



ARTHUR BIRD



ARTHUR BIRD was born July 23, 1856, at Mount Auburn, Cambridge, Mass. His father, Horace Bird, was a well-known musician in the neighborhood of Boston, where his singing schools were very popular.

Bird received his education at the public schools, graduating at the high school in Watertown when seventeen years of age. During his childhood and youth he displayed a great fondness for music, and early became a proficient player on the piano and organ, and incidentally upon the violin. He first appeared in public as church organist, when at fifteen years of age he played at several churches in the vicinity of Boston. As a youth, his talent showed itself not so much in his ability as a performer, as in his marked talent for improvisation.

After studying two years, 1875 and 1876, in Berlin with Ed. Rohde, Prof. Haupt, and Prof. Loeschhorn, he returned to Boston and accepted the position of organist and choir master at the Kirk, Halifax, N. S. At the same time he was appointed head instructor of the piano in the Young Ladies' Seminary at Mount St. Vincent in the latter city.

In the summer of 1881, returning again to Berlin, he studied four years with Prof. Haupt, organ, Prof. Loeschhorn, piano, and Prof. Urban, composition and orchestration.

The summers of 1885 and 1886 he spent professionally and socially with Franz Liszt in Weimar, not only at the class lessons but also at the very exclusive rubber at whist, which invariably followed each lesson. Liszt was particularly interested in his compositions, and had them often played at

the private *soirées* given at his house during the summer months.

In 1886, Bird gave a public concert of his compositions, symphony, overture and suite, in Berlin with the Philharmonic Orchestra. The Berlin critics were unanimous in their praise, and the artistic success of an American composer was especially interesting, for until then Germany, with Berlin as its musical centre, had not considered young America capable of producing much of anything beyond very clever business men.

In the summer of 1886 his *Carnival Scene* for orchestra was played at the Allegemeine Deutsche musical festival in Sondershausen, of which Franz Liszt was president, and met with spontaneous success. Liszt was especially delighted with the work, and not only publicly congratulated the composer at the concert, but wrote him immediately afterward concerning a four and eight hand arrangement.

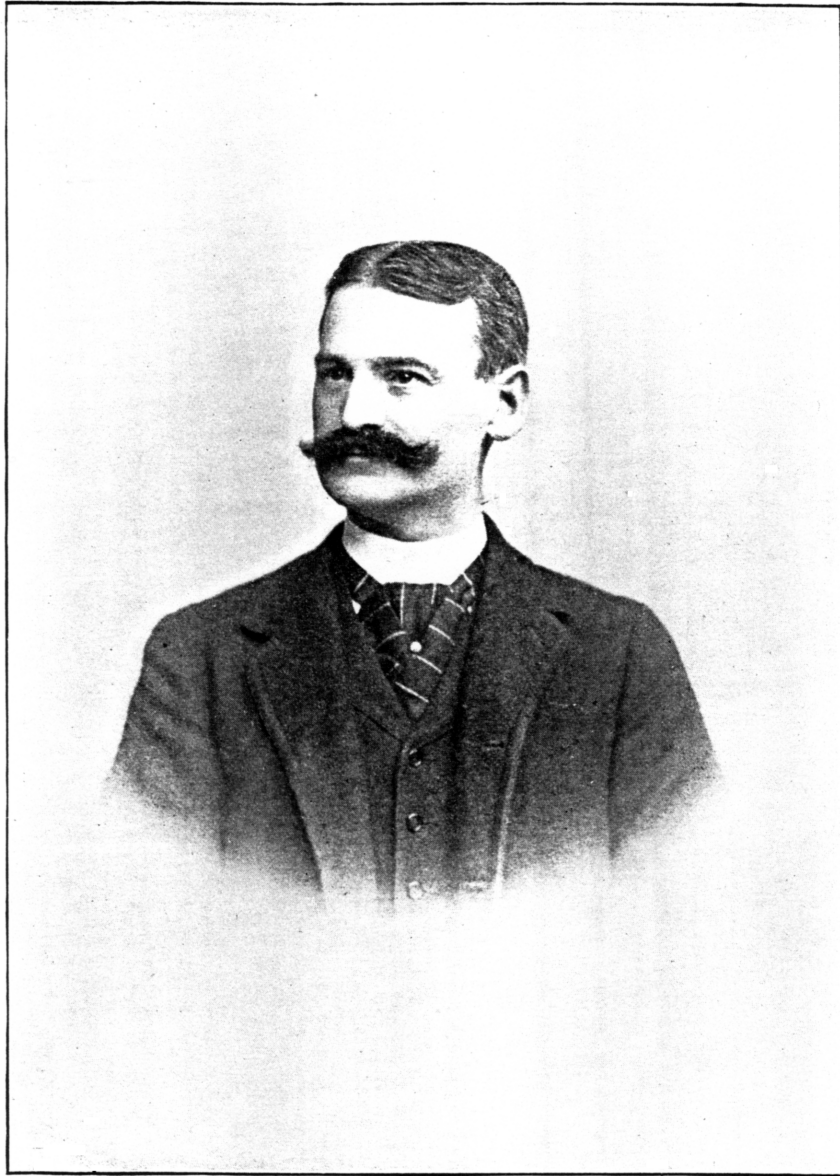
In July of the same year Bird conducted, by invitation of the directors of the North American Sängerbund in Milwaukee, his second orchestra suite. Bird is at present living in Berlin, Germany.

His principal published works are:—

Symphony in A major; three suites for grand orchestra; two suites for strings; *Serenade* for ten wind instruments; *Carnival Scene* for grand orchestra; two Episodes for grand orchestra; *Introduction and Fugue* for orchestra; two Oriental scenes for flute and orchestra; grand romantic and fantastic ballet, *Rübezahl*.

In addition to the above he has written a great number of larger and smaller piano works for two and four hands.





A. Wm. Bird -

No. 1.

Allegretto

For the Bird

Op. 35. No. 1.

Andante cantabile.

Pianoforte

The image shows a handwritten musical score for piano and bird. It consists of two systems of music. The first system is for the piano, with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante cantabile.' and the dynamics are 'Pianoforte'. The piano part features a series of chords and single notes, with some triplets. The second system is for the bird, with a treble clef and a key signature of one sharp. It features a series of notes, some with slurs and accents, and a final measure with a fermata. The entire score is written in a cursive, handwritten style.

Scherzando.

319

ARTHUR BIRD,
Op. 35. No 2.

Allegro con agilità.

molto staccato e pp

ten.

p

f

8

p

ten.

First system of a piano score. The right hand features a melodic line with a trill-like figure and a tenuto note. The left hand provides harmonic support with chords and a bass line. A dynamic marking of *p* is present.

3

Second system of the piano score. The right hand contains a triplet of eighth notes. The left hand continues with harmonic accompaniment.

cresc. - *poco* - *a poco* - *molto*

Third system of the piano score. The right hand has a melodic line with a tenuto note. The left hand features a bass line with a tenuto note. Dynamic markings include *cresc.*, *poco*, *a poco*, and *molto*.

ff

Fourth system of the piano score. The right hand has a melodic line with a tenuto note. The left hand features a bass line with a tenuto note. A dynamic marking of *ff* is present.

3

a tempo.

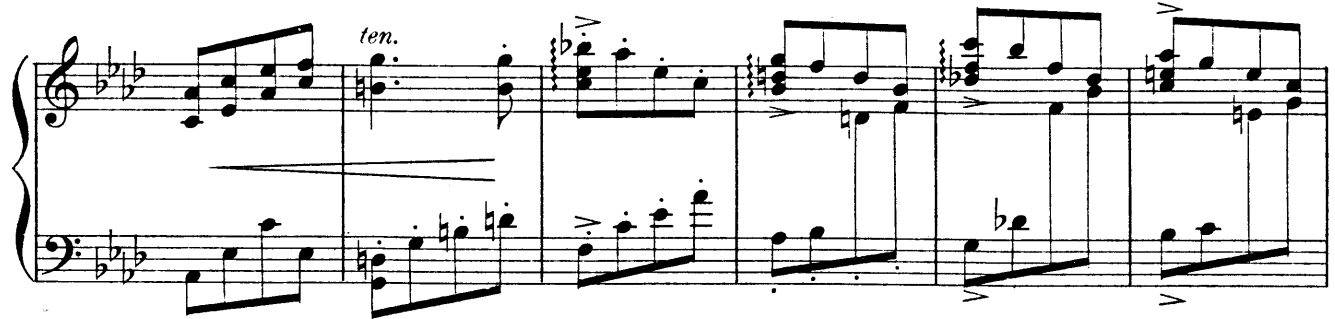
poco ritard. *p* *ten.*

Fifth system of the piano score. The right hand features a melodic line with a trill-like figure and a tenuto note. The left hand provides harmonic support. Dynamic markings include *poco ritard.*, *p*, and *ten.*



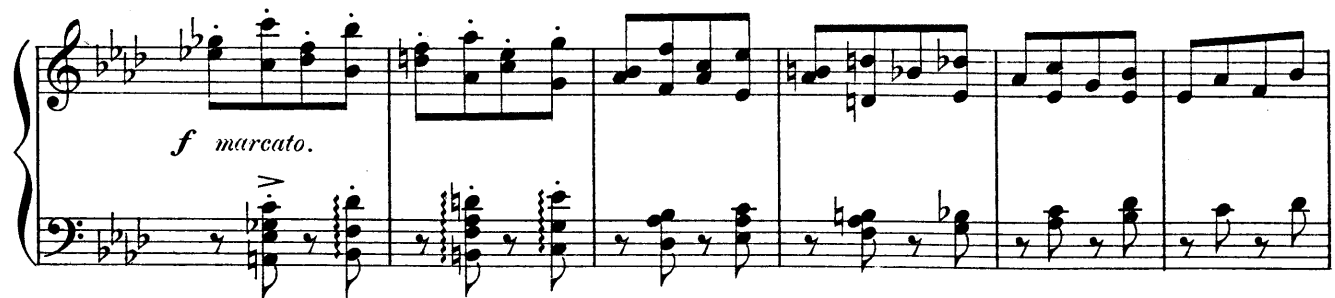
sempre molto staccato

This system features a grand staff with treble and bass clefs. The treble clef contains a series of chords and eighth-note patterns, while the bass clef has a steady eighth-note accompaniment. The tempo/mood marking "sempre molto staccato" is written in the first measure.



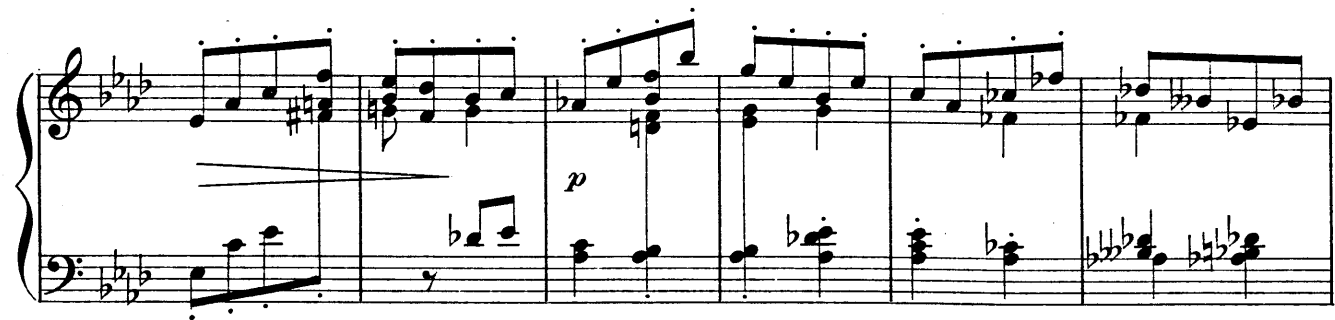
ten.

This system continues the piece with a grand staff. The treble clef has a melodic line with slurs and accents, and the bass clef has a rhythmic accompaniment. The marking "ten." is placed above the first measure.



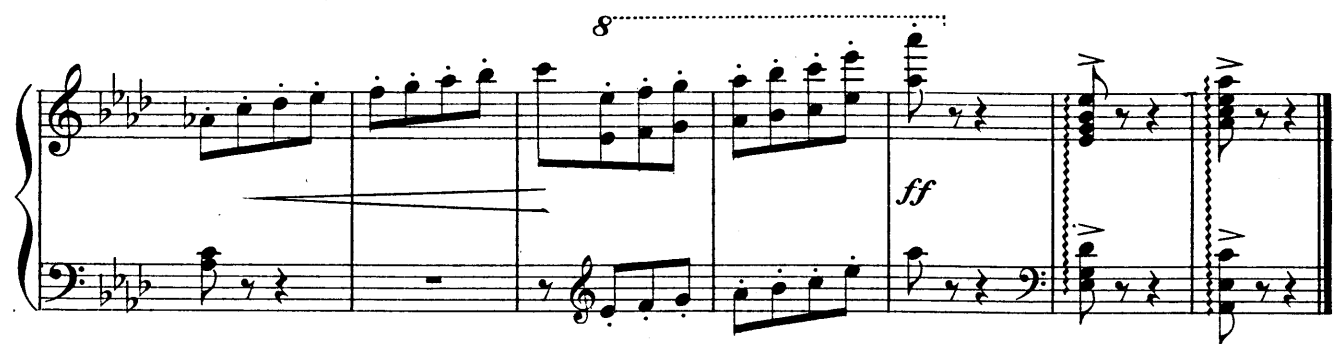
f marcato.

This system shows a grand staff with a grand staff. The treble clef has a melodic line with slurs and accents, and the bass clef has a rhythmic accompaniment. The marking "*f marcato.*" is placed above the first measure.



p

This system features a grand staff with treble and bass clefs. The treble clef has a melodic line with slurs and accents, and the bass clef has a rhythmic accompaniment. The marking "*p*" is placed above the first measure.



8

ff

This system features a grand staff with treble and bass clefs. The treble clef has a melodic line with slurs and accents, and the bass clef has a rhythmic accompaniment. The marking "8" is placed above the first measure, and "*ff*" is placed above the fifth measure.