert at the White House, added at the request of President Wilson. When Granados finally left for home, his new itinerary included a leg on a British vessel, the *Sussex.* Tragically, the ship was torpedoed by a German submarine in the English Channel, and Granados drowned. He was 48 years old.

6. **Stephen C. Foster: The Voices That Are Gone**

The composer of *Oh! Susanna, Camptown Races, Old Folks at Home, Beautiful Dreamer* and some 200 other songs, Stephen Collins Foster was the leading American songwriter of the 19th century. His list of enduring works is doubly impressive, as the country's music publishing industry was in its early days during his lifetime, and the first sound recordings were decades away.

Foster was born in Lawrenceville, Pennsylvania (now part of Pittsburgh) on July 4, 1826, the 50th anniversary of the signing of the Declaration of Independence and the day the second and third U.S. presidents, John Adams and Thomas Jefferson, both died. The town had been founded by the composer's father, who named it in memory of a naval captain in the War of 1812 famous for his dying words, "Don't give up the ship!" In this patriotic milieu, Foster grew up with a potpourri of musical influences, including banjo tunes and minstrel songs, religious hymns, Irish and Scottish ballads, and melodies from the *bel canto* operas of Donizetti and Rossini. All contributed to the development of his style.

As the first American to make his living from songwriting, Foster did not benefit from the copyright protections and performance royalties that later authors were to enjoy. Though his works were popular from coast to coast and internationally, the income they brought him was generally modest. Nor was Foster's name as well known as his music; then, as now, a song was more likely to be linked to its singer than its composer, and he was not a professional performer.

The winter of 1864 found him in New York City, where he had gone four years earlier to be near his publisher and the center of the theater world, then in lower Manhattan. Separated from his family, he was addicted to alcohol and living in a cheap hotel on the Bowery. On January 10th, Foster was found collapsed and bleeding on the floor of his room; he died three days later, at age 37. In his pocket were 38 cents and a scrap of paper on which was written "dear friends and gentle hearts" – an idea for his next song?

By the time *The Voices That Are Gone* was published, the composer, having departed this earth 14 months earlier, had himself become one of the cherished lost ones of the title. The song's lyric is a poem by the Scottish hymn writer Robert Campbell; written from an end-of-life perspective, it is a tranquil reflection on loved ones from the past whom the poet hopes to meet again in the next world. The music, likely written for Wood's Minstrels, a theatrical troupe resident in New York at the time, was composed for solo voice, mixed vocal quartet and piano. Following a keyboard introduction, the work's main strain is sung twice by the soloist, after which the quartet begins a short melody of its own that concludes with the final phrases of the soloist's theme. This structure is repeated with additional verses; in the present arrangement, the repetition is embellished in the operatic style of the period. The song's wave-like melody is distinctive for poignant dissonances created with the bass line in the piano, including liberal use of the intervals of the major seventh and major ninth. Together with a diminished chord heard very near the beginning, these elements of tension enabled Foster to explore the deeper emotional implications of Campbell's serene poem.

The lyric begins:

When the twilight shades fall o'er me
And the ev'ning star appears,
Mem'ry brings the past before me,
Joys and sorrows, smiles and tears;

Then again bright eyes are gleaming
With the love once in them shone,
Then like music heard when dreaming,
Come the voices that are gone.

And ends:

But when death is o'er, to meet me
May some much-loved forms come on,
And the first sounds that shall greet me
Be—the voices that were gone!

7. **Edvard Grieg: Solveig's Song, Peer Gynt, Op. 23, No. 18**

Henrik Ibsen's groundbreaking verse play *Peer Gynt* was given its premiere in Christiana (now Oslo), Norway, in 1876. The production included copious incidental music by the playwright's countryman, Edvard Grieg. Like Ibsen, Grieg (1843-1907) was both an internationally admired artist and a national cultural icon. Called the "Voice of Norway," he was the leading proponent of his country's musical heritage at a time when his compatriots were seeking full independence from Sweden. In part because of his use of Norwegian folk song and dance as source material, and in part because of

the distinctive style of his writing, it was said of Grieg that "his music carries the fragrance of his native pine-woods into the concert-room."[11]

The composer made eight of the movements of his *Peer Gynt* score into two concert suites; it was through them that the music became widely known. *Solveig's Song,* arranged for orchestra, was included in the second suite, published in 1892.[12] Keyboard transcriptions of *Solveig's Song*, *Morning Mood, Anitra's Dance* and *In the Hall of the Mountain King* soon became staples in collections of popular "classics" for the piano, and helped create the category we call classical music.

The misadventures of the anti-hero Peer Gynt are too complex to recount here; suffice it to say that Act IV, scene 10 of the play is set on a summer's day in the far north (in, we imagine, an echoing valley). Deep in a pine forest stands a hut, in front of which a lovely woman of middle age, Solveig, sits in sunlight, spinning yarn, lost in thought. The sweetheart of Peer's youth, she has been abandoned by him. Still, she remains eternally devoted to Gynt, as she relates in a poignant little song (here translated from the Norwegian):

> The winter may well pass, and springtime come and go,
> And next summer, too, and a year or more, I know;
> I promised I would wait, as I have done before,
> And one day you'll return, of that I am quite sure. Ah!
>
> May God give you strength, where e'er on earth you land,
> And God give you joy if before him you should stand;
> For here shall I remain, until you come again,
> And if you're called to heaven, I'll meet you there, my friend. Ah!

8. **Paget: Capriccio on James Thornton's "My Sweetheart's the Man in the Moon"**

Both the words and the music of *My Sweetheart's The Man in the Moon* were written by James Thornton. Born in 1861 to Irish parents in Liverpool, Thornton emigrated to Boston at the age of eight and found work there as a singing waiter. In 1884 he moved to New York, where he began a 50-year career as a leading vaudeville comedian, singer and songwriter. Thornton had several big song hits in the so-called Gay Nineties, including, in addition to the present number*,* a waltz song about a forsaken woman, S*he May Have Seen Better Days,* and the evergreen *When you Were Sweet Sixteen,* still beloved of barbershop quartets everywhere*.* Unable to adapt to the snappy post-World War I styles of the Jazz Age – he was baffled by the popularity of nonsense songs like *Yes, We Have No Bananas* – Thornton took to appearing in "Old Timers" shows recalling the glory days of vaudeville. His last performance came at a star-studded benefit program arranged on his behalf, four years before his death in 1938.

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[11] Ford, Walter. "Grieg," *Grove's Dictionary of Music and Musicians*, Third Edition (1927).

[12] This was also the year in which the first English translation of Ibsen's play appeared.

A year after his arrival in New York, Thornton married a young Brooklyn girl named Elizabeth "Bonnie" Cox. Singing her husband's songs, Bonnie Thornton became one of vaudeville's early headliners. (She also gained fame by posing for the wrapper of the first chewing gum sold in New York City subway vending machines, thus becoming "The Original Tutti-Frutti Girl"). In his private life, James was known for being "witty, genial, undependable and bibulous."[13] As the story goes, one Independence Day, upon returning from a drinking spree, he tried to persuade Bonnie of his fidelity with an ironic quip, telling her "my sweetheart's the man in the moon." And so was born the idea for the song, which Bonnie sang with great success at Tony Pastor's Theater in lower Manhattan. A picture of her standing on a ladder and gazing up at a round face in the clouds graces the cover of the sheet music.[14]

Published in 1892, *My Sweetheart's The Man in the Moon* is subtitled *Ballad with Waltz Refrain*. It is written in standard popular song form, with an introduction for piano, a verse (the "ballad" in this case) and a chorus, the latter in quick 3/4 time. Thornton's lyric is both whimsical and slyly carnal, a quality he sets up by beginning both music and words with near quotations of Robert Burns's well-known, racy old Scottish song *Comin' Thro the Rye*.

Burns has a girl named Jenny tell us:

> Every body has some body, nary a one have I,
> But all the lads they love me, and what the worse am I?…
> Should a body kiss a body, need the world know?

Thornton makes the reference to Burns clear in his verse, but shifts the meaning. While Jenny unabashedly tells us she has many secret lovers but no actual sweetheart, the girl in Thornton's song has no real beaux, but fantasizes an intimate relationship with a well-known imaginary one:

> Ev'rybody has a sweetheart underneath the rose,[15]
> Ev'rybody loves a body, so the old song goes,
> I've a sweetheart, you all know him just as well as me,
> Every evening I can see him shortly after tea.

The first chorus continues:

> My sweetheart's the man in the moon,
> I'm going to marry him soon,
> 'Twould fill me with bliss, just to give him one kiss,
> But I know that a dozen I never would miss.
>
> I'll go up in a great big balloon,
> And see my sweetheart in the moon,
> Then behind some dark cloud,

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[13] Boni, Margaret Bradford. *Songs of the Gilded Age,* Golden Press (1960), p. 40.

[14] Despite her husband's assurances, the marriage did not survive his devotion to the bottle, and the couple divorced. Bonnie died of pneumonia in 1920, at age 49.

[15] The phrase "underneath the rose"—in its Latin form, *sub rosa*—means secretly.

Where no one is allow'd,
I'll make love to the man the moon.

And, in case there's any doubt about her intent, the second chorus concludes:

A sweet little Venus, we'll fondle between us,
When I wed my old man in the moon.

The playful arrangement heard here, scored for two French horns, Wagner tuba and piano, draws on the period's fondness for brass music and barbershop harmony, to which is added a touch of the madrigal and a dollop of fantasy.

9. **Paget: Victoria**

Victoria was born in 1986, as a ragtime love song dedicated to a certain eponymous violinist. Written in a style heard on the vaudeville stage more than a century ago, it soon became a duet for flute and piano, in which form it was published as one of this writer's *Two Sentimental Rags*. *Victoria* continued to get around: the piece has also been performed with trumpet, clarinet, and in various chamber ensemble arrangements led by the late, wonderful harpsichordist, conductor, friend and instigator of this album, Kenneth Cooper. The pairing for French horn and piano, as heard here, strikes the composer as particularly suitable.

Victoria is in the usual popular song form, beginning with a verse that introduces a chorus. As is typically the case with ragtime songs, the melody is inflected with many syncopations, that is, off-beat rhythms over an even bass. As for the words, well – they are best left up to the imagination.