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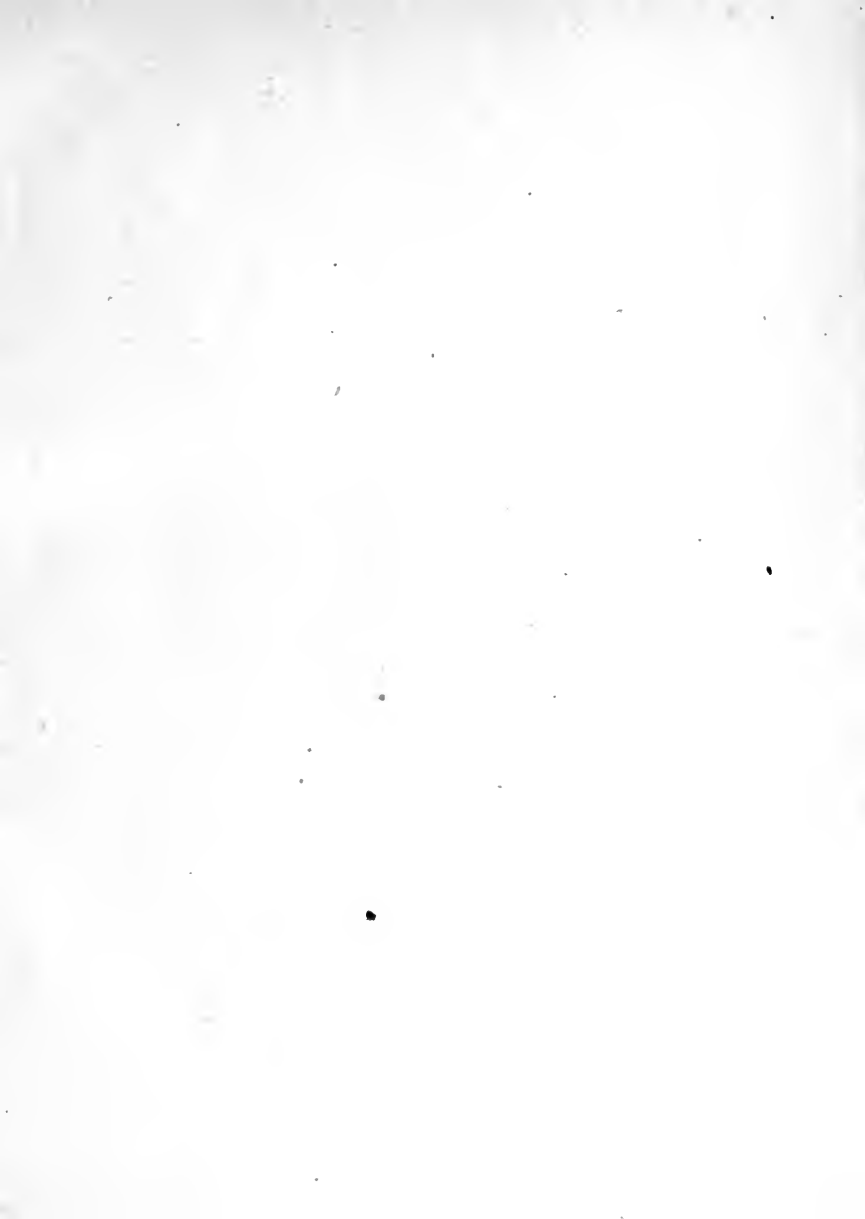


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J. C. Fillmore.

Milwaukee, Wis., Jan. 5<sup>th</sup>, 1859.





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# LESSONS

IN

# MUSICAL HISTORY.

BY

JOHN COMFORT FILLMORE.

AUTHOR OF "HISTORY OF PIANO MUSIC." "NEW LESSONS IN HARMONY,"  
ETC.

PHILADELPHIA:  
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## PREFACE.

**T**HIS little book is the result of the author's own efforts to interest his pupils in the History of Music and to give them an outline of that history, presenting its salient facts in a clearer perspective than he could find in any text-book he had tried to use. Since the book was begun, the excellent history of Dr. Langhans has appeared in English, but the translation is so clumsy as not to preclude the necessity of some other text-book for English-speaking students. There still remains the need of an exhaustive history to follow such an outline as is here attempted. Those who read German can find it in the admirable histories of Von Dommer and Ambros; but the counterparts of these works are not yet to be found in English. Chappell's history, so far as it has gone, is interesting, and instructive to discriminating readers; but its author seems too opinionated and too unbalanced to be thoroughly trusted as a guide. Rowbotham is valuable to those who can devote attention to such details as the minute study of Greek rhythms and other fine points of ancient music, and will be interesting even to those who can read it but superficially. But the second of his two large volumes already published only brings us through the music of the Greek tragedy. The histories of Burney and Hawkins are not to be forgotten, but they are, of course, antiquated. Macfarren's, Ritter's, Bouavia Hunt's, Rockstro's and others are outlines only.

The most important auxiliary to the English speaking student of musical history is Grove's "Dictionary of Music and Musicians," by far the most complete encyclopedia yet published in English, a library in itself. It ought to be accessible to every student of music. There is a short "Dictionary of Music and Musicians" appended to W. S. B. Mathews' "How to Understand Music," which will be found very handy for reference. The book itself is valuable reading, and a second volume, now in preparation, will cover important ground in the history of music. Naumann's History is valuable for its illustrations. Many of these are also to be found in Mendel's "Conversations-lexicon," the most extensive musical encyclopedia for those who read German. A smaller, but most valuable German encyclopedia is Dr. Hugo Riemann's "Musikalisches Conversations-Lexikon." Among special histories

Riemann's "Studien zur Gesschichte der Notenschrift," is perhaps the most important contribution to our knowledge made in recent years. It ought to be translated into clear and readable English. Dr. Riemann is doubtless the greatest living musical theorist and no student of music can afford to ignore his works. Unfortunately none of them have been translated except his lecture on "The Nature of Harmony" and his "Comparative Piano School."

In biography we are better off. The series entitled "The Great Musicians," edited by Franz Hueffer is strongly to be recommended. Its American publishers are Scribner and Welford, New York. Karasowski's "Life of Chopin" is now to be had in English. This is the standard biography of Chopin. Liszt's "Chopin" is interesting but is, in some respects, inaccurate and misleading. Schumann's Essays are well-known and so is Wasielewski's "Life of Schumann." It is matter of pride to Americans that the standard life of Beethoven is the production of an American, A. W. Thayer. Unfortunately, it has thus far appeared only in German. The works connected with Mendelssohn's name are numerous and valuable; his letters are especially charming. "Music and Morals" and "My Musical Memories," by the Rev. H. R. Harvies, are excellent reading. But I will not further extend a list which could hardly be made exhaustive. The student who makes his own choice of the books here enumerated will know how to discriminate as to his further reading.

*Milwaukee, Wis., November 1887.*

**J. C. F.**

# LESSONS IN MUSICAL HISTORY.

## INTRODUCTION.

IN the logical order of thought, the consideration of the *nature* of music naturally precedes the investigation of its function. But its function was undoubtedly perceived ages before there was any thought of investigating its nature on scientific principles. We shall not go astray, then, perhaps, if we first try to imagine to ourselves what the first music in the world must have been and why people practiced it. If we can get at the real motive which impelled people to make music we shall surely become enlightened as to its real function in the economy of human nature. The insight we thus gain will serve as a sure guide through all the mazes of musical history.

We may assume as certain that the first elementary efforts at music were vocal, and not instrumental. For the human voice was certainly in existence before any other musical instruments were invented. People sang before they had instruments to play on. Mothers crooned to their babes, rocking them backward and forward in their arms as they hushed them to sleep. Men shouted defiance to their enemies in inarticulate cries and yells. Young men and maidens danced, and sung to their dancing. We may be sure of these things, because they are to be found among the most primitive and savage peoples of our own time, and because we have authentic accounts of them among ancient primitive peoples. Human nature is essentially the same in all ages and under

## INTRODUCTION.

*The nature and function of music.*

*The earliest music not instrumental, but vocal.*

## INTRODUCTION.

*The function of music is to express and excite feeling.*

*The nature of music. Primitive music made up of melody and rhythm.*

all conditions, and we cannot doubt that the impulse which leads to such manifestations now led our remotest ancestors to express their feelings in similar ways.

This phrase "express their feelings" suggests at least one of the motives which impelled people to sing. The savage yells at his enemy because his yelling is the natural expression of his emotional excitement. The mother croons to her babe because she *feels* like doing so. It is the natural expression of her emotional state. But this is not all. She does so because of its effect on the child. She knows intuitively that this monotonous, measured flow of sound, the expression of her own quiet happiness, will soothe the infant into a restful state of feeling and dispose it to slumber. The warrior feels that the expression of his rage by means of violent sounds will excite his comrades to valor and perhaps strike terror into his enemies. The singing of the dancers is equally expressive of their emotional state, and tends to excite those feelings to still greater activity. Vocal music, then, is a natural product of human nature, and its function is to express and excite feeling.

In the primitive music above referred to we find two of the essential elements of all music—*Melody* and *Rhythm*. Melody is a succession of single musical sounds, differing more or less in pitch. Rhythm is a succession of beats or pulsations occurring at regular intervals. There is a natural tendency in human nature to make all melody rhythmic. The mother's low song to her babe naturally falls into regularly recurring rhythmic divisions, accompanied by corresponding movements of the body. Rhythm is of the very essence of the dance; and the rhythmic motions of the dancers are accompanied with rhythmic

song, the clapping of hands and the stamping of feet. The element of rhythm becomes most strongly marked in war dances. In these the motions are violent, the songs loud and harsh and the rhythm often marked by the striking of war clubs on hollow logs or on some resounding instrument of percussion.

Instruments of percussion were, doubtless, the first to be invented. From marking the rhythm by pounding on a tree or post with a club, it was not far to covering the end of a hollow log with a stretched skin, thus producing a rude drum. Progress was then easy toward the whole family of drums, tom-toms, gongs, cymbals, tambourines, etc., the latter kind as soon as metals and metal working had been discovered. Wind instruments were probably invented by some such accident as hearing a broken reed give forth a musical tone when blown across by the wind. The Egyptian and Greek myth has it that the god Hermes, walking by the Nile bank, picked up a tortoise shell which had some sun-dried membranes stretched across it, and that this gave him the idea of the lyre. It is not improbable that some such accident as this really occasioned the invention of stringed instruments. Or perhaps the idea came from a tightly-stretched bowstring. However this may be, the first instrumental music must have been associated with vocal music, and must have been essentially the same in its nature and function. That is, it consisted of rhythmical successions of sounds, which owed their origin to the innate impulse to express, convey and excite feeling.

As time went on and the savage developed into the barbarian, and from the barbarian into the civilized man, there was, we know, a gradual

INTRODUCTION.

*The beginnings  
of instrumental  
music.*

*Sensuous beauty  
of tone.*

## INTRODUCTION.

growth in refinement. This improvement showed itself in musical perception as well as elsewhere. The power of discriminating qualities of tone, like other faculties, grows with use and attention, and sensuous beauty of tone gradually came to be regarded as a refined sensuous pleasure in itself. It was enjoyed apart from its emotional significance, just as the perfume of a rose is. So we find it now. There are persons who lay undue stress on the element of sensuous beauty in music, disregarding other and higher considerations. To such, music becomes a sensuous indulgence—refined, indeed, but still involving a minimum of intellectual and moral quality.

*The intellectual element in music.*

In the course of time the awakened human intellect began to deal with music as with other subjects in which men were interested. Philosophers began to investigate the physical and mathematical relations of tones, and thus arose the science of ACOUSTICS. Composers began to analyze rhythms and to balance groups of small rhythmical units against each other to make symmetrically larger units, and thus began the science and art of MELODIC FORM. They also began to combine two and afterward more melodies sounding at the same time into one whole, and thus arose COUNTERPOINT.\*

*Unity.*

They learned to secure *Unity* in these compositions by using the *same* melody as a second voice-part, only beginning it some time after the first. Thus arose Strict and afterward Free IMITATION. From this principle were developed, in the strict style, CANON and FUGUE. From the free treatment of

\* "Counterpoint" means "point against point." The term was first used before our modern notes were invented, when points were used to indicate tones.

imitations were developed all the modern forms. This unity of idea, secured by developing a composition through varied repetitions of a few melodic ideas (*Themes or Motives*), is called **THEMATIC TREATMENT**.

Once the idea of combining melodies had been developed, the step was inevitable to thinking sounds in *combinations*, or *Chords*. It took a long time before men learned to think complex music otherwise than as combinations of simultaneously progressing melodies. They thought it *horizontally*, so to speak. But after a time they learned to think it *perpendicularly*. That is, they learned to think of each combination of simultaneously sounding tones (chord) as a musical unit; and they gradually found out the laws governing the natural relations of succession chords. The science of chords and of their successions and relations is called **HARMONY**.

Finally, men developed the art of combining and contrasting the different qualities of tones produced by different kinds of instruments so as to produce beautiful effects, and to heighten and intensify emotional expression. This is the art of **INSTRUMENTATION**, or **ORCHESTRATION**. All these belong to the intellectual element in music. Logically and historically, they come *after* the emotional and sensuous enjoyment of music.

The imagination is the great constructive faculty. In the beginning of music it had only the simplest elements of melody and rhythm as material with which to deal. But it dealt with these in their relation to feeling, and the folk-songs of all nations are the sincere, spontaneous expression of natural feeling. Gradually, as the sensuous perception and the intellectual elements in music were developed, the food for the imagination

INTRODUCTION.

Harmony.

Instrumentation.

The imagination.

## INTRODUCTION.

became richer and more varied, until we have now a wealth of musical material sufficient to tax the imaginative power of a Beethoven or a Wagner.

## Summary.

To sum up, then, music is, in its nature, that one of the Fine Arts which has for its material musical tones. It affords us enjoyment on its lowest plane through the discrimination of refined from coarse tones and by combinations and contrasts of different qualities of tone. The pleasure thus derived is refined, but it is sensuous merely. Music adds to this very high intellectual enjoyment. In its more elaboratic forms, such as the fugue, the sonata, the symphony, the music-drama, it taxes the intellectual resources of both composer and student in equal degree with the greatest intellectual productions of the human mind in other fields of activity. It thus adds intellectual to sensuous enjoyment, and so ranks high in the scale of mental activities.

But its primary and ultimate function is to express, convey and excite feeling. To this the sensuous and intellectual elements are subordinate. The imagination reaches its highest flights and performs its most legitimate function when it deals with its musical materials in their relation to emotion.

*Relative rank  
of composers  
and their works.*

The rank of a composer, like that of any other creative artist, depends, first of all, on the vigor, vividness and fertility of his imagination. Creative power means the gift of spontaneous invention. It can neither be learned nor taught; it is an original gift which can neither be acquired nor accounted for. This is it which is commonly called *Genius*. Nothing else can take the place of it. Wherever it appears, as it does here and there among men, and often under the most unexpected



and apparently unpromising conditions, the world does not willingly let it die. Men may be slow in recognizing it; but once acknowledged, it becomes a precious and immortal possession for the whole race. Next to this in importance comes what is commonly called *Talent*. This means a special aptitude for artistic perception and attainment, and for applying acquired ideas, without much original power of invention. In its higher manifestations talent so closely approximates the lower orders of genius that it is often not easy to distinguish them, and there are many cases that have occasioned dispute among critics.

But whether a composer be possessed of genius or only of talent, it is absolutely essential that he should have his mind amply stored with musical material, and should have mastered music from the intellectual side. He must, first of all, have material for his imagination to deal with, must acquire musical experience. Accordingly, we find that all the great masters of composition have diligently studied the works of their predecessors and have missed no opportunities to hear the best music. They have studied them also from the intellectual and technical side; have become masters of the technic of composition. They have realized that no matter what ideas a composer may have, he can only become an artist by acquiring the power to express them. This they have done by infinite painstaking, and so much have they been impressed with the necessity of this, that the greatest of them have repeatedly said, in one form or other, that genius is only the art of taking pains!

But this is not enough. Given an original, creative mind, with acute musical perceptions, ample intellectual and technical attainments and

INTRODUCTION.

*Need of study.**The moral element.*

## INTRODUCTION.

a clear comprehension of the relation of music to feeling, it still remains for him to decide *what kind of emotion* he will choose to embody in music. He may choose noble or ignoble subjects; he may, if he chooses, treat noble subjects in an ignoble way. This has often been done by composers of music for religious worship and for the drama. Nor can he escape moral choices even in purely instrumental music. He may make his music as high in aim as the Beethoven fifth symphony, or as unheroic, not to say frivolous and base, as an Offenbach waltz. This will depend on his own moral character. Base men cannot write great music, nor heroic men ignoble music; though even weak men may have their heroic moments, and noble men their weak ones. But, other things being equal, the rank of a composer will depend on the nobility of his feeling and of his moral purpose. The relative rank of his works will depend on the degree in which they embody the noblest and best that is in him.

*Principles of criticism.*

The principles above set forth are those which will determine the judgments of composers and their works which are to follow in this book. It will seek to trace the development of the different factors in musical production and in musical enjoyment at different times and in different nations. It will seek to show how and why the course of musical history became what it was. This the author regards as of even more importance than an authentic record of historical facts.

## QUESTIONS.

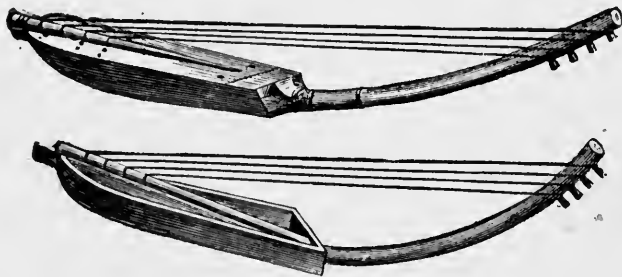
INTRODUCTION.

- 1 How do we seek to gain an insight into the nature of music?
- 2 What natural impulses of human nature produced primitive music? Give illustrations.
- 3 What are the primitive elements of music?
- 4 Give the probable origin of primitive instruments.
- 5 How did men come to a more discriminating perception of the difference in quality of tone?
- 6 Give an account of the intellectual element in music.
- 7 How many kinds of enjoyment are derivable from music?
- 8 On what does the rank of a composer depend?
- 9 Why do even gifted composers need study and experience?
- 10 What relation has music to the moral nature of man?

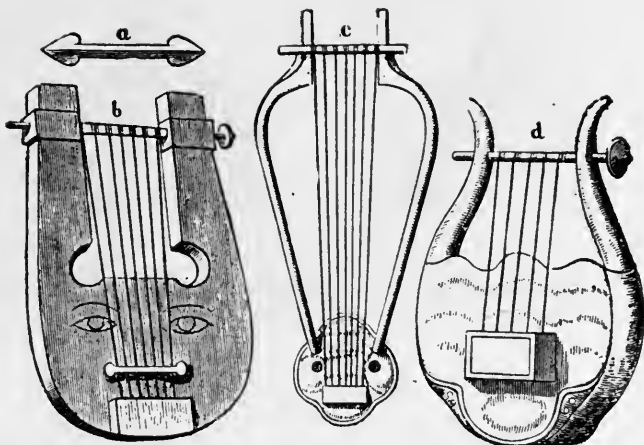
- 1 By referring to those natural impulses of human nature which led to the making of music.
- 2 Joy - dancer; concern of love - mother; rage - warrior.
- 3 Melody and rhythm.
- 4 Bowstring, turtle shell, broken reed.
- 5 By general refinement.
- 6 Forms, counterpoint, acoustics.
- 7 Three - sensual, design & intellectual, 3<sup>d</sup> ~~emotional~~.
- 8 On his inventive power and skill of expression.
- 9 Because there is a technical side to composition.
- 10 It is the reflex of his moral nature.



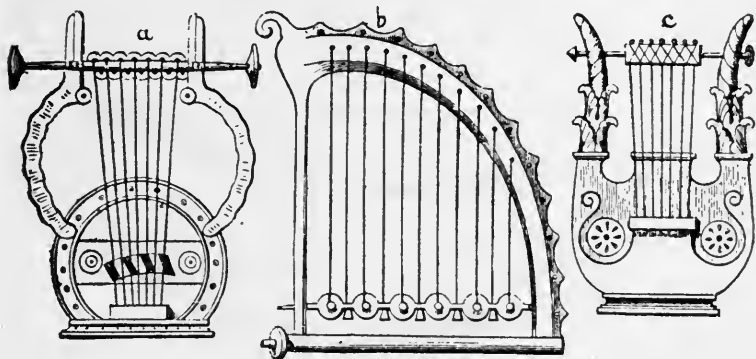
I.—Chinese Instruments. The “Ché” or “Wonderful,” a 25-stringed instrument, and the “Po-son,” a small drum.



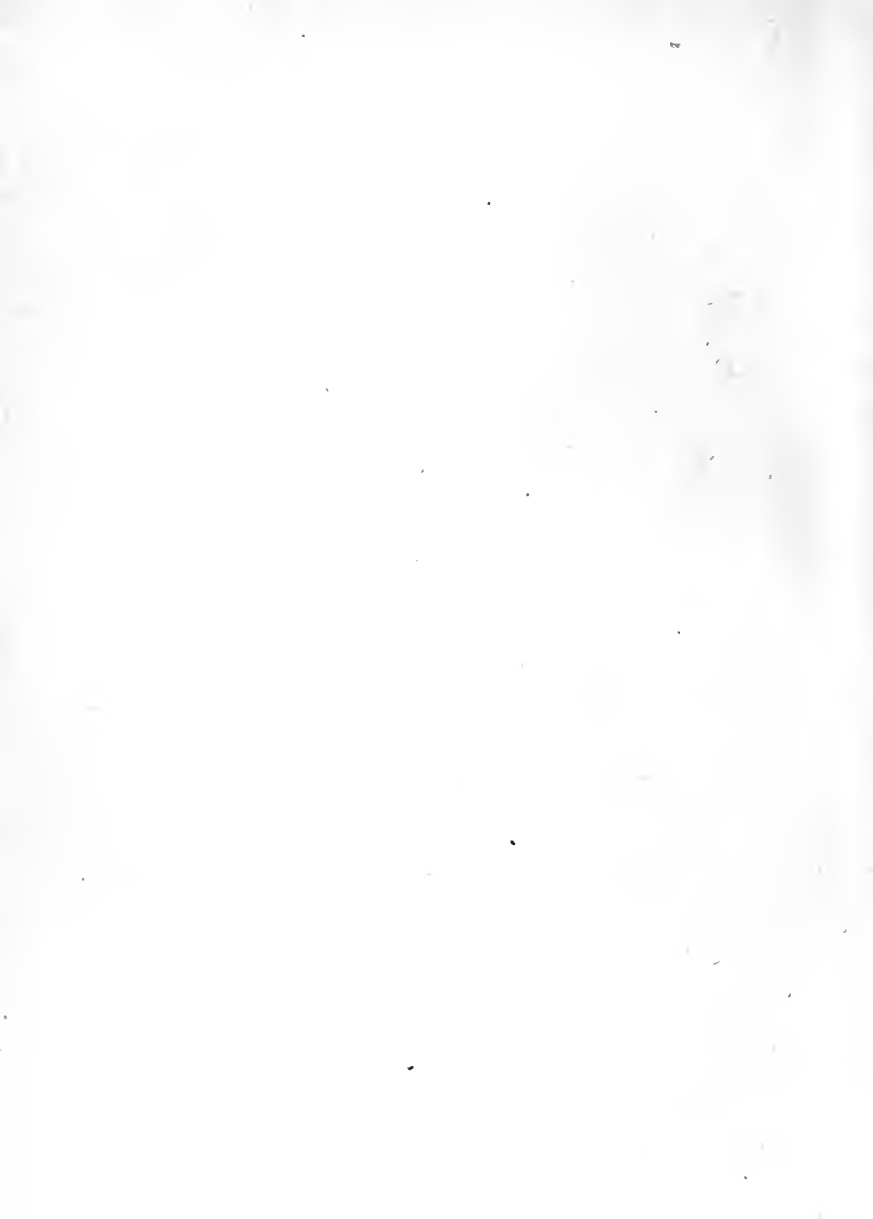
II.—The earliest Egyptian Harp.



III.—Greek Instruments. (a) Plectrum, (b) Kithara, (c) Psaltery or long lyre, (d) Chelys, a small lyre.



IV.—Greek Instruments. (a) and (c), Varieties of the Lyre.  
(b) Trigonon.



## LESSON I.

### ORIENTAL AND ANCIENT MUSIC.

MUSIC, as we know it, in its developed form as a fine art, belongs to the Christian Era, and practically, to the last four centuries. It is the latest born of the family of fine arts, and is that one of them which specially corresponds to the needs of emotional expression as developed by Christianity.

Nevertheless, music in its more elementary forms, and even in a considerable degree of development, as regards *melody*, has existed for thousands of years, among nations and races the most various and diverse. Harmony, counter-point, form and instrumentation, as we know them, are modern and occidental. But the most ancient of Oriental civilizations, in China, in India, in Persia, in Egypt and especially in Greece, used and prized melody, established scales, investigated acoustics, and had, possibly, more knowledge of harmony and of instrumental combinations than we have yet been able to discover. (See illustration I.)

In all ancient nations music was believed to be of divine origin and in that stage of mental development when mythologies invariably arise there was always a mythology connected with the art of music. In India the gift of music was ascribed to BRAHMA. To his son, NARED, was ascribed the invention of the *Vina*, an instrument of the guitar type. In Egypt the invention of the lyre was ascribed to the god THAUT, who, walking one day by the Nile, took up a tortoise shell to which some dried membranes still adhered, accidentally set them in

LESSON I.

*Music a recent art.*

*Melody older than harmony.*

*This chapter preceding ancient mythology concerning music.*

## LESSON I.

vibration and thus produced musical tones. In Greece a similar legend attached to HERMES. Other similar examples might be cited from China and elsewhere. (See illustrations II, III and IV.)

*Miraculous powers attributed to music.*

Miraculous powers were attributed to music and musicians. Some of the ancient sacred songs in India produced rain; some produced darkness. Others no mortal might sing under penalty of destruction by fire from heaven. Others when sung forced men, animals and inanimate objects to obey the will of the singer. In Greece, ORPHEUS and AMPHION were followed by trees and by wild animals which lost their ferocity when they heard their songs. In Judea, the walls of Jericho fell at the sound of the priests' trumpets. These legends serve to show how great was the impression produced on the minds, feelings and imaginations of the ancients by such music as they had.

*Music regarded as elevating.*

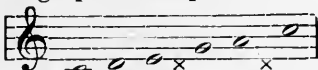
In all the pre-Christian civilizations music was regarded as an elevating exercise of the feelings, intellect and imagination, and an important element of culture. Theorists occupied themselves with the science of music, with the determination of intervals, the construction of scales and the building of melodies. Curiously similar results, as regards scales, were arrived at by nations widely remote from each other in distance, blood, language, religion and customs. The Chinese and the Indians seem to have had the same pentatonic (five-toned) scale which is still to be found in the ancient music of the Celtic nations, such as the Irish and Scotch. It is simply our major diatonic scale with the fourth and seventh omitted. These intervals were supplied later, and this scale, which we call "natural," was found equally satisfactory

*Ancient five-toned scales.*

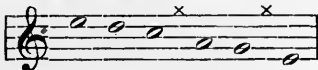


by Oriental barbarians whose ideas and feelings are incomprehensible to us. But the musical results they obtained from it, especially in China, are such as do not in the least appeal to our musical sympathies. In fact they often outrage our musical susceptibilities, as our music does theirs. Some of the ancient nations also had a five-toned *under-scale* afterwards developed into an eight-toned one. This last was the reciprocal of the major or *over-scale*, having the same order of tones and semi-tones going *down* that the *over-scale* has going up. Examples :

Five-toned *over-scale* :



Five-toned *under-scale*:



In both these pentatonic scales the fourth and seventh, *i. e.*, the intervals which give the *semitones* or "leading-note" progressions are left out and were afterwards supplied.

All these ancient nations had stringed instruments, wind instruments of wood and of metal and instruments of percussion. In China, the latter class predominates. To India we probably owe the invention of stringed instruments played with a bow. Egypt and Greece made common use of stringed instruments plucked with the fingers or with a plectrum, such as the lyre and the harp, the precursors of our modern harpsichord and piano-forte.

The splendid intellectual civilization of the Greeks included an elaborate musical system. The beginnings of Greek musical theory were probably derived from Egypt, but of the Egyptian theory of music we know nothing and of its practice very little. Of the Greek system

LESSON I.

*Over-scale  
and  
Under-scale.*

*Different  
families of  
instruments.*

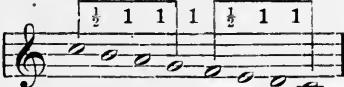
*The Greek  
musical  
system.*

## LESSON I.

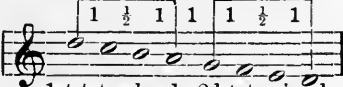
we are now able to give a tolerably complete account. The latest researches have profoundly modified, not to say revolutionized the ideas of it which have been current in Christendom since the first attempts to revive the Greek scales as a basis for Christian melody about the end of the fifth century of our era. Those attempts resulted in a serious misapprehension of the facts of Greek theory and practice, and the blunders of the early Christian theorists resulted finally in the adoption and perpetuation in our system of a so-called "minor" scale vastly inferior in naturalness and in rationality to the Greek scale from which it was perverted. As a consequence, our present minor scale is a clumsy and confused substitute for what might have been as clear and satisfactory a scale as our present "major" one. On this account Greek musical theory has a special interest for us.

The  
tetrachord.

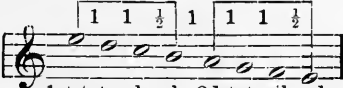
In brief, the Greek musical system had for its fundamental unit the *tetrachord*, or series of four tones. The three intervals separating these four tones consisted invariably of two tones and one semitone. The tetrachord was named according to the position of the semitone. When the semitone came between the first tone and the second (going *downward*), the tetrachord was called *Lydian*. When it was between the second and the third, it was called *Phrygian*. When it was between the third and fourth, it was called *Dorian*. There were three different octave-species, "modes" or scales, as we should call them, corresponding to these, made by joining two tetrachords of the same kind separated by a tone. They seem to have been all written and thought *downward*, not *upward*, as we think our scales. Expressed in modern notation they would be as follows :

1. Lydian Scale: 

1st tetrachord. 2d tetrachord.

2. Phrygian Scale: 

1st tetrachord. 2d tetrachord.

3. Dorian Scale: 

1st tetrachord. 2d tetrachord.

The Lydian corresponds to our modern major scale *thought downward*. The Dorian is the exact reciprocal in *under* intervals of our major scale in *over* intervals, the semitones coming between the third and fourth and seventh and eighth, giving each tetrachord a *descending* leading-note, as each tetrachord of our major scale has an *ascending* leading-note. The Dorian scale was the favorite one of the Greeks, owing, doubtless, to this peculiarity; for the semitone between the seventh and eighth, seems to be a natural demand of the human ear and mind. The Lydian scale they did not like so well, probably because they thought it *downward* and not *upward*, thus missing the peculiarly satisfactory characteristic of the upward leading-tone.

When, after the lapse of about four centuries, there began to be felt a desire to base the music of the Christian church on scientific principles and to cultivate music in a scientific way, the natural recourse was to the Greek system, for that was the only culture-music yet developed in the world. But the Greek civilization had then perished, Greek scholarship was unknown

## LESSON I.

The "modes,"  
"octave-  
species"  
or scales.

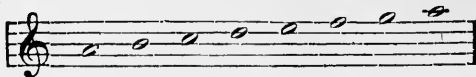
Greek scales  
thought down-  
ward.

Attempts to  
base Christian  
music on that  
of the Greeks.

## LESSON I.

The error  
which  
produced our  
"minor" scale.

in Christendom, and the attempt to revive the Greek scales resulted in a complete misapprehension of the way the Greeks thought their music. Bishop Ambrose, of Milan, did indeed get hold of the Greek scales, but he inverted them, thought them *upward* instead of downward, and his mistake was perpetuated in Christian music. The error was serviceable in that it gave us the real natural way of thinking the major scale, which finally became the predominant scale of European music. But it did harm in that it inverted the natural order of the Dorian scale and prevented any true perception of its real character. That scale, begun on its fifth (A) and thought *upward*, thus,



eventually became our present so-called "minor" scale. Thought as the Greeks thought it, there is no propriety whatever in calling it a "minor" scale; it is an *under-scale*, the true reciprocal of the *over-scale*, which we, with equal infelicity, call "major." The revival of the under-scale with its characteristic melodic and harmonic possibilities is greatly to be desired as an enrichment of our musical resources.

In later times the Greeks had what they called a "complete musical system;" a scale of two octaves, made up of five Dorian tetrachords *not* separated by a tone as they were in the octave-species, but *overlapping* and with a final added tone, thus:

The Greek "Complete Musical System."

The  
"complete  
system"  
of the Greeks.

1st tetrachord.      3d tetrachord.      5th tetrachord.

2d tetrachord.      4th tetrachord.      Added final note.

The final A seems to have been added merely to complete the two octaves. Finally, this "complete system" was transposed, without change of the order of intervals, to each of the twelve semitones of the octave, making twelve different "modes," or, as we should say, "keys." Each of these modes had a special name. Of these, five, namely, those beginning on D, D $\sharp$ , E, F and F $\sharp$ , were regarded as principal and the others as subordinate. Each principal mode had two subordinate ones, one beginning on the fourth below and one beginning on the fourth above. Those beginning on the under-fourth were designated by the term "*hypo*," which means "under" and those beginning on the fourth above were designated by the term "*hyper*," which means "over," thus:

*Scheme of the Greek Modes.*

A, Hypo-Dorian.	D, Dorian.	G, Hyper-Dorian.
A $\sharp$ , Hypo-Ionian.	D $\sharp$ , Ionian.	G $\sharp$ , Hyper-Ionian.
B, Hypo-Phrygian.	E, Phrygian.	A, Hyper-Phrygian.
C, Hypo-Aeolian.	F, Aeolian.	Bb, Hyper-Aeolian.
C $\sharp$ , Hypo-Lydian.	F $\sharp$ , Lydian.	B, Hyper-Lydian.

Observe that some of these are duplicates. Observe, also, that whereas the *Dorian* "*Octave-species*" began on *E*, the "*complete system*" which began on *E* was called *Phrygian*. These names were confused by the mediæval theorists, who applied to the *scale* E-F-G-A-B-C-D-E the name "*Phrygian Mode*." So that they committed at least two blunders; they thought this under-scale, the Greek "*Dorian octave-species*" *upward* instead of *downward*, as the Greeks thought it, and they applied to it the name which the Greeks gave only to their "*complete system*" beginning on the same tone. They blundered similarly with reference to all the other scales they adopted from the Greeks, so

LESSON I.

*Its transpositions.*

*Confusion of mediæval nomenclature.*

## LESSON I.

- 1 Melody & Rhythm.
- 2 Harmony.
- 3 Divine.
- 4 Mastery of animals and trees. Orpheus.
- 5 Over and Under Scale.
- 6 Celtic. Scotch & Irish.
- 7 Major and minor.
- 8 Strings, but also wind
- 9 From Egypt
- 10 Tetrachord.
- 11 Transpositions of the 3 Octave species.
- 12 Dorian.
- 13 It led to the minor scale
- 14 By thinking their scales as Over scales, whereas they were Under scales.

that Greek musical theory, instead of being an enlightening element in our modern music, as it might have been, became a misleading and confusing one. The effects of this early and long continued misunderstanding of Greek musical ideas have been for centuries firmly embedded in our musical system and are now easily recognizable in our confused treatment of the "minor" scale. It will probably be a good while before we learn to treat the "minor" scale and the "minor" chord in a rational way. For a lucid presentation of this subject see "The Nature of Harmony," by Dr. Hugo Riemann, translated by the present writer and published by the publisher of this history.

## QUESTIONS.

- What did the ancients do in music?  
 What did they not do, so far as we know?  
 What origin did they assign to music?  
 What effects were attributed to it in their mythologies?  
 Give examples.  
 What two five-toned scales were used by the ancient Chinese and East Indians?  
 What modern races have had one or both of these scales?  
 Into what two eight-toned scales were these afterwards developed?  
 What kind of instruments did the ancients use?  
 Whence did the Greeks probably get their music?  
 Give a brief account of the Greek theory of music.  
 What lay at the basis of their system?  
 Describe the difference between their "octave-species" and their "complete system."  
 Which "octave-species" or scale was their favorite?  
 How did this scale become our modern "minor" scale?  
 What effect did the misapprehension of Greek ideas produce on Christian music?  
 In what respects did the early Christian and mediæval theorists misunderstand the Greek musical theory which they sought to revive?

## LESSON II.

### LESSON II.

#### THE FIRST TEN CENTURIES OF CHRISTIAN MUSIC.

THE history of music practically begins with the Christian era. There had been music, of one sort or another, from a very early period, and some nations, as the Greeks, for example, had a very elaborate theoretical and practical musical system. But what was really valuable in their system was not made available in modern music.

With the advent of the Christian era, music had to begin anew, almost from the foundation. The beginnings of Christianity were surrounded by Greek influences. Begun and propagated by Hebrews, it soon spread among the Greek populations which enclosed Judea on all sides, and Greek churches were speedily organized. Before the death of the immediate disciples and followers of Jesus, numerous Greek congregations called themselves by his name, professed his doctrines, worshiped on the first day of the week, broke bread and drank wine in remembrance of him, and sang hymns in divine service. Thus began a new era which was to supplant the ancient civilization and the ancient worship. The central element in the new faith and worship, as compared with the paganism of the Greeks, was a pure morality. Some of the Greek religious rites, in the ceremonial part of which vocal and instrumental music played a prominent part, were shockingly immoral. The worship of Bacchus and of Aphrodite (Venus) consisted principally in unbridled sensual indulgence. To these licentious orgies, universal among pagan Greeks, all

*Beginning  
anew.*

*Necessity  
of it.*

## LESSON II.

the resources of musical art and science as then known contributed their fascination and power of emotional excitement. Bands of frenzied and half-intoxicated revelers danced and paraded to the sound of flutes and other instruments, and sang Bacchanalian and erotic songs. It was no wonder that, considering the associations inevitably connected with the popular music of the time, the Christian teachers and elders should have proclaimed that "no pure Christian maiden ought even to know the sound of a flute." Those who celebrated the pagan worship were as far as possible from purity; and this class included nearly or quite the whole Greek population; so that Christian worship, accepting the ideals of its founder, seeking purity and holiness, not only in act, but in word and thought, had to break finally and completely with heathen ideas, practices and associations. For the time, the music of the Christian churches must be wholly dissociated from all music to which the Greek proselyte had been accustomed, unless, indeed, as may have been the case, they perhaps retained some of the more dignified and reverential strains used in the worship of Apollo and of Diana. Clement of Alexandria, almost two hundred years after Christ, even forbade his congregation to use the chromatic mode in their singing during the church service, and there seems to have been for a long time a constant struggle to eradicate pagan feelings, and the music with which they had been associated.

*Character  
of early  
Christian  
Music.*

Of the real character of Christian music, and of its progress for centuries, we know very little. That the disciples of Jesus were accustomed to sing hymns in their own religious meetings, we gather from such casual remarks as that of the evangelist in his account of the Last Supper,



## LESSON II.

“And they sang a hymn and went out.” Doubtless the melodies and hymns they had used in worship from childhood continued to be used in the new church services, and it seems likely that the apostles who first preached the Gospel to the Gentiles introduced the same familiar music into the worshipping assemblies of their Greek proselytes. There is every reason to believe that this music was purely monophonic; that is, it consisted of a single melody or voice-part, without any accompaniment, either of harmony or of instruments.

It lay in the conditions of the time that progress in music should be slow. Little or no attention could be given to it, or to the cultivation of any art or science, except that of Theology. The church had to suffer persecution. The zeal of its preachers found ample room for its full expression in making converts, in establishing churches, in confirming the faithful, who were often called on to endure martyrdom, in answering the numerous doctrinal questions which the acute Greek intellect inevitably raised, in defining clearly to their own minds their own theological belief. The first centuries of the church were full of theological disputes, concerning the nature and relations of God, of Christ, and of the Holy Spirit. These disputes were in the highest degree acrimonious. Parties were formed, headed by leaders of opposing views; and party spirit led not only to virulent abuse and blows, but to massacres in the streets and even in the sacred precincts of the churches. The professed followers of the meek and lowly Jesus butchered one another for differences of opinion on the most recondite and incomprehensible points of metaphysical speculation. No wonder that they could give no time or thought

*Why progress was slow.*

## LESSON II.

Pope Sylvester,  
314 A. D.,  
establishes  
singing schools.

to the development and improvement of church music.

But as church services went on, and church organization and ritual grew more elaborate, it was inevitable that, sooner or later, the time must come when imperfect music would cease

*Celi cęlorę laudate deum*

*Probable solution.*

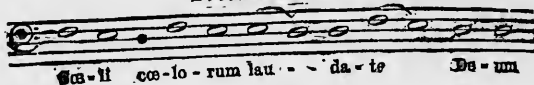


FIGURE 1.

*Popule me us*

*Probable solution.*

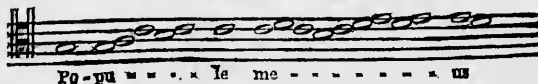


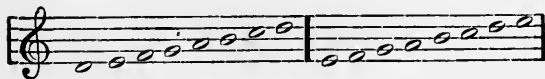
FIGURE 2.

to be tolerated, and when attention would be given, not only to improvement in singing, but to the increase of musical intelligence. In the early part of the fourth century, Pope Sylvester started singing schools, the first of which we have any record in the Christian era. By that time certain musical formulę had become pretty well

established, as appropriate to the different feasts and fasts of the church, and these singing schools had for their main object the preservation of these established chants. They had to be taught by rote and handed down by tradition, for the musical notation of the time was extremely inadequate. There were no means whatever for indicating the *length* of tones, and the staff, our present means of representing *pitch*, was not invented until almost seven hundred years afterward. The only means of indicating musical tones for singers were the so-called "Neumæ," of which Figs. 1, 2 and 4 are illustrations. They were probably developed out of the Greek accents and were written over the words of the hymns. These singing schools were the first sign of growth in the musical life of the church. One effect of them was a strong tendency to confine the singing in the church to those who had been trained in them and to discourage congregational singing. The latter was actually forbidden by the Council of Laodicea, held 367 A. D. This council ordained that nobody should sing in church except the choir singers appointed for that purpose and assembled in their own particular place. All this was, of course, in the direction of making music a matter of culture.

So far as theory is concerned, the first recorded evidences of progress in the Church is the selection of four of the Greek octave-modes by Bishop Ambrose, of Milan, and the exclusion of music based on any of the others.

These were the four, beginning on D, E, F and G, thus:—



## LESSON II.

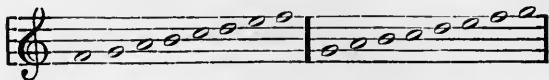
*Notation of the period.*

*Neumæ.*

*Congregational singing forbidden 367 A. D.*

*Bishop Ambrose, of Milan, died 397.*

## LESSON II.



*Authentic  
modes.*

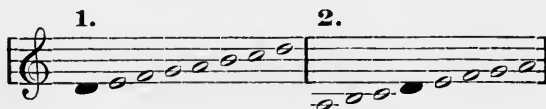
*Plagal modes.*

These were afterwards called the *authentic* modes. These modes, or scales, were regarded as having their lowest note as a tonic or point of repose.

Gregory the Great, who was Pope from 590 to 604, added to these four modes four others, running from the fourth below the tonic of the authentic mode to the fifth above it. Each plagal mode had the same tonic or point of repose as the authentic mode from which it was derived. The following scheme will make this clear:—

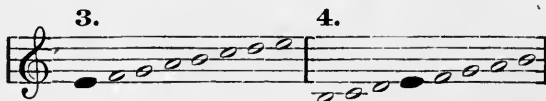
1st Gregorian tone, authentic, tonic D.

2d Gregorian tone, plagal, tonic D.



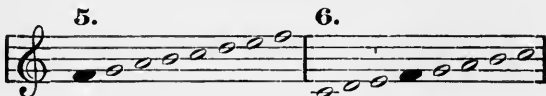
3d Gregorian tone, authentic, tonic E.

4th Gregorian tone, plagal, tonic E.



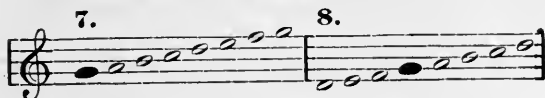
5th Gregorian tone, authentic, tonic F.

6th Gregorian tone, plagal, tonic F.



7th Gregorian tone, authentic, tonic G.  
8th Gregorian tone, plagal, tonic G.

LESSON II.



It will be seen that the 8th tone differs from the 1st only in having a different tonic. These octave modes still serve as basis for some of the music of the Roman Catholic Church.

Pope Gregory made some use of a letter notation, but the neumæ continued to be used four hundred years longer. The Gregorian music became the standard church music. It was fostered by Charlemagne, who caused it to be taught all over his dominions.

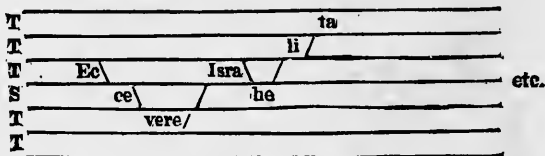
For almost nine hundred years the Church owed such musical progress as was made to southern nations. The Italians, especially, cultivated singing with success, and taught it north of the Alps, much less successfully, if we may trust contemporary accounts. But with Hucbald, a monk of the monastery of St. Amand, in northern France, came the first faint dawn of a new epoch, that of polyphonic music. In this field the Teutonic race was to take the lead and keep it for about six hundred years. Hucbald began to experiment with intervals, trying what would go well together. He got no further than making his voices move in consonant intervals, parallel fourths, fifths and octaves, and barbarous enough these combinations sound to modern ears. But his work, nevertheless, stands as one of the mile-stones of musical progress. It pointed out a new direction for musical activity and marked the beginning of a new era.

*Polyphony  
begins.  
Hucbald died  
930.*

## LESSON II.

But the time was not yet ripe for polyphony. The first thing to be done was to improve the notation so as to have some means of fixing absolute pitch. Hucbald tried his hand at this. He used various devices and finally hit on something approximating our present staff. But he utilized only the *spaces*, not the lines. In his most improved notation each space stood for a degree of the scale, and he wrote each successive syllable in the space which corresponded to the pitch in which it ought to be sung.

Hucbald's  
notation.



*Solution.*

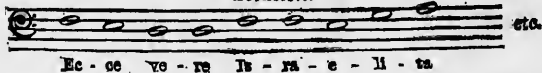


FIGURE 3.

Guido of  
Arezzo,  
about 1020.

About a hundred years after his time, this problem was practically solved by Guido, a monk of Arezzo. He invented a staff of four lines, and used both lines and spaces to represent absolute pitch, just as we do. Guido also improved the method of teaching then in vogue, and impressed himself so strongly on his time that many things were ascribed to him long afterwards which really ought to be credited to other men—men whose very names have been lost.

In looking back over the ground we have passed, what strikes us most forcibly is the extreme slowness of progress.

It took a thousand years to get to a point where there was a notation fit to express pitch relations with accuracy. This slowness of progress and the fewness of landmarks doubtless grew out of the unfavorable conditions of the time. It was the time of the dark ages, and included that portion of those ages when ignorance and barbarism most prevailed. Imagine a time when nobody



FIGURE 4.

but the clergy could read or write; when printing did not exist; when the roads were bad and unsafe; when neither life nor property was respected; when war and violence were the rule and peace the rare exception. We can thus see, dimly at least, how music, which of all the arts owes least,—nothing, in fact, to visible models,—an art in which everything had to be invented, would lag behind all other intellectual interests.

## LESSON II

## QUESTIONS.

What kind of music did the early Christians have in their worship?

Why did not the Greek Christians use Greek music?

How long was it before there was any attempt at cultivating church music?

What was the nature of these first attempts?

By whose direction were they made?

What was their effect on congregational singing?

Who established the authentic scales, and when?

Who established the plagal scales, and when?

Describe the authentic and plagal scales (or modes).

How long were these scales prevalent?

What can you say of the progress of music for 300 years after Gregory the Great?

Who made the first recorded attempts at polyphonic writing, and when?

Describe these attempts.

Who invented the staff?

What was notation previous to that?

- 1 Congregational  
~~Trained choir~~ singing homophonus & diatonic.
- 2 It was too erotic.
3. 200 years, Clement of Alexandria.
4. Singing schools Pope Sylvester 314 A.D.
- 5
- 6 Trained choirs. Congreg. singing abolished.
- 7 Bishop Ambrose of Milan + 397.
- 8 Pope Gregory 590.
- 9 Authentic start on d, e, f, g. Plagal added 3 notes below, putting tonic in the middle.
- 10 Very little, except that Charlemagne (768) fostered it.
- 11 Hucbald of St. Amand. 930 A.D.
- 12 Combining consonant intervals, ~~the~~ 4<sup>th</sup> = 5<sup>th</sup> = 9, 8<sup>ves</sup> using 6 spaces.
- 13 Guido von Arezzo. (1000 A.D.)
- 14 Neumae.



### LESSON III.

### LESSON III.

#### FROM GUIDO OF AREZZO TO THE BEGINNING OF THE SUPREMACY OF THE NETHERLANDERS, ABOUT 1000 TO 1400.

THE dates which mark the boundaries of this period are only approximate, and are given in round numbers for the sake of convenience. Many of the dates of this and the succeeding epoch are more or less uncertain, different historians giving them differently. Guido's most important work was done during the first half of the eleventh century. He is said to have died in 1050. As we have seen, his most valuable service to musical progress was the invention of the *staff*, a means of representing to the eye the pitch relations of tones so perfect, that it remains in use to this day in substantially the form given it by Guido, and there is little or no reason to suppose that it will ever be supplanted.

But there was still no way of indicating the *length* of tones, and until this lack was supplied, the germs of polyphonic writing, already in existence for a full century, could not possibly spring into vigorous life.

For this great desideratum music had to wait another two hundred years. The man who invented notes by which to represent the length of tones to the eye was Franco, of Cologne. At first he had only two kinds of notes, a long one (Longa ■) and a short one (Brevis ■), the latter half as long as the former. The two combined made triple time, and he used both the form — ∪ (Trochee) and ∪ — (Iambus). Double time was not used

*Notes indicating length.*

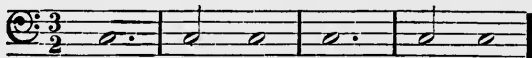
*Franco, of Cologne, about 1200.*

## LESSON III.

Defects of  
Franco's  
notation.

until a later period, and was then considered less perfect than triple time. Franco afterward added a note twice as long as the Longa, the Maxima (■), and one half as long as a Brevis, the Semi-brevis (◆). He also used rests corresponding to their lengths, and thus mensural music became possible.

The worst of it was that Franco unfortunately did not give his long and short notes a constant and uniform value, as we might naturally suppose he would have done. He made the lengths of his notes depend partly on their position in relation to each other. Thus a Longa alone counted as a whole measure of triple time; but if a Brevis followed it, the two together only filled a measure; if two Breves followed it, then the Longa counted as a measure (triple time) and the two Breves as another measure, the second Brevis being twice as long as the first. Thus, for example, the following passage ■■■■■ would read thus in modern notation:—



All this confusion could be obviated only by separating the measures by bars or by some similar device, and by giving each note a fixed and definite length under all circumstances. But this was not done for a long time after Franco.

Such as it was, however, this notation of Franco's was so long a step in advance that it gave a great impulse to musical development. Now that the time relations of two voice-parts could be accurately measured, even though the means were clumsy, composers began zealously to write "Dis-cant," as it was called, that is, to compose a second

voice to accompany the Gregorian Chant. The latter was called the "*cantus firmus*," or "fixed voice."

The two most remarkable names among the composers who cultivated and improved the new mensural music were Marchettus, of Padua, near the end of the thirteenth century, and Jean de Muris, a Doctor of Theology in the University of Paris, in the early part of the fourteenth century. In the writings of these two theorists occur for the first time the prohibition against parallel fifths and octaves, which has been an accepted doctrine of musical theory ever since. The Parisian Doctor was the first writer to use the word "Counterpoint," instead of "Discant," a word derived from "*punctum contra punctum*," point against point, or, as we should say, note against note.

*Philip of Vitry* is also a name of nearly as great importance as these two. These men, and many others, diligently practiced the infant art of polyphonic writing, and prepared the way for the Netherland composers of the next epoch. But all or most of their activity was in the domain of church music. We must now consider the secular music of the same epoch.

The strongest impulse toward the production of secular music during this epoch came from the Crusades. From the end of the eleventh till the end of the thirteenth century the imagination of Christendom was fired with fanatical zeal for the recovery of the holy sepulchre from the hands of the infidel. Fighting was the main business of men. Scientific investigation there was none. Europe was in the dark ages; men's impulses were easily turned into the channels of fanaticism; salvation and forgiveness were preached as the reward of all who undertook the holy task of disposses-

## LESSON III.

Marchettus,  
of Padua;  
Jean de Muris,  
about 1300.

Influence of  
the Crusades,  
about 1100 to  
1300.

## LESSON III.

sing the Saracen inhabitants of Palestine. The result was that for two hundred years swarms of men, of all ranks of society, from all Christian countries, poured into Asia Minor, and there came into violent collision with a race more highly developed and a civilization more advanced than their own. Their ideas were as much jostled by this encounter as were their bodies; the mental shock was as great as the physical. Thousands who returned brought home with them new ideas, new and strange objects, and among them new musical instruments. The lute and the guitar had hitherto been unknown in Europe. The Saracens used also kettle-drums and other drums in war, and these were new to the Christian soldiers. The introduction of these instruments into European music modified it very greatly, and, of course, stimulated interest in *secular* music, since they were not adapted for the purposes of divine worship. The Arab songs, too, must have had their effect on the Crusaders. Then the conditions were not only stimulating to curiosity and to the secular imagination, but they must have had a strong effect on the emotional life. Absence from home and friends, home-sickness, disease, wounds, hardships of all sorts, strange surroundings,—all these tended to excite and to deepen the social feelings. And these feelings soon found expression in a vast quantity of secular music, in a style hitherto unknown in Christendom. With the rise of chivalry came also the music of chivalry, love-songs accompanied by the lute.

*The  
Troubadours.*

The most favorable soil for the development of this sentimental style of secular music was southern France, especially Provence. Here the "gay science," as it was called, found its natural home, under sunny skies and among a lively, pleasure-

loving people. It was cultivated by the highest nobility, such as Count Willam, of Poitiers (1087-1127) and King Thibaut, of Navarre (1201-1254). These noblemen, however, only *invented* their songs, and hence were called Troubadours or Trouvères (inventors). The songs were sung and accompanied by assistants called Minstrels (from the same Latin root as our "Minister," a servant or helper). These minstrels were always of a lower social rank than the Troubadours. They were not only dependents of great houses, but were ranked with clowns and tumblers, being kept, like them, for the amusement of their noble patrons. This is proved by the name "Jongleurs," applied to them (from the Latin "Joculator," joker), and by at least one old picture, in which a man standing on his hands is represented among the players.

Toward the end of the thirteenth century, we find an exceptional Troubadour, who not only invented songs, but sang and played them himself. This was *Adam de la Hale*, a composer thoroughly familiar with the best musical knowledge of his time and one of the first writers of four-part songs. He also wrote a little operetta called "Robin and Marion," the earliest specimen of comic opera known.

Although Provence was the natural home of the love-song as developed by the Troubadours, they were not the only ones affected by the influences which called it into existence. In Germany the same tendencies showed themselves about the same time, and their manifestation differed from those of Provence only as determined by the differences of climate and of race characteristics. The German knights and noblemen, however, took pride in singing and playing their own songs instead of leaving the interpretation of them to dependents.

## LESSON III.

*Adam de la Hale.*

*The Minnesingers.*

## LESSON III.

They differed from the Troubadours also in that they regarded the music as subordinate to the words. They treated the poem as primary and the music as serving the purpose of intensifying the sentiment of it; whereas the Troubadours made the music primary and the words secondary. The two styles, therefore, often differed greatly. The Troubadours, as the Italian opera composers did later, laid prime stress on the invention of tuneful melodies, whether they exactly fitted the words or not. The Minnesingers made it their first aim to interpret the feeling of the text, whether their melodies were sensuously beautiful or not, often using a recitative style. These two opposite tendencies have distinguished the Northern from the Southern nations ever since.

The Minnesingers played their own very simple accompaniments, often on small harps of triangular shape. They were not always noblemen. A few names have come down to us, such as Wolfram von Eschenbach, Walther von der Vogelweide and others who were engaged in the "Sængerkrieg (contest of singers) at the Wartburg," in 1207. Wagner has immortalized them in his "Tannhäuser."

*The  
Minnesinger.*

Beside the secular music thus cultivated by the nobility, there was a very strong movement of a similar sort among the mechanics and tradesmen of the German cities. The impulse to this movement seems to have come from the Minnesingers. The breasts of the worthy German burghers were fired with the same enthusiasm and guided by the same principles as those which inspired their high-bred compatriots. They formed a guild called "Die Meistersinger" (The Master Singers) for the purpose of cultivating music and poetry. They were not merely interpreters of other men's productions, but were themselves creators of both

words and music. They had different degrees of merit in the order, passing from each degree to the next higher by competitive examination. Their productions are said to have been rather commonplace and of no lasting value; but the love of art, such as it was, had such vitality among them that their organization lived from the thirteenth century into the nineteenth. The last society of the guild was dissolved in 1839. It is no small matter that so much enthusiasm for ideal aims should have burned so long in the minds of men whose lives were necessarily devoted, for the most part, to material interests. It shows the German middle-class character of that dark time in an admirable light.

The most noted of the Meistersingers was *Hans Sachs*, 1495-1576.

Beside the consciously intentional efforts at good music-making above enumerated, there was going on at the same time a form of spontaneous musical production of no small importance. This was the "Volkslied," Folk-song, or popular song, of which there are numerous examples in Germany and elsewhere. These songs sprung up among the common people, no one song, perhaps, being produced entirely by any one man. They were repeated by one and another as they were heard. A beautiful strain invented by one might be repeated by another, who would add another to it; and so they were passed on and handed down from generation to generation. Of course, only strains which pleased many were able to live in this way, and so all folk-songs, of whatever nation, have for their prime characteristic, naive, spontaneous beauty. They are products, not of calculation or scientific intelligence, but of the original creative power of men, the sense of beauty being the determining factor.

## LESSON III.

*The Folk-song.*

## LESSON III.

## QUESTIONS.

- 1 Designation of length.
  - 2 Bishop Franke of Cologne.
  - 3 Longa & Brevis & Semibrevis.
  - 4 It could not be used in double time, because the length of the Brevis differed with its position.
  - 5 By giving each note a fixed length.
  - 6 Discant, a second voice to the Gregorian chant. Cantus firmus, the chant itself.
  - 7 Marchettus of Padua; Jean de Muris, of Paris; Philip of Vitry.
  - 8 Muris.
  - 9 Interdiction of 5<sup>ths</sup> and 8<sup>ves</sup>.
  10. 1100 to 1300.
  11. Gave the first impulse to secular Music.
  12. Deepened the social feeling.
  13. Percussion and Lute.
  14. Invented the love-song of the chivalric age.
  15. Inventor.
  17. Wolfram von Eschenbach, Walter William of Poitiers, Thibaut of Navarre, Adam de la Halle.
  - 19 Preference to the musical side of their songs by the Troub.
  - 16 Were accomp. by servants.
- After Guido had invented the staff, what new improvement in notation was most needed?  
Who made it?  
Describe the notes he used.  
Explain the remaining deficiencies of Franco's notation.  
How were they finally obviated?  
Define "Discant," "Cantus Firmus."  
Name three other great musicians of the 13th and 14th centuries.  
Who first used the term Counterpoint?  
What rules were permanently fixed by these men?  
When were the Crusades?  
How did they affect the minds and feelings of those who took part in them?  
How did these mental and emotional changes affect musical development in Europe?  
What instruments did the Crusaders get from the Saracens?  
What do you know of the Troubadours?  
What does the name mean?  
Name some of them.  
How did they differ from the Minnesingers?  
How did the music of the two differ in principle?  
What do you know of the Meistersinger?  
Who was the most distinguished of them?  
What do you know of the characteristics of the Folk-song?
20. Guild of mechanics & Tradesmen for the promotion of song. Lasted from 13<sup>th</sup> Century till 1839.
  21. Spontaneous expression of feeling gradually crystallizing into form by oral tradition.



## LESSON IV.

### THE EPOCH OF THE NETHERLANDERS, ABOUT 1400 TO 1600.

WITH the beginning of the fifteenth century came a new and very important epoch in the history of music—the epoch of the development and cultivation of the science and art of polyphony. It is commonly called the epoch of the Netherlanders, because Netherland composers took the most prominent part in the movement, and were the most prominent figures in the musical world for more than a hundred and fifty years. After that time, Italians and others, who had learned of them, shared their supremacy, and with the death of Orlandus Lassus, in 1595, they disappear from the pages of history.

As we have already seen, the ground had been prepared for them by the invention and gradual improvement of an adequate system of notation, and by numerous composers, who had tried their hand at "discant." Harmonic knowledge had advanced far enough to forbid parallel fifths and octaves; and "counterpoint," as discant was now called, was both written and improvised with much fluency. The task now before the musical world was to develop and master musical materials on the intellectual side. The emotional and imaginative elements had to wait until the technic of composition had been mastered and had become thoroughly familiar. Those who now entered upon this task were explorers, in spite of all that had been done since Hucbald, that is to say, in the past five hundred years. The contrapuntal forms

## LESSON IV.

*What had  
already been  
accomplished,  
and what  
problems had  
now to be  
solved.*

## LESSON IV.

were very incomplete; the perception of harmony was crude; the means of securing unity, variety, symmetry, contrast, climax, the essential elements of a beautiful work of art, were undeveloped; probably these requirements themselves were but very imperfectly apprehended. The perception of these was to grow gradually all through this epoch of the development of polyphony. Remember that from 1400 up to the very last decade of the sixteenth century, *all* culture music was polyphonic.

Dufay,  
1380-1430. (?)

The first distinguished Netherland composer was William Dufay, a Belgian. His contrapuntal masses are the oldest of the kind preserved in the archives of the papal Chapel at Rome, where he was a tenor singer. Both in the progression of his voices and in the treatment of his harmonies he is said to have made marked advances on his predecessors, and paved the way for a sharpened perception of what is natural and fitting, in those who were to come after him. He is generally credited with the invention of *Canon*, a form of strict imitation in which a melody is accompanied by an exact repetition of itself at the interval of an octave, fourth, fifth or some other interval, the imitative melody beginning some time *after* the original. These canons were then called *fugues* (Latin, *fuga*, a flight), because one voice pursued the other. The term "fugue" is now applied to a more elaborate style of composition. Dufay's sense of rhythm and of harmony was a long way behind what we are now accustomed to, of course. He was a pioneer, but he was a musician of great ability, so much so that his name is used to characterize the first period of the epoch of the Netherlanders.

Ockenheim,  
1430-1513.

The name of Johannes Ockenheim stands as

## LESSON IV.

representative of the second period of this great epoch. He built on the foundation laid by Dufay. His canons are more elaborate. Dufay had written them only in the unison and octave; Ockenheim wrote them also in the fourth and fifth, and is also credited with the invention of double counterpoint. He wrote a motette in thirty-six voice parts. It is believed that only six, or perhaps nine, of these were written out, the others being canonic imitations, all being finally sung together. He is said to show a good deal of natural musical perception; but his works are mainly the product of calculation. It was his task as well as that of other composers in his epoch to develop contrapuntal technic. This service they rendered most thoroughly and effectually. The intellectual world has ever since reaped the benefit of their long-continued, severe intellectual exertion, a mental activity which changed the whole aspect of musical history.

Although Josquin de Près was born not many years later than Ockenheim, he shows marked advances on the latter's work in the direction of emotional expression. He was perhaps not greatly superior to Ockenheim on the merely intellectual and technical side, although he carried the art of counterpoint so far that it may fairly be said to have culminated in his work. But he seems to have had a more powerful imagination and stronger musical feeling, and his mastery of his materials and of all technical resources was such that he could give his imagination freer play than could any of his predecessors or contemporaries. This freedom and mastery of his art was well expressed by Luther, a great admirer of his, who said of him: "Josquin is a master of the notes; they have to do as *he* pleases; other composers have to do as

*Josquin  
de Près,  
1440-1521.*

## LESSON IV.

they please." In short, Josquin seems to have been a genuine creative genius, who not only mastered easily all that was then known of the art and science of music, but who had also an inborn perception of musical relations which others either could not see or discovered only by the most laborious and painful search. This made his creative activity in the invention of melodies and of complicated counterpoint "as free as the song of a finch," as Luther elsewhere expresses it. It is probable, however, that, with all his genius, there was a good deal of the pedantry of the time in his work. A man who could take the trouble to set the pedigree of Christ to music on two different occasions could hardly have been *always* impelled to composition by the forces of feeling and imagination. No small part of his work must have been mechanical and artificial.

Prevalent  
disregard  
of the words.

It is thoroughly characteristic of the first three periods of the Netherland epoch that no attention whatever was paid to suiting the music to the emotional character of the words. This indifference to truthfulness of musical expression was carried to the extreme of grotesqueness. In the contrapuntal masses not only were secular melodies employed as counter-subjects to the Gregorian plain-song, but the *words* of these secular songs were also retained and were interwoven with those of the sacred office. And some of their songs were anything but edifying,—drinking songs, love songs of a decidedly unrefined character, and so on; so that while one set of singers was chanting "*Agnus Dei, qui tollis peccata mundi*" ("Lamb of God, who takest away the sins of the world"), another set would be singing, in the vernacular, songs fit only for convivial gatherings of pleasure seekers, and coarse pleasure seekers at that!

## LESSON IV.

Besides this, these masses were named from the secular songs that were most prominent in them. There was one very popular song called "L' homme armé" (The armed man), which was used, text and all, over and over again by different composers. Nobody seemed to think of anything profane in "The Mass of the Armed Man," or "The Mass of the Red Noses"! As Dr. Langhans has pointed out in the fourth of his lectures on the history of music, "this proceeding was closely analogous to that of the painters of the fourteenth and fifteenth centuries, who painted themselves and their families in their ordinary costumes, in the same group with the Madonna and the Holy Child. They seemed to have felt such things not as a profanation of what was sacred, but as a sort of consecration of the secular elements of the composition."

Josquin seems to have had a sufficiently strong feeling for the emotional element in music to see the propriety of selecting secular melodies and words as nearly allied as possible in sentiment to the sacred words with which they were to be associated. At least, he sometimes did this. With him the special, peculiar work of the Netherlanders may be said to culminate. Practically, the technique of polyphonic composition was complete, within the limits of the tonalities of the mediæval scales. The work of Josquin's successors, up to the beginning of the eighteenth century, was to apply this acquired musical material and musical knowledge to the expression of feeling, both sacred and secular.

The fourth great name among the Netherland masters is *Adrian Willaert* (pron. Willârt), the founder of a music school in Venice which had a very wide and deep influence on musical progress. He was director of music in St. Mark's, a large

*Josquin's  
advance in  
truth of  
emotional  
expression.*

*Willaert,  
1490-1563*

## LESSON IV.

church with a gallery and an organ at each end, and numerous side galleries. Willaert conceived the idea of making his complicated polyphonic music more intelligible to his hearers by dividing it between two choirs stationed at either end of the church, in the two organ galleries. This experiment was so marked a success that he carried it further, stationing separate choirs in the different galleries, until finally he had *nine* choirs, each of four parts, thirty-six parts in all. Of course, this arrangement made the music incalculably more comprehensible than Ockenheim's mass in thirty-six parts had been, given, as it was, under different conditions, and went far in helping to concentrate attention on musical expression.

*Madrigals.*

Willaert did not confine his creative activity to church music. His secular music, like his church music, was polyphonic. He set secular songs for five, six and seven voices, according to strict contrapuntal rules. These compositions were called *madrigals*. They were the fashion in secular music through a large part of the sixteenth century and until they were supplanted by the air and recitative, after the invention of the opera. *Constanzo Festa* and *Luca Marenzio* were among the greatest of madrigal writers. In England, *Morley*, *Kirbye*, *Dowland*, *Weelkes*, *Wilbye* and *Benet* accomplished much in this field.

Two pupils and successors of Willaert contributed very materially to the transformation of polyphony into expressive music. These were *Cyprian de Rore*, a Netherlander by birth, and *Gioseffo Zarlino*, an Italian, the first of his nation to rival the Netherlanders in their own field. De Rore wrote a vast mass of Catholic church music for St. Mark's and a large number of madrigals. His most important service to musical progress was

*Cyprian  
de Rore,  
1516-1565;  
Gioseffo  
Zarlino,  
1517-1590.*

## LESSON IV.

in the innovations to be found in his "Chromatic Madrigals," published in 1544. Up to that time madrigals had conformed their tonality to the Gregorian scales, which formed the basis of church music. But de Rore made a much freer use of chromatic intervals than had been made before, and thus greatly increased the expressive possibilities of music.

Zarlino succeeded de Rore as the director of music in St. Mark's Church, as de Rore succeeded Willaert. He wrote a great deal of excellent music, but his greatest contribution to musical progress was in the domain of theory. He was the most thorough and original writer of his time in harmony and acoustics, and his writings had a great and far-reaching influence on musical intelligence.\*

The last of the great Netherlanders was Orlandus Lassus. The best of his life's work was done in Munich, where he was "capellmeister," or director of church music. He was a genuine creative genius, and much of his music retains its interest and charm to the present day. He wrote, of course, Catholic church music and a great many madrigals. Some of his music, both sacred and secular, has been republished in our own time, and is now easily accessible.

Contemporary with Orlandus Lassus was a great Italian composer, who, educated in the principles of the Netherlanders, surpassed them all, unless we count Lassus as an exception, in point of the mastery of polyphonic music as a means of emotional expression. This was *Pier Luigi Sante*, born at *Palestrina*, near Rome, and commonly called by the name of his birthplace. He was

*Orlandus  
Lassus,  
1520-1595.*

*Palestrina,  
1524-1594.*

*Orlandus Lassus*

\*For an excellent account of some of his most important ideas, see "The Nature of Harmony," by Dr. Hugo Riemann, translated by the writer of the present work and published by Theo. Presser, Philadelphia.

## LESSON IV.

Council of  
Trent, 1563.

educated at Rome by *Claude Goudimel*, a Netherland teacher and composer of great merit, who founded the first public music school in Rome. Palestrina was not only a perfect master of the whole science and art of music as practiced in his time, but was an original genius of a high order.

Palestrina's fame is, however, largely due to an accident of history. The Council of Trent, in March, 1563, discussed the abuses which had crept into church music, such as the complicated character of the masses, which made them unintelligible, the use of secular songs in them, etc. The assembled cardinals were fully alive to these evils, for, now that polyphony was fully developed, people had begun to feel the necessity of using music as a means of emotional expression; moreover, the success of the Lutheran movement in Germany was attributed, in no small degree, to the popular church music introduced by Luther, the emotional effect of which was very different from that of the polyphonic masses of the Catholic composers. The council had almost decided to abolish all culture-music from the Catholic Church, retaining only the Gregorian chant. But wiser counsels prevailed. It was suggested that at least one experiment ought to be made to determine whether, after all, the highest form of music known could not be made to subserve the highest religious ends. Palestrina was commissioned to write some music, the effect of which should decide the fate of Catholic church music. He wrote three masses, one of which, especially dedicated to the memory of his patron, Pope Marcellus II, and hence called the "*Missa Papæ Marcelli*," may fairly be considered not only the culmination of the polyphonic music of this great epoch, as regards all the requirements of an art-work, intellectual, emotional and imagin-

The *Missa*  
*Papæ Marcelli*.



ative, but also as the culmination of Catholic church music even up to the present time. No modern writer has written any mass which so embodies the most characteristic feelings of the Roman liturgy.

The success of these masses was immediate, and nothing more was said of returning to the bald simplicity of the ancient Gregorian chant. They were classical music in every sense of the word. Their form was perfect, their content was noble; the form exactly fitted the content and the content exactly filled the form. Their excellence was such that they have exerted a powerful influence down to the present time, and there are no signs of its waning. Palestrina's death, therefore, marks not only the culmination but the close of the first great classical epoch. Among Palestrina's distinguished contemporaries may be mentioned *Nanini*, *Morales*, *Anton Gabrieli*, *Giovanni Gabrieli*, *Vittoria*, *Arcadeldt*, *Clement* ("non Papa"), *Waelrant* and *Lajeune*.

## LESSON IV.

## QUESTIONS.

What phase of musical progress characterized the epoch of the Netherlanders?

What proportion of these two centuries was taken up with the development of the technic of polyphonic writing?

How much of it was applied to the use of polyphony for emotional expression?

Who was the first of the great Netherland composers? Give dates.

What did he do?

What is a canon?

Give name and dates of the second great Netherlander.

What advance did he make on Dufay?

Who was the third Netherlander?

What advance did he make?

What did Luther say of him?

How did the early Netherland composers treat the words to which they set their music?

Tell what you know of their mixture of secular with sacred words and music.

In which of them does a sense of the propriety of suiting the music to the feeling of the words begin to appear?

What do you know of Willaert?

Describe especially his attempts to render complicated polyphony intelligible.

What form of secular music was prevalent in his time?

What do you know of *de Rore* and *Zarlino*?

Who was the last of the great Netherlanders?

Tell what you know of him and of his great Italian contemporary.

What is Palestrina's best-known work?

Why is it called "classical"?

## LESSON V.

### THE RISE OF DRAMATIC MUSIC, 1600.

THE fifteenth and sixteenth centuries were a time of great intellectual and spiritual activity in Europe. The long night of the Dark Ages had passed and the dawn of the new era had come. Everywhere there was intellectual and spiritual impulse, the thirst for knowledge, the craving for mental freedom, the spirit of free inquiry. Men chafed under the limitations imposed on them by the scholastic philosophy, the prevalent outworn theology, the current ideas of the time. This impulse led to the Reformation in Germany, England, Holland, Switzerland, and to similar movements elsewhere. It led also to violent attempts, on the part of those who held to the ideas heretofore dominant, to crush out the new ideas and to suppress the forward movement of mind,—to the establishment of the Inquisition, to bloody persecutions, massacres, like that of St. Bartholomew, the driving out of the Protestants from France, the crushing of them in Spain and in Austria,—to civil wars, disorders and confusions, out of all which, at length, Modern Europe was to emerge.

This great movement of mind was greatly assisted by the invention of the art of Printing, which began to exert a powerful influence about the middle of the fifteenth century. Up to this time few, except the clergy, were able to read or write. Manuscripts were few and costly. But the new art brought ideas within the reach of everybody; the desire to read and write soon became

## LESSON V.

*How the ground  
was prepared.*

*The art of  
printing, about  
1450.*

## LESSON V.

general, and a new era of popular intelligence began. The common people began to feel within themselves desires and impulses which they had never felt so long as they had taken it for granted that those who were their superiors in wealth and in position must necessarily be their superiors in intelligence also, and in the power which intelligence brings. There was a great increase in self-respect, in hope and faith in their own capacity for improvement, and in their own future destiny, on the part of men who had heretofore been hopeless and helpless, the mere tools and servants of powerful masters. Of course, the early results of all this upward striving were social and political disorders. The newly awakened hopes and desires of the ignorant were often extravagant and unreasonable. They had to learn wisdom and soberness by the bitter experience of their own mistakes and follies. And of course, too, those who felt that their own vital interest lay in the preservation of the ancient order opposed the new movement by every means in their power.

*Gunpowder as  
a civilizing  
agent.*

In the political struggles resulting from the irrepressible conflict of the new ideas with the old, one of the most potent agencies in hastening the downfall of the old feudal system and the triumph of the new order was *gunpowder*. It may strike us as strange, at first, that a mere mechanically destructive agent should really contribute to the triumph of ideas, and to mental and spiritual progress. But we must remember that the most determined efforts were made to crush the new movement of mind by physical force; that the champions of reaction had the wealth and most of the world's physical power on their side, and that the victory of the new over the old must have come much later than it did if the invention of

gunpowder had not greatly lessened the difference between the weak and the strong as regards destructive and defensive power. Previous to this invention, which began to be effective about the same time as the art of printing, the feudal lords and the authorities of the Church had matters their own way. A robber baron, safely ensconced in his impregnable castle, perched on an inaccessible rock, feared no one except, perhaps, his feudal superior, or the Church, which could inflict on him spiritual pains and penalties, even to the extreme of everlasting torture in hell-fire. Common people he despised and trampled upon with impunity. Clad in their coats of mail, he and his comrades could easily subdue any number of rudely armed peasants; his castle was proof against all possible attacks from them, and any effort at resisting his insupportable tyranny was followed by horrible punishments.

But coats of mail were not impervious to bullets, nor could castles, which were proof against all attempts to scale them, resist the force of cannon balls. Gunpowder changed all the conditions of warfare, made a weak man as good as a strong one in battle, put an end to the invincibility of the fortifications then in vogue; in short, brought common men much nearer an equality with their former masters as regards physical power, and ushered in the inevitable downfall of political and social oppression. Itself a product of human invention, it did a great service in the cause of intellectual and spiritual freedom and of the mental elevation of the race.

Another event, which seemed on the face of it to be a retrograde movement in the world's progress and a detriment to advancing civilization in Europe, really contributed much to the great intel-

*The conquest of  
Constantinople  
by the Turks,  
1453.*

## LESSON V.

*Beginning of  
the revival of  
letters.*

lectual movement out of which our modern civilization has come. This was the conquest of Constantinople by the Turks in the year 1453. This great Eastern capital held the remains of the Greek civilization and the Greek literature. The latter was as yet unknown to Western Europe, at least in its original form. Some Latin translations of Greek works existed in Italy, but no one studied Greek, or had ever read in the original the great literary masterpieces of the most intellectual race the world had ever seen. Greek learning and culture was confined to Eastern scholars, mainly those of Constantinople, the great Eastern metropolis and intellectual centre. Its conquest by the Turks drove them out. They went as exiles into Italy, carrying with them the Greek ideas, language and literature; they were scattered among the Italian cities, and there sowed far and wide the seeds which grew up into the *Renascence* (or *Renaissance*, as it is more commonly called). Wherever they settled, men became interested in the great literary and artistic achievements of the ancient Greek race, the Greek language began to be studied, the Greek epics and dramas were read and re-read with the keenest delight, the love of knowledge was kindled, the love of Art became a passionate enthusiasm, and the intellectual impulse called the Revival of Learning became an irresistible force.

*Opera came  
from the study  
of the Greek  
Drama.*

The invention of the Opera, one of the most important, decisive and productive events in musical history, was part and parcel of this great intellectual movement. It is one of the great turning-points in the development of modern music; it changed the whole course of musical history. But it might never have happened at all if the revival of Greek letters had not come just

as it did. The invention of opera was the direct result of attempts on the part of a few enthusiastic lovers of the Greek literature to revive the Greek drama.

It happened in the very last decade of the sixteenth century, about a hundred and forty years after the taking of Constantinople, when the leaven of ancient Greek art and literature had had time to leaven thoroughly the whole mass of Italian intellect and to permeate all Italian culture. It happened in Florence, under the reign of the art-loving family of Medici, who made their capital for a long time one of the most important intellectual centres of Europe.

There was a little knot of enthusiasts, some of them artists, all of them men of culture, the best culture of their time, who used to meet at the house of *Count Bardi* to discuss art, literature and all intellectual matters in which they were interested. They called their society the "Camerata." Among them was a name ever since known all over the civilized world, *Vincenzo Galilei*, father of the great astronomer, *Galileo Galilei*. Among other matters, they read and discussed the dramas of *Æschylus*, *Euripides* and *Sophocles*, not only as literature, but as productions for the stage, the conditions under which they were performed, the ideals of life they embody; in short, everything connected with them. Finally, it occurred to some of them to ask "Why cannot this great form of Art be revived? Why cannot we do what the old Greeks did?" The suggestion at once excited unbounded enthusiasm, and ways and means were eagerly discussed. It was known that the ancient drama was not spoken, but sung. The principal characters used a sort of chant with an accompaniment of the lyre, and the choruses were

## LESSON V.

The "Camerata."

They try to revive the Greek Drama.

## LESSON V.

The prevalent  
lack of any mono-  
phonic music.

First songs with  
accompaniment  
by Vincenzo  
Galilei.

Caccini follows  
his example.

also sung. But when the members of the *Camerata* came to consider the musical resources of their own time they found nothing available for the dramatic needs of soloists. The chorus was amply provided for, for the whole culture-music of the time was polyphonic. They were just at the very culmination of the great epoch of polyphonic music, of which the Netherlanders were the most conspicuous representatives,—the epoch which, beginning with Dufay, had developed polyphonic writing on the technical and intellectual side, and had culminated in the highly emotional, spiritual and imaginative, as well as highly intellectual, compositions of *Palestrina* and *Orlandus Lassus*. The secular element, the Madrigal, was as purely polyphonic as the Masses of the period.

How should the soloists be provided for? This was the problem the members of the *Camerata* set themselves to solve. The first fruits of this endeavor were produced by *Galilei*, who wrote a number of songs for solo voice and sang them to his assembled comrades, accompanying himself on the viola. Everybody applauded with eager enthusiasm, and now others of the society took up the matter. Some of them were musicians by profession, and one of them, *Giulio Caccini*, declared war upon counterpoint as a "mere butchery of poetry," affirmed that he had learned more of the true function of music in the *Camerata* than in all his thirty years' study of counterpoint, and vowed henceforth to devote all his talents, skill and acquired musical knowledge to the service of the new ideas. He was, of course, much better equipped for such a task than was *Galilei*, who was only an amateur, and the solos he wrote, on the model of *Galilei's*, fairly ushered in the new era of monophonic song with instrumental accompaniment.



Opera was now possible, for the air would serve to express the emotions of the principal characters, while the chorus served to express those of several persons who needed to sing together. But an aria (air) involves sustained intensity of feeling for a certain length of time, whereas there are in a drama many transient emotions, many mere suggestions of feeling, besides more or less dialogue, for which sustained solo singing is not adapted,—at least, not in the form of the aria. These parts might, of course, have been spoken. But *Jacopo Peri*, another of the *Camerata* set, still with the notion of Greek drama in his head, all of which was sung, hit upon the *Recitative*, a style so well adapted to its purpose that it has retained its place to the present day, and seems unlikely ever to be superseded. It is a sort of compromise between song and speech, a sort of impassioned declamation, partaking of the nature of both.

With this invention the means of producing music dramas were fully completed, and *Peri* was the man who produced the first opera. He was a professional musician, a singer and an organist, amply qualified for the work he had undertaken, and his first opera, "Dafne," met with the most cordial reception in the *Camerata*. The words were by *Rinnuccini*, who also belonged to the society. The success of their first work encouraged them to write another, and this one, "Eurydice," was publicly performed at the wedding of Henry IV of France with Mary of Medici in Florence, in the year 1600.

It constitutes one of the turning points of history. At the very opening of the seventeenth century, just when the elaborate polyphony of the Netherland school was at the height of its supremacy, came this new phenomenon, and behold, all

## LESSON V.

*Recitative invented by Jacopo Peri.*

*Peri's first two operas, "Dafne" and "Eurydice."*

## LESSON V.

of a sudden, the whole face of the musical world is changed. In France, in Germany, in England, no less than in Italy, kings, princes and noblemen took up the new form of art, and from that day to this it has been developing. It is a long way from *Perù's* "Dafne" to *Wagner's* "Tristan and Isolde," but the germs of the latter were in the former.

## QUESTIONS.

LESSON V.

Give some account of the intellectual condition of Europe in the fifteenth and sixteenth centuries.

When did the art of printing begin to exert a powerful influence?

What was the effect of it?

What effect did the use of gunpowder produce on the mental life of Europe?

When did this effect begin to be felt?

Give date of the conquest of Constantinople by the Turks.

What effect had this event on the intellectual life of Italy?

What do you understand by the Renaissance?

What has all this to do with the History of Music?

Tell what you know of the Florentine "Camerata."

Which of its members first wrote songs for a single voice, with instrumental accompaniment?

What professional musician followed this up?

Who wrote the first opera?

Who invented recitative?

What is recitative?

What opera was first publicly performed?

When and where?

Who wrote it?

LESSON VI.

*Difference in origin between opera and oratorio.*

*Need of dramatic elements in the Church services.*

*Origin and character of these dramatic elements.*

LESSON VI.

THE BEGINNING OF ORATORIO, 1600.

OPERA, as we saw in the last chapter, grew out of an attempt on the part of enthusiastic lovers of art and literature to revive the Greek drama. It was one of the fruits of the Revival of Learning, a great intellectual movement which, beginning in Italy, communicated its impulse to the whole European world, and largely determined the course of mental development and of Western civilization from that time to the present. Oratorio, on the other hand, was an outgrowth of the Church. But it was, no less than the opera, distinctly dramatic in its origin.

As soon as the Church had got far enough from the corrupt Roman theatrical spectacles, which it had to condemn in the first few centuries of its existence, to be in no danger from the remembrance of their demoralizing influences, it began to feel the need of attracting and influencing its proselytes by some means other than its ordinary liturgy and its preaching. The common people could neither read nor write. They were not only illiterate, but ignorant. They could not read the Scriptures for themselves, and if they could have done so, the Church authorities would have opposed it, preferring to be themselves the sole medium, not only of the exposition, but of the communication, of Holy Writ to the laity.

The clergy, recognizing the fact that an ignorant laity were more likely to be impressed by sensuous elements in the liturgy than by those more purely spiritual or intellectual, soon began to introduce

into the church services a semi-dramatic treatment of gospel readings. One priest recited the sayings of Jesus, another those of the Evangelist, while the utterances of the disciples and of the populace were sung by the choir. After a while, poems were introduced among the settings of the gospel text, especially in Passion week, and took their place in the choir beside the other Passion music. The dramatic element became more and more prominent, and by and by it was separated from the liturgy. The priests gave dramatic representations in the churches for the amusement and instruction of their parishioners.

These sacred plays were divided into *Mysteries*, which treated such mysterious themes as Sin, Redemption, etc.; *Moralities*, in which personifications of the Virtues and Vices were the characters of the drama, and *Miracle-plays*, which dealt with Scripture stories and with the legends of the saints. In these dramatic representations in the churches, no women were allowed to take part. The priests were the only actors, taking female as well as male parts. They represented such characters as God, Christ, Mary, the angels, etc., and they succeeded in making the plays very popular. The churches used to be crowded, and these plays were given so frequently that they formed a chief amusement of the common people, as well as their sole means of Biblical instruction.

After a while the churches could not contain the vast audiences which thronged to hear and see the sacred plays, and then they were taken into the open air. Temporary stages of great size were erected in market places and in other open spaces. Sometimes hundreds of actors took part, and a series of representations, lasting for several days, would be witnessed by many thousands of people.

## LESSON VI.

*Mysteries, Moralities and Miracle-plays.*

*Secularization of these sacred dramas.*

## LESSON VI.

Laymen, as well as priests, took part in them, and secular elements of a popular character were mingled with those distinctively sacred. As was natural, considering the unrefined state of the common mind, these secular elements were often exceedingly coarse, consisting of rude jests, and, in great part, of a jocular treatment of the devil. Old Nick was, indeed, a most popular character. He was treated not so much as the impersonation of evil, as a foolish clown, whose attempts at harm were always foiled, and who invariably came to grief in some ridiculous, farcical way. The great stages on which the plays were performed were often divided into three parts. The uppermost represented Heaven, the middle one the Earth and the lowermost Hell. Even in our day there is a survival of these miracle-plays in the Passion Play still given every ten years at Ober-Ammergau, in Bavaria.

*Degradation of them by reason of the secular element.*

With the admixture of secular elements and the admission of strolling actors and minstrels as performers, the plays grew more and more profane, until at last the coarsest and most scandalous jests and songs became a prominent feature. These low elements even invaded the churches. At the "Fools' Festival," a sort of Christian revival of the Roman Saturnalia, the churches were the scenes of indescribably coarse revelry. A "Fool-Bishop" celebrated a burlesque mass; the censers were filled with pieces of old boot-leather, which filled the church with an intolerable stench; dice were cast and cards played on the altar; the priest invoked coarse maledictions instead of blessings on the congregation; in short, all sacred ideas and rites were parodied in the most outrageously profane way.

The "Feast of the Ass" was little better. It.

commemorated the flight of Joseph and Mary into Egypt. An ass, dressed in a monk's costume, was led into the church, the priest intoned the Latin hymn, "Orientis partibus," closing each verse with an imitation of the ass's braying, to which the whole congregation responded with an uproarious hee-haw!

This sort of profanation could not, of course, be tolerated long, and the Church authorities frowned it down. But, while the outdoor performances continued to deal more or less in low elements, there were, in at least one place, purified continuations of the original miracle-plays, etc., in sacred places. This was in the "*Oratorio*" (the Italian name for chapel, or, as we sometimes say, *oratory*; properly, a room for prayer) of a church in Rome, where *St. Philip Neri* was a priest. In this "*oratorio*" he used to preach, and in order to attract the young people, he used to have, at first, a good deal of singing before and after the sermon. Then he wrote simple dramatizations of various Scripture stories in one act, had them set to music by Animucia, director of music in the Papal chapel, and gave one before the sermon and one after it. Palestrina afterward wrote some of the music for these little chapel or "*oratorio*" plays. Neri's plan proved very successful in attracting the audiences he wished, especially as they were mostly given in Lent, when secular amusements were prohibited. Whether his sermons were popular or not, his musical plays were very much so. Since they were given exclusively in his "*oratorio*," to go to hear them was to go to the "*oratorio*;" and this name has ever since been applied to that form of sacred musical art which grew out of his idea.

The piece which is accounted the first real oratorio, probably because it was long enough to take

## LESSON VI.

The origin of "*oratorio*."

Signification of the name.

The first oratorio.

## LESSON VI.

up a whole evening, instead of being a mere prelude or postlude to a sermon, was simply a Morality, written by a lady—Laura Guidiccioni—and set to music by Emilio del Cavaliere. It was given at Rome, probably in St. Philip Neri's chapel, in the year 1600, the very same year in which the first opera was given at Florence. It was called "The Representation of the Soul and the Body." Among the solo characters were *Time, Pleasure, the World, Human Life*, etc. These last three were gayly and richly dressed at first, and afterward were to become poor and wretched, and finally to die. There was a chorus and orchestra, the whole was acted, and the performance closed with a ballet, to music sung by the chorus. The stage directions require that it be danced "sedately and reverentially."

*Difference between the early opera and oratorio.*

Thus we see that the early oratorio differed very little in principle from the early opera. Both were dramas, both employed much the same musical means, solos, chorus and orchestra, both were acted, both admitted the ballet. But the one had a distinctively moral and religious aim, while the other had not. So that, while the forms of the oratorio were influenced greatly by those of the opera, its different aim and purpose gradually brought about the real distinction which exists to-day between the two species. Oratorio ceased to be acted, excluded dancing, and admitted only serious and devout music.



## QUESTIONS.

LESSON VI.

Did opera and oratorio have their origin in the same intellectual movement?

What was the movement which finally gave rise to the oratorio?

Why did the clergy introduce a dramatic treatment of Scripture readings into the service?

Describe the growth of this tendency.

Tell the difference between *Mysteries*, *Moralities* and *Miracle-plays*.

Describe the process by which the plays degenerated.

Describe the "Fools' Festival" and the "Feast of the Ass."

Who was St. Philip Neri?

What means did he take to interest his congregation?

Where were his plays given?

What does the word "oratorio" mean?

How came it to be applied to a form of musical art?

Who wrote the first oratorio, and when?

Tell what you know of it.

Give the points of resemblance between the early opera and oratorio.

Show the lines on which they afterward diverged.

GENERAL SURVEY OF THE MUSICAL SITUATION  
AT THE END OF THE SIXTEENTH CENTURY.  
CONDITION OF INSTRUMENTAL MUSIC.

*Musical supremacy of Italy.*

IN the year 1600 Italian supremacy in music had fairly begun, a supremacy which was to continue unquestioned for more than a century. Taught by the great Netherland contrapuntists—nearly all of whom spent their lives, did their life-work and found their public in Italy—the Italian composers had not only equaled but surpassed their Flemish masters. The great epoch of Polyphony, based on the church modes, had culminated in Palestrina, and had found numerous representatives in all the leading cities of Italy. Venice, especially, had developed a school and style of its own. Since Willaert's time there had been a succession of organists, conductors and composers in the Cathedral of St. Mark, every one of whom was distinguished, many of them being of the first, or nearly the first, rank. They had cultivated the Madrigal as *the* form of secular music, and from Italy it had spread to Germany, France, Spain and England.

*English composers.*

The English madrigal writers of Elizabeth's time were among the best in Europe. The age of Elizabeth and of Shakespeare was the first great flourishing period of English musical Art. Men like *Tallis, Byrd, Morley, Dowland, Weelkes, Wilbye, Ward, Bennet, Bateson, Gibbons, Hilton* and *Bull* ranked with the best European composers of the time, especially in the field of the madrigal and of organ and virginal music. The

## LESSON VII.

music of the Anglican Church afforded less scope for composers than did that of the Catholic Church, and Puritan fanaticism had operated to check its development, so that the English Church music of this time was not only inferior to that of the Catholic Church, but also to that of the Lutheran Church in Germany, where not only had there been no unfavorable influences, but Luther himself had used all his vast power and influence to make music a most important factor in the Protestant Reformation. Nevertheless, these English composers wrote many excellent anthems, some of which are in use to this day.

Musical matters in Germany may fairly be said to have followed Luther's leadership. Himself a genuine lover of music and with highly cultivated musical gifts, he was wise enough to call to his aid the best composers of the time. Besides this, like the Wesleys, afterward, in England, he introduced popular melodies into the church services, speedily transformed and divested them of all unworthy associations, set his congregations to singing them in unison, and made them a great uplifting religious force. The Lutheran Choral became, and remains to this day, the best expression of the true spirit of the Reformation, as the Gregorian chant, culminating in the masses of Palestrina, is the truest and best expression of what is noblest in the Roman Catholic Church. Sung in unison by the congregation, in a slow and dignified style, the organ carried, as it still carries, the harmonies, and from that day to this the Lutheran Choral has served as a basis for elaborate contrapuntal writing, as the Gregorian melodies did in Italy in the days of the Netherlanders and of Palestrina. At the end of the sixteenth century, then, the Lutheran Choral was supreme

*German music.*

*The Lutheran Choral.*

## LESSON VII.

in the Religious music of Protestant Germany, as the developed and ennobled Gregorian chant was in that of Italy and of Catholic Europe. But, unlike Catholic Church music, the Lutheran Choral had not yet revealed its full possibilities. Protestant Church music was not to culminate until about a hundred and fifty years after Palestrina. It was Sebastian Bach who first showed what could be done with the Lutheran Choral in the way of Art-music, leaving behind him in his motets, and especially in his Passion music, models not only unsurpassed but unsurpassable—the admiration and the despair of all later composers.

Spain.

Spain contributed a few able composers to the age of Palestrina, the best known are *Christoforo Morales*, admitted in the Sistine choir in Rome in 1540, and *Tomaso Ludovico Vittoria* (1560–1608). But no music of historic importance originated in that country.

France.

To France, also, we look in vain for an original contribution to musical history at this epoch, unless we count the French-speaking Belgians (Netherlanders), such as *Dufay*, *Josquin de Près*, *Clement* ("non Papa"), *Jaques Arcadeldt* and *Claude le Jeune*, as French. Italy was the great intellectual and artistic centre. We owe to her the great age of Painting, the Revival of Letters, the development of Singing, and of Gregorian Church Music, the invention of the Opera and of Oratorio. In great part, also, we owe to her the development of polyphony. For, although this movement was started and carried on by Northern foreigners, it was in Italy that they found their public and their proper field of labor, and it was in Palestrina, an Italian, that their work found its culmination.

What we owe  
to Italy.

To Italy, too, we owe the highest development of instrumental music at this epoch. Naturally enough, this development came first in the domain of organ music. As sacred music preceded secular as an art development, so the organ, used to accompany the music of the church, became fit for artistic purposes sooner than did any other instrument.

The progenitor of the organ was the Syrinx, or Pan's pipes, a series of reeds placed side by side and blown by the mouth. When a bellows was invented, in the shape of a bag, to be placed under the arm, and the syrinx became a bagpipe, a step had been taken toward the organ as we know it. The next step was to place the pipes on a box, and let the wind into the box from a weighted bellows. Such organs were in use among the Greeks two hundred years before the Christian era.

The first organs of this sort in use in Christendom of which we have any accurate knowledge were in the eighth century, though there are said to have been some in Spain in the fifth century, and in Rome in the seventh. They were small, of only one or two octaves, having from eight to fifteen pipes. There was no key-board at that time. There was a slide under each pipe, which was drawn out to make the pipe speak and pushed in to stop it. Only melodies were played, and the player had to use both hands, pushing in one slide when he drew out another. In the ninth century many such organs were made in France and in Germany, the largest of them having their longest pipes four feet long. In some of them, the slides were operated by upright levers, marked with the letters A, B, C, etc., indicating the pitch of the pipes. By the end of the tenth

## LESSON VII.

*Earliest form  
of the organ.*

*First European  
organs.*

## LESSON VII.

Winchester  
organs.

Improvements  
in the organ  
about 1100.

century organs had increased a good deal in size. The famous organ in Winchester cathedral, England, had four hundred pipes. It had two sets of slides, twenty in each set, with ten pipes to each slide, and required two players. Mr. E. J. Hopkins, in his excellent article on the organ, in Grove's "Dictionary of Music and Musicians," says that this organ had *three* sets of slides and required *three* players, a principal organist and two assistants. This organ was built in 980.

The next important step in the construction of organs was not taken until about a century later. It consisted in doing away with the slides and replacing them by keys. These keys kept the pipes closed automatically by means of springs, so that each pipe sounded only when its key was pressed down. Thus the labor of pushing in slides to stop the tone was all saved. But in the larger organs, where there were a number of pipes to each key, this action, though simple, was very clumsy and cumbersome. A key long enough to close ten or more pipes had to be pressed down several inches, sometimes even a foot, and required a very powerful spring. This made a very hard action. As late as the fourteenth century, organ keys were from three to four inches wide and had to be pressed down with the fists or elbows.

Pedals were invented, probably, about 1300, although we know very little about them until their introduction into Venice by "Bernhard the German," about 1445. Reed pipes were introduced about the fifteenth century.

The mechanism of the organ was gradually improved until, by the end of the sixteenth century, there were numerous organs with two or three manuals and a full set of pedals, the action of which was practicable for polyphonic playing.

Toward the end of the century independent pieces for the organ began to be written. Venice seems to have been the earliest centre for the production of organ music. Especially from the year 1566 on there was a great development of organ playing and organ music there, especially in St. Mark's Cathedral. In that year *Claudio Merulo* became organist of the first of the two organs in that church, and *Andreas Gabrieli* took his place at the second organ, a position which Merulo had held since 1557. They were both excellent musicians, composers and organists. Merulo was succeeded at the first organ by *Giovanni Gabrieli*, who continued in this position from 1584 till his death in 1612. Both these men contributed much to the development of independent organ music. Merulo, particularly, devoted himself to the composition of pieces for his instrument, while Gabrieli divided his activity as a composer between organ music and church music. Many young Germans came to Venice to study the organ with the two Gabrielis, among them such noted men as *Hans Leo Hasler* (1564-1618) and *Heinrich Schütz* (1585-1672). With Hasler began that movement of German students of music toward Italy which lasted about two hundred years. He went to Venice in 1584 to study with *Andreas Gabrieli*, and was on terms of intimate friendship with *Giovanni Gabrieli*. Up to this time, for about two hundred years, the Netherlanders had been the great educators in music, but, instead of establishing one or more musical centres in their own country, they had scattered and settled in Italy, Germany, France and Spain. Their labors had, as we have seen, borne such fruit in Italy that the predominant influence in musical culture had now become Italian. Hasler, and other young

## LESSON VII.

Early organ  
music in Venice.

German stu-  
dents in Venice.

## LESSON VII.

*The Harpsichord and Clavichord.*

foreigners who studied in Italy, transplanted Italian ideas and Italian style to their own lands, and helped to make Italian musical influence supreme all over Europe. Schütz studied with Giovanni Gabrieli from 1609 until his death in 1612. We shall have more to say of him in a subsequent lesson.

By the end of the sixteenth century the two precursors of the piano-forte, the Harpsichord and the Clavichord, had become pretty well developed, and some independent music was written for them also. The Clavichord is supposed to have been developed from the monochord, an instrument which reaches back into unknown antiquity. This instrument, as its name indicates, had only a single string. It had a movable bridge, by means of which the intervals of the scale could be given, the player moving the bridge with one hand while he plucked the string with the other. It was used mainly for teaching the rudiments of music. Some time after the organ key-board was invented, the monochord was provided with keys, each one applying a bridge to a different place in the string, corresponding to the intervals of the scale. Other strings were afterward added, and the brass-wedges, or "tangents," as they were called, on the ends of the keys, not only divided the strings into parts, but produced the tone by setting the strings in vibration. The clavichord in this shape was simply an oblong box, placed before the performer on a table, the strings running right and left. The right hand manipulated the keys, while the left probably damped the short portion of the strings to the left of the tangents. It was always a favorite instrument in Germany, because some variation of power was possible, and because of the tremulous effect ("Bebung") which could



be produced by a peculiar touch on the key, the tangent being held against the string.

The Harpsichord (clavicembalo), and its smaller varieties, the Spinnet and the Virginal, were probably developed from the Psaltery and, perhaps, the Dulcimer (Hackbrett). These were simply triangular or oblong harps, laid on their sides. The Psaltery was played with a plectrum, and the Dulcimer with small mallets or hammers. From this last, probably, came the idea of our modern piano-forte. The harpsichord, in its developed form, had thin metallic strings, set in vibration by means of stiff quills set horizontally in perpendicular "jacks" fastened to the ends of the keys. Thus they operated like the ancient plectrum in playing the psaltery and zither. A good deal of music used to be written "for the organ or harpsichord," and the latter instrument was used where the larger organ was not accessible—at choir rehearsals and in private houses. Tallis, Byrd and other English composers of the Elizabethan era wrote much for the spinnet and virginal, and the virgin queen herself is said to have been no mean performer. The harpsichord took the leading place in the early orchestras and was played by the conductor, as we shall see in the succeeding lessons.

The Orchestra was exceedingly primitive at the end of the sixteenth century. The guitar family was very numerous and very popular—had been so, in fact, since the Crusades, when the German Minnesingers, the Provençal Troubadours and the wandering Jongleurs, or Minstrels, began to use them in accompanying their songs. To this class belonged various sizes and types of the *Lute*, one of them being called the *Theorbo*, the *Cithara*, the *Mandolin*, etc. The latter instrument, in various

## LESSON VII.

*Development of  
the Harpsichord.*

*The early  
orchestra.*

## LESSON VII.

Stringed instruments.

sizes and types, remains in use in Spain and in Mexico to the present day. The ancient Keltic bards used harps and a stringed instrument called *Crowth* or *Crowd*. This was played with a bow, and is the earliest European instrument of this class. The violin class of instruments was much more numerous represented in the sixteenth century than now. So long as instruments were used merely for accompanying voices, the guitar family, lutes, etc., retained their predominant popularity. It was not till after the rise of purely instrumental music in the seventeenth century that this class of instruments began to fall into disuse on account of their lack of capacity for development into solo instruments. Then the violin family began to come into prominence, those of inferior artistic capacity were gradually weeded out, and the violin, viola, violoncello and double-bass were finally left as the most available representatives of their once numerous family.

Wood wind instruments.

The wood wind instruments were well represented. The *Flute* is very ancient and existed in two forms, the *Side-flute* (*Flauto traverso*), similar to our own, and the *Flute-a-bec* or *Beak-flute*, blown from the end. The modern flageolet and the common whistle are really beak-flutes. One kind of beak-flute or flageolet was called a *Recorder*. There were recorders of various sizes, ranging from one to three feet in length. There was also a long, bow-shaped, tapering flute called a *Cornet*. The early orchestral *Flute-a-bec* had a mouth-piece resembling the beak of a bird, and this gave it its name. The ancients had *double flutes* blown from the end.

Reed instruments.

The *Oboe* (or hautboy) is one of the oldest reed instruments. Oboes used to be called "*waits*" or "*weyghtes*." They were also of different sizes.

There was a large bass oboe called *Bombard*. Our present large oboe is called an *English Horn* (*Cor Anglais*, or *Corno Inglese*). The bass oboe of the present is called a *Bassoon* or *Fagotto*. The latter name is the same as *Fagot*, and comes from the fact that the long tube is doubled on itself repeatedly, like a bundle of sticks.

Brass instruments had been in use from very ancient times. In the sixteenth century there were *Horns*, *Trumpets* and *Trombones* (or *Sackbuts*) in use. Drums of various kinds, including the kettle-drum, were also in use as military instruments.

As yet (1600) there was little or no independent music for any of these instruments. They were used merely as accompaniments for vocal music. For example, Giovanni Gabrieli used two violins, two cornets and four trombones in the accompaniment of one of his church compositions, written for only three voices, and in another piece, for two choirs, he used one violin, three cornets and two trombones. The first oratorio, by Cavaliere, used an orchestra consisting of a harpsichord, a double lyre, a theorbo (double guitar) and two flutes. Similar orchestras were used in the first operas. There was commonly, perhaps always, a harpsichord or spinet, one or two flutes, and one or two instruments each of the violin and lute family.

The general situation, then, as regarded all our modern forms of musical art, shows that they were all in their infancy. Polyphonic choral singing had attained a high pitch of perfection. Solo singing was yet to be developed, to meet the demands of the opera. Instrumental solo performances were hardly thought of. The orchestra was barely beginning the first experiments in the

## LESSON VII.

Brass instruments.

Early orchestras.

Summary.

LESSON VII.

combination of instruments. The organ alone was starting on its independent career as a solo instrument, followed, at some little distance, by the harpsichord and the clavichord. All the great departments of the art of music were to be developed separately and in combination. How much of this was done in the century to the threshold of which we have now come, we shall presently see.

## QUESTIONS.

LESSON VII.

About what time did Italian supremacy in music begin?  
Compare the condition of musical matters in Italy, England, Germany, France and Spain about the year 1600.

What great factors in modern intellectual life do we owe to Italy?

What was the earliest precursor of the organ?

Describe the first European organs.

Describe the Winchester Cathedral organ.

What great improvement was made in the action of the organ about 1100?

Describe the organ actions of the 12th and 13th centuries.

When were pedals invented?

When reed pipes?

Name some of the great Venetian organists of the latter part of the 16th century.

Name Germans who studied in Venice.

Describe the Harpsichord and the Clavichord; and give their origin.

What kind of orchestra was used to accompany the early operas and oratorios?

What is the difference between a *flute-a-bec* and a *flauto traverso*?

What were Recorders?

Bombards?

Cornets?

How many different classes of instruments are mentioned as in use in the 16th century?

Mention some of those belonging to the guitar family.

## THE PROGRESS OF OPERA.

HAVING now given a general outline of the musical situation at the end of the sixteenth century, our next task must be to trace the development of musical art, along its various lines during the seventeenth century, up to the beginning of the life-work of Bach and Haendel.

*Italian opera.*

*Its development  
in Venice.*

Dramatic music will claim our attention first, as the most important musical phenomenon of the early part of the century. Opera, as we have seen, was invented in Florence. But while the Florentine musicians zealously cultivated the new form of musical art, it was in Venice that the most important development of the opera took place during the early part of the seventeenth century. The conditions in Venice were particularly favorable for the development of secular and especially of dramatic music. Venice was an isolated, wealthy, commercial republic. She had suffered less than any other Italian city from the political confusion of the time; her wealth gave her citizens leisure for mental cultivation; her commercial intercourse with the Orient had broadened her ideas, introduced new elements of culture, and made her more a cosmopolitan city than any other in Europe. Then she had a great school of first-class musicians who were already attracting disciples from the north side of the Alps. These musicians were independent, original and progressive. Zarlino had discovered important principles in harmony, the value of which is only, in our own day, beginning to be appreciated. The

## LESSON VIII.

Monteverde,  
1568-1643.

His innovations.

two Gabriellis, and, for that matter, all the composers of the Venetian school from Willaert down, had given their church music and madrigals a more dramatic coloring and a freer emotional and imaginative treatment than anybody else. The immediate successor of the Gabriellis was to render the infant opera its greatest service. This was *Claudio Monteverde*. He was born at Cremona in 1568, and was director of music at St. Mark's for thirty years, from 1613 till his death, in 1643. From the beginning of his career as a musician, before he went to Venice, he had striven to make his compositions as expressive as possible. With him the vivid expression of feeling was the first aim of composition. To this end he used without hesitation means unknown to or forbidden by the theorists of his time. He was the first to use the dominant-seventh without preparation. He used the ninth, and even the augmented fourth, in the same way, and he was the first composer to use the diminished seventh chord. As in the case of every composer of original genius, Monteverde's innovations met with severe criticism and violent opposition from the pedantic theorists of his day. But they have been accepted and incorporated into all our modern music-thinking. So has one of his innovations in the use of the violin. He was the first to employ the *tremolo*, now in common use, as a means of expressing agitated, passionate feeling. This, also, was treated by many of his contemporaries with ridicule and contempt, but the result has shown that Monteverde was right.

Active as he was in employing all the harmonic and orchestral resources of his time, and in inventing new ones for the purpose of dramatic expression, he was just the man to do for the newly-invented

## LESSON VIII.

opera what nobody else could. In 1607 he produced his first opera in Mantua, where he was then director of music, and he wrote at least two more before he went to Venice. In the latter city he continued his career as an operatic composer. In these works he embodied his ripest ideas on the art of composition and of musical expression, and his work marks an era in musical history.

*First public  
opera house  
built in Venice.*

It was doubtless due, in great part, to the stimulus of his example that operatic composition was so widely and so successfully cultivated in Venice. During his time the first public opera house was built in Venice. This was an epoch-making event, for it marks the beginning of opera as a *public* entertainment, whereas elsewhere it continued to be, for a long time, exclusively the property of princes and nobles, who used it on festal occasions for the entertainment of their guests. In Venice it was a popular matter, not a court affair. So popular was it that other opera houses were built, and before the year 1734 some *four hundred* operas by *forty* different composers had been publicly performed in Venice! This date takes us somewhat beyond the boundaries set for the present lesson, but it seemed necessary to make the statement. One more brief remark, and we have done with Venice for the present. *Cavalli*, who became Monteverde's successor at St. Mark's in 1668, must be mentioned as the one Venetian composer, after Monteverde, who contributed essentially to the development of the dramatic style. He won a reputation which extended far beyond the bounds of Italy. After his time, opera in Venice began to emphasize the sensuous rather than the dramatic element, and with this change began its degeneration and downfall.

*Cavalli, 1599-  
1676.*



The newly-invented opera, or newly-revived Greek drama, as it was then supposed to be, was speedily introduced into Germany. The first German to do this was *Heinrich Schütz* (1585-1672), referred to in the last lesson as a student under Gabrieli in Venice. It happened in this way: In the year 1627 the Elector John George I of Saxony gave his daughter in marriage to the Landgrave of Hesse-Darmstadt. As the latter was a highly-educated and cultivated man, the elector wished to offer him some entertainment worthy of his intellectual and refined tastes. So it occurred to him to give a performance of Peri's first opera, "Dafne." He ordered Schütz, his court director of music, to prepare it and give it *in the German language*, designating Martin Opitz, the poet, as the translator of Rinuccini's text. But when the translation was made, it would not fit Peri's music. So Schütz himself set the German words to music and composed the first opera ever written in Germany. Although written by a German, it was, to all intents and purposes, an Italian opera; for Schütz was in full sympathy with the Italian ideas he had imbibed in Venice. A long time was to elapse before German opera composers were to develop a national style. One reason of this was the political and social confusion caused by the dreadful thirty years' war (1618-1648), which effectually prevented Schütz from following up his first attempt in this line. He never wrote a second opera.

In 1662 an Italian opera house was established in Dresden, with an Italian conductor and Italian singers, and here Italian operas were given in the Italian language, under court patronage, until about the end of the first quarter of the nineteenth century. What was true of Dresden was true of

## LESSON VIII.

*Italian opera  
outside of Italy.*

*H. Schütz,  
1585-1672.*

*His first opera  
the first written  
in Germany.*

*Italian opera  
established in  
Dresden, 1662.*

## LESSON VIII.

*English opera  
composers of  
this period.*

nearly or quite every court in Germany. If German composers were employed, they had to write music in the Italian style to Italian words. In short, Italian opera became the fashion, and, as in the case of most fashionable things, so long as the craze lasted, no other style, however meritorious, had any chance of success. In England, also, Italian opera became the fashion. The one English composer acknowledged as of first rank during this century was *Henry Purcell* (1658-1695). He wrote a very considerable number of operas, but they were in no way distinguishable, as regards style, from the contemporary Italian operas on which they were modeled. Two other English opera composers of this century achieved a good reputation in their own country, *Matthew Lock* (1620-1677), and *John Eccles*, born about the same time as Lock.

*Hamburg; her  
character and  
musical life.*

In Germany, Hamburg formed an exception to the prevalent Italian style. This grew out of the fact that Hamburg was a free commercial city, and also, being far removed from the scene of the thirty years' war, had suffered less than her neighbors. These two circumstances, as in the case of Venice, enabled her to develop an individual life of her own, and caused her music to take on a peculiar character, different from that of the rest of Germany. Here, as in Venice, church music was greatly influenced by the dramatic style, and the opera, very naturally, was from the start more characteristically German than Italian. However, no real development of German opera came out of this promising beginning. Unfortunately, the writers of opera texts there, as elsewhere, seemed unable to choose any other than classical subjects, and as the masses who patronized the opera had no sympathy with

Greek mythology, and no acquaintance with the Greek literature from which these subjects were taken, they cared nothing at all for that kind of musical drama. There was no court to support the opera; success depended on attracting full houses; necessarily made up, in great part, of uncultivated people; and so the managers resorted to spectacular attractions and depended for their patronage mainly on scenic accessories. Of course, this was fatal to the development and realization of all high artistic ideals, and opera here, as later in Venice, degenerated. Decay set in, in fact, not only before operatic endeavor had borne any ripe fruit, but almost before there had begun to be any fruit at all. A considerable improvement took place, however, at the end of the century, the results of which we shall trace in the next lesson.

Italian opera made its first appearance in France in the year 1645, when Cardinal Mazarin procured a company of Italian opera singers for the entertainment of the queen, Anne of Austria. It is said, however, that opera, as performed by this company, failed to meet the demands of French taste. The French applied to it the canons of the drama as it had been developed by their great classical dramatists, Corneille and Molière, who had already done much toward refining French taste in dramatic art. Measured by these standards, the Italian opera of that time was faulty and defective. Although it had originated in an enthusiastic attempt to revive the Greek drama, the tendency to develop its musical forms, and to invent sensuously pleasing melodies at the cost of dramatic truthfulness, had speedily shown itself. Besides this, the Italian opera, as represented in France, aimed to produce effects largely by means

## LESSON VIII.

*Why German opera was not developed there,*

*French opera.*

*Why Italian opera failed to please French tastes.*

## LESSON VIII.

of decorations, scenic accessories, etc., instead of depending mainly on a vivid and forcible dramatic presentation of a well-constructed play. All this hindered the success of Italian opera among the cultivated classes in France much more than it did in Germany, where the dramatic sense was much less advanced, and where, indeed, the natural turn for the drama, and natural tact and perception in dramatic matters, were far less marked than among the French.

*Obstacles in the way of French opera.*

But the introduction of opera into France created a desire among Frenchmen to produce a musical drama of their own more in accord with their dramatic ideals. The chief obstacle to this was found to lie in the fact that French poetry, as it then existed, was wholly unsuited to musical treatment. There were at that time no free lyric forms in the French literature, such as would give a composer free scope for his imagination in setting them to music; and the worst of it was, that the iambic line of six feet, interrupted by a cæsura, unfit as it was for the purpose of an operatic composer, was considered by the poets and critics of the day as the only poetic form worthy of a place in literature.

*Perrin, 1620-1675.*

*His lyric poems.*

The first man who had the courage to break through this literary superstition, and to write lyric verses suitable for music, in defiance of the traditions of the elders, was the *Abbé Perrin*. He first published a collection of poems, irregular in form, freely adapting themselves to the varying moods of the poet and avowedly intended to lend themselves to the purposes of imaginative musical composition. They were violently opposed, of course, by the pedantic literary critics, and as violently defended on the side of the musicians, who saw in them the possibility of a national lyric

drama hitherto unattainable. A professional organist named *Robert Cambert*, at that time the most prominent composer in France, soon set some of his songs to music, and very soon after this the two combined to produce a comic operetta called "*Pastorale*." This was given for the first time in the year 1659. It made a great success, in spite of the fact that it was given purposely without any of those splendid scenic accessories which the Italian party in Paris was employing to dazzle the eyes of the public. But as there was, of course, there, as everywhere, a considerable number of those who preferred tawdry glitter to solid artistic qualities, the new French opera did not make its way as rapidly as its friends desired. However, Perrin and Cambert worked on energetically, and in 1669 they obtained of King Louis XIV the exclusive privilege for twelve years of giving operas, not only in Paris but in all the cities of France. They formed a stock company and built an opera house, opening it with a new opera of their own, "*Pomona*," which ran for eight months and netted Perrin alone about \$6000. It is said, however, to have been inferior in every way to their first work. Feeling the necessity of competing with the Italian opera in showy decorations, they laid more stress on these than on the artistic quality of their new work, and by these means achieved a great popular success. The consequence was that they accomplished very little for real French opera in the four years during which they held their operatic monopoly. Their real service lay in the decisive first step of Perrin in the matter of lyric poetry, and in the impulse given by their first combined effort in opera.

We now come to one of the great names in the

## LESSON VIII.

*Cambert*,  
1628-1677.

*His first  
operetta.*

*Work of Perrin  
and Cambert.*

## LESSON VIII.

Lully, 1633-  
1687

*He buys the  
opera monopoly  
from Perrin  
and Cambert,  
1672.*

*Importance of  
his work.*

history of French opera, and, for that matter, of opera in general, the name of *Giovanni Battista Lully*, who succeeded to the monopoly of opera in France in the year 1672. For two hundred years, now, it has been affirmed that he robbed Perrin and Cambert of their privilege by means of the basest intrigue. It has even been affirmed that he poisoned Cambert, several years after he cheated him out of his rights. He has always been represented as a smart, shrewd, unscrupulous courtier, who, coming to Paris as a youngster, pushed his way up from a menial position in the household of Mme. de Montpensier, the king's niece, to that of a special favorite of the king himself. He is said to have used the power thus acquired in the most odious way, treating the noblest men of his time with contempt and contumely, and filling his own pockets at the expense of others. However this may be, late researches in the French archives seem to make it clear that he bought the opera monopoly of Perrin and Cambert instead of stealing it from them.

Whatever else may be doubtful, it is certain that, although an Italian by birth, he succeeded in doing for French national grand opera what Perrin and Cambert had failed to do. Associating himself with the poet Quinault, who wrote the poems for his operas, he created, within the next fifteen years (he died in 1687), a large number of music dramas so vigorous in conception, so full of powerful rhetorical declamation, so dramatically truthful—in short, so fully in accord with the highest French ideals—that they kept their place on the stage for almost a whole century after his death. Considered as music, his operas were inferior to the more fully-developed Italian operas of his time. Considered as dramas, they were greatly

superior, and it was this that gave them their national character. They were real French opera, not merely Italian opera transplanted into French soil. At the end of the seventeenth century, then, there were two styles of opera in Europe: 1. The Italian, in Italy, Germany and England, characterized by the predominance of the music over the words and the dramatic action, laying chief stress on the development of its musical forms and the elaboration of its melodies. The first requisite of the latter was that they must be pleasing and singable. Dramatic truthfulness in them was, as it still is in most Italian operas, quite a subordinate matter. 2. The national French opera, based on an ideal the exact reverse of that which controlled Italian opera, laying chief stress on dramatic expression and relegating the music to a subordinate position, wholly tributary to the main purpose of the drama.

## LESSON VIII.

*Characteristic differences between French and Italian opera.*

## LESSON VIII.

## QUESTIONS.

- In what city was opera successfully cultivated during the early part of the seventeenth century?  
 What conditions there were favorable to it?  
 Who was the composer who did most for it?  
 Give dates.  
 Mention some of his innovations.  
 What was the object of these innovations?  
 Give evidences of the flourishing condition of opera in Venice.  
 What caused its decay?  
 Name a second prominent Venetian opera composer.  
 Who introduced Italian opera into Germany?  
 Give dates.  
 Where was this?  
 When was Italian opera established in Dresden?  
 Was the state of things in Dresden different from that in other court cities of Germany?  
 How long did it continue?  
 Name the prominent English composers of opera at this time.  
 Give dates for Purcell.  
 Was their work essentially English or Italian in style?  
 Give an account of the course of opera in Hamburg.  
 When was Italian opera introduced into France?  
 Why was it regarded as unsatisfactory?  
 What was the chief obstacle to the composition of operas in the French language?  
 Who overcame this obstacle, and how?  
 Who wrote the first French opera?  
 Give date of its production.  
 Why was the success of Perrin and Cambert limited?  
 When did their monopoly of opera pass into other hands?  
 Whose?  
 What service did Lully render to French opera?  
 Give an account of Lully, with dates.  
 Give the characteristic distinction between Italian and French opera at this time.



## LESSON IX.

### MUSIC IN THE SEVENTEENTH CENTURY.

#### 1. *The Growth of the Oratorio and of the Cantata.*

THE man who did for oratorio much the same service that Monteverde did for opera was *Giacomo Carissimi* (1580-1673; these dates are somewhat doubtful). He is said to have been one of the most active-minded and progressive men of his time. Most of the professional musicians had been brought up in the traditions of polyphony, and were strongly conservative in their feelings and opinions. They were apt to look down on the new attempts at monophonic music, whether in drama, oratorio or church music, as mere amateurish innovations, unworthy of educated musicians. So they treated all this phase of musical activity, out of which so large a part of our modern music has grown, with indifference or contempt.

*Carissimi* was of a different mind. He thought there was a field for the dramatic style of solo singing, and that it could be made more expressive and more effective than polyphony. He was a professional musician and director of music at one of the churches in Rome; but he devoted many years of his life to the development of what he called *chamber cantatas*; essentially the same kind of works which we call *cantatas* nowadays. They were, really, musical dramas without action or scenery. The music consisted, as it still consists in our modern cantata and oratorio, of recitatives, arias, duets, trios, quartets and choruses, the one or the other kind being employed according to the dramatic requirements of the text.

LESSON IX.

*Carissimi*, 1580-1673.

He adopts the monophonic style.

What a cantata is.

## LESSON IX.

Given without stage accessories, everything was left to the imagination of the hearer. There was no drawing off of the attention to subordinate matters, no disturbance by stage incongruities or inadequacies; the imagination had free play, and each hearer was edified in proportion to his own imaginative power and to the dramatic suggestiveness of the poem. But, as von Dommer has well pointed out in his excellent history of music (p. 295), the absence of the stage accessories and of action made the demands on the composer all the more severe. Where attention was concentrated on the music, defects in form or in euphony and rhythm, or in dramatic expressiveness, were all the more glaring and noticeable.

*Carissimi's recitatives.*

Carissimi set himself to a task which he deemed worthy of all his powers. He sought to make of the recitative a refined and forcible kind of musical declamation, and to make it as expressive as possible in a *natural* way, approximating impassioned declamatory speech. He sought to make the aria beautiful in melody, perfect in form and expressive in style. He strove for noble simplicity, beauty and dramatic truthfulness in every portion of his work. In this he succeeded, to the delight and edification of his contemporaries. He made the cantata a real art-work, based on genuine art-principles, and laid down the lines on which it has been cultivated ever since.

*Difference between the cantata and the oratorio.*

Of course, such a service rendered to the cantata was rendered equally to the oratorio, for a cantata differs from an oratorio only in having a secular rather than a sacred subject. An oratorio is, to all intents and purposes, a sacred cantata. If the latter term is ever used nowadays in distinction from the term oratorio, it

means either a work slighter and shorter than is thought necessary for the name oratorio, or one on a subject more or less related to religious life, without having a scriptural text. Carissimi wrote "Sacred Cantatas" or "Motettes," shorter than oratorios, but he wrote oratorios also, on the same general lines as his chamber cantatas (secular). These works, like our modern oratorios, treated scriptural subjects. "Jephtha," "David and Jonathan," "Abraham and Isaac" were among them. How many works of these different kinds he wrote in the course of his long life is not known. Most of them are lost. But enough remain to show the quality of his work and to give him a clear title to be called the "Father of Cantata and of Oratorio." Besides, his work was not only popular in his own day, but has exerted a most extended and far-reaching influence from that time to the present. From the time of Carissimi the cantata and oratorio have been favorite forms of composition, and there is no prospect of any diminution of their popularity. Every new composer tries his hand at one or both, and new works in this field are produced every year. All this vast and growing wealth of secular and sacred dramatic music has grown out of the work of Carissimi, has followed the lines he laid down, and has adopted the forms he developed, elaborating them more or less, but, on the whole, departing far less widely from his models than might have been expected, considering that more than two centuries have elapsed since his death. His was an epoch-making activity, and his work marks the beginning of a great historical era, the end of which is not yet.

In Germany, Heinrich Schütz (1585-1672), already mentioned, in the last lesson, as the com-

## LESSON IX.

*Carissimi's  
work and influ-  
ence.*

*Schütz, 1585-  
1672.*

## LESSON IX.

Sebastiana.

poser of the first German opera, composed several works on the general lines of the oratorio, and so rendered quite as great a service to this branch of musical art in his native country as he did to dramatic art in the introduction of opera. He wrote *The Passion*, according to the four accounts given in the gospels, *The Story of the Resurrection*, and *The Seven Last Words of the Redeemer*. These works were far less advanced in style than those of Carissimi, but they served to lay the foundations of German oratorio. The only other German name to be mentioned here is a Prussian music-director named *Sebastiani*, who wrote a "Passion-music," given for the first time in 1672, in which the congregational chorals were interwoven with the gospel narrative, the comments of the believers and the bystanders, and the choruses which represented the multitude.

*Viadana, 1565-1644, introduces solo singing into the church service.*

As Italians were the first to introduce solo singing into dramatic music, both sacred and secular, so it was an Italian who first introduced it into church music proper. This was *Ludovico Viadana* (1565-1644). He lived some time in Rome, then became director of music at the cathedral of Fano, and afterward at that of Mantua. He wrote what he called *Church concertos* (*concerti da chiesa*); they consisted of solo pieces and duets, trios, etc., for solo voices, with organ accompaniment. These were written about the time monophonic music for dramatic purposes was invented in Florence. Viadana eschewed the polyphonic style because he believed that he could make the words much better understood and give them truer expression in the style he chose. It is the old story of the revolt of the Camerata against the trammels of polyphony, in the interest of musical expression of feeling. Viadana had the true, sincere feeling

for art. He carefully avoided all display of vocal attainments, aiming at a noble, dignified simplicity. He demanded of his singers intelligence, sincerity and true feeling.

His organ accompaniments embodied real harmony, as distinguished from counterpoint. He wrote a continuous bass (*basso continuo*), and with chords, more or less full as occasion seemed to require. Up to this time, chords had been merely the result of the combination of voice-parts in polyphony. Now they began to be used independently of any such combination. Viadana did not indicate the chords by figures over his basses, as Peri had done. But this speedily became a common practice, even in cases of polyphonic writing.

After the middle of the century the influence of Viadana's work was more and more widely felt. Church composers wrote motettes in his style, and monophonic music began gradually to displace polyphony in the church service. The best known of the polyphonic church writers of this time is *Gregorio Allegri* (1580-1652). A *Miserere* of his is still performed on Good Friday in the Papal Chapel. For a most admirable account of its effects see Mendelssohn's "Letters from Italy and Switzerland."

Vocal music had been specially cultivated among the Italians from the very beginning of church music in Italy. Italian voices were superior to any other in Europe; Italian singers devoted special attention to beauty of tone and excellence in vocal execution, and easily attained a supremacy which even yet can hardly be disputed. The church composers were usually, if not always, singers. They knew how to write for the voice, and they demanded of their singers the

## LESSON IX.

*Viadana's  
harmony.*

*Allegri, 1580-  
1652.*

*Vocal music in  
Italy.*

## LESSON IX.

*Discipline of  
students of sing-  
ing in Italy in  
the 17th century.*

ability to perform the best works they were able to compose.

Of course, the introduction of solo singing in the church service, in opera and oratorio greatly stimulated vocal cultivation. How far this was carried in the seventeenth century, and how great were the demands of various kinds made on singers, we may learn from the following paragraph, translated from von Dommer's "History of Music," (Chap. XVI, page 440). It refers to the training of the singers for the Papal Chapel in the time of Pope Urban VIII, about 1636.

"The pupils were obliged to practice difficult passages one hour daily, in order to acquire a good technic. Another hour they devoted to the practice of the trill; a third to correct and pure intonation,—all in the presence of their master, and standing before a mirror, so as to observe the position of the tongue and mouth, and to avoid all grimaces in singing. Two more hours they devoted to the study of expression and taste, and of literature. This was the forenoon's work. In the afternoon they devoted a half-hour to the theory of sound, another to simple counterpoint, an hour to composition, and the rest of the day to harpsichord playing, the composition of a psalm or motette, or some other work adapted to the talent and inclination of the pupil. Sometimes they sang in some of the other Roman churches, or went there to hear the works of masters. When they came home they had to give the master an account of all they had experienced. They frequently went out by the *Porta angelica* to Monte Mario, to sing, where there was an echo, in order to observe their own faults from its responses. Such studies may well have produced results which seem incredible to us. It is said of the

distinguished singer *Baldasser Ferri*, of Perugia (1610-80), for the possession of whom the courts of Europe competed, that he could sing a chain-trill of two octaves in chromatic intervals up and down in one breath, and this with absolute purity of intonation. Besides this, he was quite as distinguished for characteristic variety of expression."

This may serve to show the condition of vocal technic toward the latter part of the century. It is quite probable that what was then regarded as characteristic expressiveness in singing would sound very crude to our ears. But as regards mere vocal gymnastics, purity of intonation and beauty of tone, the results then achieved were probably the limit of human capability.

## LESSON IX.

## QUESTIONS.

- Who was The Father of the Cantata and the Oratorio?  
 Where did he live?  
 How did his ideals differ from those of most contemporary musicians?  
 What is the difference between a cantata and an oratorio?  
 What traits have they in common?  
 Of what elements do they consist?  
 What can you say of the influence *arissimi's* work?  
 Who wrote the first German oratorios?  
 Name another German composer in this connection.  
 Give some account of Schütz's work.  
 Who first wrote monophonic church music in Italy?  
 Give an account of his work.  
 What is a *basso continuo*?  
 Who was the best known composer of polyphonic church music at this period?  
 What influences conduced to the development of solo singing?  
 Give an account of the studies of young singers at this period.  
 Give an instance of Ferri's attainments in vocal technic.



## LESSON X.

### MUSIC IN THE SEVENTEENTH CENTURY.

(Concluded.)

#### *The Development of Instrumental Music.*

THE crude orchestration of the early opera and oratorio was referred to in the last lesson. But it was a matter of course that, although solo singing naturally received the greater stimulus from the new monophony, nevertheless the instrumental portion of the operas, oratorios, chamber cantatas, church concertos, etc., should share more or less in this impulse, and should gradually be developed. The attempt to give characteristic expression to all portions of dramatic works led to a keener and more refined perception of instrumental effects, and so the art and science of orchestration was gradually developed. The necessity of perfection in details also led to the gradual development of each individual class of instruments, the sifting out of those kinds least available for the purposes of dramatic expression, the further sifting of the varieties within each class, and the survival of the fittest. Thus, for example, the stringed instruments played with a bow were of two general orders: I. Knee violins (*da Gamba*), and II. Arm violins (*da Braccio*). In the first order there were three kinds of bass and three of tenor viols. In the second there were three kinds of violas and four kinds of violins, three of them smaller than ours. Thus there were *thirteen* different kinds of instruments played with a bow. The sifting process has reduced this number to four: violin, viola, violoncello and double-bass. The wood-wind and

## LESSON X.

*Orchestral  
music.*

*Instruments of  
the violin class.*

## LESSON X.

brass instruments also diminished in number by the same process.

Side by side with this sifting went on the gradual development of the individual instruments and of solo playing. In the accompaniments of dramatic music, composers had to study the capacities of each kind of instrument for characteristic expression and also its technical capabilities, and, of course, both they and the players gained knowledge and skill from experience. With the improvement in individual playing came increased freedom in writing, and the gradual development of independent pieces for the orchestra. Lully wrote overtures to his operas, which, though short, were, nevertheless, in form, the germ of the modern overture, sonata form and symphony. They had a slow introduction, followed by a lively minuet or a fugue. *Alessandro Scarlatti*, whose work belongs partly to the next century, and who will be mentioned further in the next lesson, did a great deal for the development of the orchestra.

*Lully's overtures.*

*A. Scarlatti.*

*Chamber music.*

Instrumental chamber music began to flourish in the latter half of the seventeenth century. The world owes the early development of this branch of art also to Italy. "The father of the true chamber music style and of real violin playing," as von Dommer calls him (p. 456), was *Arcangelo Corelli* (1653-1713), the most renowned violinist of his time. He is said to have produced a pure, clear, even, beautiful tone; his style of playing was characterized by a noble, dignified simplicity and by profound musical feeling. He composed a great deal for his instrument—church sonatas, chamber sonatas, concertos and sonatas for the violin associated with other instruments. They were short, but well defined in

*Corelli.*  
1653-1713.

form, rich in power of melodic invention, beautifully lyric in style, refined and pure in harmony, dignified, avoiding all display of what is now called virtuosity. "Corelli set instrumental music for the chamber, once for all, on the right path," says von Dommer. He was not distinguished for great execution on his instrument; indeed, many other violinists of his time surpassed him in this. But the main features of his style, both as player and composer, are models for all time, because based on universal principles. His pupils, of whom he had many, and successors only carried out and developed what he had begun.

Corelli is said to have been a very modest, diffident man, easily embarrassed and confused, so much so that in the orchestra and in concerted playing he frequently appeared at great disadvantage as compared with others who were in most important respects greatly his inferiors.

The Venetian School of Organists was supreme up to the early part of the seventeenth century. The sceptre was then transferred to Rome. The greatest organist of the first half of the century was *Girolamo Frescobaldi* (1588-1653), called "the father of the true organ style." His complete works are still preserved. He wrote a great many pieces for the organ and harpsichord, and attained the highest reputation as organist of any man of his time. People flocked to hear him play, his admirers followed him from city to city, and at his first public performance in Rome, thirty thousand people are said to have crowded to hear him! Pupils came to him from all over Europe, and he educated the best German organists of the next generation. He contributed much to the development of the fugue style of organ music which culminated in Sebastian Bach, and

## LESSON X.

*Organ music.**Frescobaldi.*  
1588-1653.

## LESSON X.

marks the culminating point of Italian organ music. From his time there was a gradual falling off, and supremacy in this field passed over to Germany.

But it ought not to be forgotten that both Frescobaldi and his German contemporaries owed much to Netherland teaching. Frescobaldi spent several years of his early life in Flanders, where the organist of the principal church in Amsterdam, *Jan Pieter Sweelinck* (1540-1621), had a great reputation, and taught a great many foreign pupils, especially Germans. Sweelinck, however, had studied in Italy, having gone to Venice in 1557, where he was a pupil of Zarlino. He seems to have been an exceptionally excellent teacher as well as a great organist, and he educated a large number of the best German organists, among them *Samuel Scheidt*, of Halle (1587-1654), the greatest German organist of his time; *Melchior Schild*, of Hanover; *Paul Syfert*, of Danzig; *Jacob Schultz* and *Heinrich Scheidemann*, of Hamburg, and *Johann Adam Reinken* (1623-1722), also of Hamburg. Other renowned German organists of this century were *Johann Jacob Froberger* (1635-1695), *Johann Caspar Kerl* (1628-1693), both pupils of Frescobaldi, *Johann Pachelbel* (1653-1706), and *Dietrich Buxtehude* (1637-1707). Sebastian Bach, when he was a lad in the school at Lüneburg, used to walk to Hamburg to hear Reinken, and made at least one trip to Lübeck to hear Buxtehude.

*Bernardo Pasquini* (1637-1710) was, next to Frescobaldi, the greatest Italian master of the organ. He was, like his older contemporary, a thorough musician, furnished with all the best knowledge of his time, and highly respected not only in Italy but in Germany. He also educated

*Sweelinck,*  
1540-1621

*Scheidt and  
other distin-  
guished German  
organists.*

*Pasquini,*  
1637-1710.

many German musicians, and distinguished himself as a harpsichord player and as a dramatic composer.

The harpsichord was an instrument so convenient for producing harmony and for polyphonic playing by a single performer that, although its artistic capabilities were very limited, it nevertheless grew into high favor among musicians and amateurs. Its development kept pace with that of the organ, and by the end of the seventeenth century it had nearly or quite reached the limit of its capacities. It had become quite a large, elaborate instrument, with two keyboards. These two manuals could be coupled together, the upper one reinforcing the other by a separate set of strings an octave higher, thus adding power and brilliancy to the instrument. In this form it was in common use, especially for concert purposes and in the orchestra. The spinet or virginal, a small, square harpsichord, was much used in small rooms, in convents and households. The clavichord was used more by artists and less by amateurs, for reasons given in a previous lesson.

Mastery of these instruments was expected of every professional musician as a matter of course. Every organist was also a harpsichord player; music written for the organ was played on the harpsichord, and *vice versa*. There was also some writing of music specially adapted for the harpsichord and clavichord. The numerous embellishments of the harpsichord music of this and the following century seem to have been not so much mere imitations of vocal ornaments as attempts to fill up the time of long notes on an instrument incapable of a sustained tone. The French excelled at this time as harpsichord players. There was a family named *Couperin*, at Paris, very distinguished

## LESSON X.

*Harpsichord  
and clavichord  
music.*

## LESSON X.

*F. Couperin,*  
1668-1733.

*J. P. Rameau,*

*Louis Marchand,*  
1669-1737.

*Summary.*

both as organists and harpsichordists for more than a century. *François* (1668-1733) had the highest reputation for the elegance, refinement and tastefulness of his harpsichord music. His works and performances did much to establish French taste in this field all over Europe.

*J. P. Rameau*, to be mentioned later as a French opera composer and an epoch-making theorist, wrote fine harpsichord music, and *Louis Marchand* (1669-1732) was an extremely brilliant player of this instrument as well as an excellent organist. In Italy, *Frescobaldi* and *Pasquini* were excellent harpsichordists; so was *Alessandro Scarlatti*; and, in general, organists and musicians made it a point to master the harpsichord. The German organists mentioned above were all good harpsichord players, some of them very distinguished.

At the end of the seventeenth century the status of instrumental music was this: The violin family had been reduced, by a process of natural selection, to nearly its present limits and the art of violin making had been brought to perfection. All through this century the *Amati* family, and later the *Guarneri* and *Stradivari* families, in *Cremona*, were making their famous instruments, never since equaled and worth enormous sums to their present possessors.

The lute family had come to occupy a decidedly subordinate position. The incapacity for artistic purposes of all instruments of the guitar type was recognized and they have ever since been mostly given over to peoples and individuals whose musical taste is of a primitive, undeveloped character.

The wind instruments, both wood and brass, were still undergoing the sifting process. The combination of them into the groups of our mod-

ern orchestra had not yet been dreamed of, and was not to come until nearly a century later.

The harpsichord and the clavichord had reached the limit of their development and their deficiencies were so generally felt that active efforts were being made to improve them in the direction of sustained tone and increase and diminution of power. Out of these efforts came the piano-forte, in the first decade of the next century, an instrument which only partially meets these demands. But the experiments which finally resulted in the invention of our present instrument were by no means the only ones. Attempts were made to transform the harpsichord into an instrument producing the same effect as if played with a bow. In this instrument the pressing of each key brought a resined wheel in contact with the string. The wheels were kept rotating by machinery set in motion by the foot. Other ideas looking toward the improvement of the harpsichord were also broached. As regards this instrument the attitude of the musical world was one of eager desire and expectation of radical improvement. The organ was in condition to meet the fullest demands of polyphonic playing and a vast deal of music in this style was written for it by the organists of the time.

Solo playing on all the instruments in use had reached a high degree of perfection, both as regards technical execution and grace, finish and expressiveness of style. Concerted chamber music was fairly under way and a good deal that was valuable had already been accomplished. Out of these elements the materials of the orchestra of the future were shaping themselves. As for the actual orchestra of the time, it had hardly emerged from infancy.

## LESSON X.

*Deficiencies of the harpsichord and the clavichord.*

*Attempts to improve them.*

*Solo playing.*

## LESSON X

## QUESTIONS.

What motives operated to reduce the number of varieties in each class of instruments?

How did the development of the different kinds of instruments and of solo playing come to pass?

How many kinds of stringed instruments played with a bow were there?

How many are there now?

Into what two orders were they divided?

Name two men who contributed to the early development of orchestral music.

Who was "the father" of chamber music?

Tell what you know of him and his playing.

What great Italian organist was called "the father of the true organ style?" Give some account of him. Who was his teacher?

Name some of the German pupils of this teacher.

Name some other great German organists of this time.

Name the second greatest Italian organist of this century.

Describe the harpsichord of the end of this century.

Give an account of the state of harpsichord music.

Name some distinguished French harpsichord players. German. Italian.

Who were the great Italian violin makers of this century and in what city did they live?

What was the fate of the guitar (or lute) family of instruments?

What was the condition of the wind instruments at the end of the century?

Of the harpsichord and the clavichord?

Describe the attempts to improve the harpsichord.

How far was the organ developed?

What was the condition of solo playing on all solo instruments?

What was the condition of the orchestra?



## LESSON XI.

LESSON XI.

### ITALIAN OPERA FROM ALESSANDRO SCARLATTI TO THE PRESENT.

ITALIAN OPERA, as we have seen, originated in an attempt to revive the Greek Drama. As music-drama, it involved music as one of its principal elements; but the element of *dramatic representation* ought to have been, and was, at first, the predominant one. We have already seen that the French, a nation pre-eminent in dramatic taste and talent, retained this ideal of opera after Italy had lost it. Opera in Italy went from Florence to Venice, where it was developed by Monteverde and others. Then the seat of its supremacy was transferred to Naples. In this city there was developed a style of music, especially in opera, no less original and influential than that of Venice. The first great name in Neapolitan music is that of *Alessandro Scarlatti* (1659-1725). He was a pupil of the Roman school of Carissimi, and was thoroughly educated in the style of church music, oratorio and chamber music cultivated by that distinguished master. His general musical education was of the very best; he was thoroughly trained in all the special branches of his profession, and as singing teacher, conductor, performer and composer in all styles, he ranked among the first musicians of his time. The Roman school of church music, of which Palestrina had been and will always remain the foremost representative, was characterized by sublime elevation of style, by

*Opera in  
Venice and in  
Naples.*

*Alessandro  
Scarlatti,  
1659-1725.*

## LESSON XI.

noble and dignified simplicity. That of the Neapolitan school, headed by Scarlatti, was characterized mainly by sensuous charm and beauty of melody. He was an incredibly prolific composer. He is said to have written two hundred masses, a very large number of motets, psalms, concertos, etc., five hundred cantatas, many madrigals, etc., and *one hundred and fourteen operas*, besides a great deal of instrumental music.

Scarlatti's  
Musical  
Forms.

In his hands the *musical* element of the opera was predominant. Not that he did not seek to fit his music, in a general way, to the emotional character of the words and of the situations of the drama; but he was concerned still more with the perfecting of the musical forms, and his arias and overtures served as models for Haendel and for all composers of Italian opera. His overtures resembled those of Lully, and contained the germs of the modern symphony. They were commonly in three divisions, the middle part being slow and the other two fast. After these overtures and others written on their model began to be played as separate orchestral pieces in concerts, the three parts of the overture were gradually developed into three separate pieces, or "movements," and became what is now called a symphony.

Character-  
istics of  
Italian Opera.

From Scarlatti's day to our own the Italian opera has laid prime stress on its melodies. The first aim of Italian opera composers has been to invent good singable, pleasing melodies, well developed as regards musical form and grateful for singers. The emotional character, while not disregarded, has been a subordinate matter, and no Italian writer has hesitated to

stop the action of the drama in a critical situation in order to give a singer opportunity to sing a long and elaborate aria, pleasing in melody, perhaps sensational in character and often full of technical difficulties, for the display of the singer's attainments in vocalization.

For the rest, Scarlatti was as bold and original in his treatment of harmony as was Monteverde before him, and was treated in much the same way. His innovations were condemned by pedants and theorists, and imitated by all the young generation of composers; so that his school became a model, and exercised a most powerful influence, not only in Italy, but in Germany, in England and even in France, where Italian opera had a strong party of defenders opposed to the national school.

Scarlatti's Italian pupils, *Leonardo Leo* (1694-1746) and *Francesco Durante* (1684-1755) were among the most distinguished of those who helped to establish the supremacy of his style; *Nicola Piccini* (1724-1800), another Neapolitan, carried it to France and competed against Gluck with considerable success.

*George Frederick Haendel* (1685-1759) modelled his operas on it, carried it to London and produced numerous works for the English stage for a period of about forty years; and numerous pupils of Scarlatti, both native and foreign, spread the ideas and traditions of the Neapolitan school all over Europe. Other important Neapolitan composers of the time immediately succeeding Scarlatti were his son, *Domenico Scarlatti* (1683-1757), *Francesco Feo* (born 1699), *Nicolo Porpora* (born 1685), *Giovanni Battista Pergolesi* (1710-1737), almost the first to write comic opera; *Leonardo Vinci*

## LESSON XI.

*Scarlatti's influence.*

*His pupils.*

*Haendel, 1685-1759.*

*Important Neapolitan composers after Scarlatti.*

## LESSON XI.

(1690–1734) and *Nicolo Jomelli* (1714–1774). *Antonio Sacchini* (1734–1786) did most of his life-work as an opera composer in Paris; *Giovanni Paisiello* (1741–1815) wrote for most of the Italian stages and even for that of St. Petersburg, and was a favorite in Germany. *Dominico Cimarosa* (1749–1801) was one of the greatest Neapolitans. He wrote seventy operas, and his *Il Matrimonio Segreto*, written for Vienna, was one of the greatest operas of its time.

After Alessandro Scarlatti, and even partly contemporary with him, there were Italian composers in Rome, Bologna and Venice, who were second in ability and reputation to him alone. But there was no *school* of operatic composition which can be discriminated from the Neapolitan in fundamental principles. His successors equally devoted themselves mainly to the *musical* side of the opera, neglecting the dramatic element, broadening and perfecting Scarlatti's musical forms, and making the *Aria* the principal element of the opera. In Rome, one of the most renowned masters was *Giuseppe Pitoni* (1657–1743). Another was *Francesco Gasparini* (1660–1737), and still another was *Agastino Steffani* (1655–1730), part of whose life was spent in Hanover. In Venice the greatest name was *Antonio Lotti* (1667–1737). Of other Venetians, *Antonio Caldara* (1670–1736), *Benedetto Marcello* (1686–1739) and *Baldassare Galuppi* (1706–1785) had great reputation. Of similar rank were *Giovanni Bononcini* (1670–1750), for some time a rival of Handel's in London, and *Emanuale Astor* (1681–1736). In Germany, besides Haendel, most of whose writing was, however, for the

Roman and  
Venetian  
composers.

London stage, there were numerous celebrated composers of Italian opera on the model of Scarlatti. In Vienna the greatest name before Mozart, who also wrote Italian opera, but modified, and who holds a unique position, was *Johann Joseph Fux* (1660-1732), renowned not only as composer, but as conductor and theorist; his *Gradus ad Parnassum* was for a long time the standard text-book in counterpoint. In Berlin, *Carl Heinrich Graun* (1701-1759) was the leading name; in Munich, *Johann Caspar Kerl* (1628-1693); in Dresden, *Johann Adolph Hasse* (1699-1783). In all these cities there were numerous Italian conductors, composers and singers. The Italian language was used in the librettos, even by German masters, and Italian opera held its ground with great tenacity until well into the present century.

Meanwhile, not only was prime stress laid on the music as opposed to the dramatic action, but this one-sided tendency was carried to the greatest extreme. The aria became not only the most important element of the opera, but came to serve mainly as a means of displaying the utmost brilliancy of vocal attainments on the part of singers. Male sopranos (eunuchs) competed with female singers in virtuoso performances. Great schools for the training of solo singers arose in Bologna, Rome, Milan, Venice, Naples and Florence, and solo performances were the central feature of Italian opera, everything being sacrificed to sensuous charm, brilliant effect and the vanity of soloists. Among the most celebrated male singers of this period were *Pistocchi* (born 1659), *Bernacchi* (born 1700), *Senesino* (born 1680), *Nicolini* (born 1685), and, greatest of all, *Far-*

## LESSON XI.

*German  
composers of  
Italian opera.*

*Italian opera  
degenerates  
into a mere  
display of  
vocalization.*

*Great singers  
of the 18th  
century.*

## LESSON XI.

*inelli* (born 1705). Among great female singers were *Francesca Cuzzoni* (born 1700) and *Faustini Bordoni* (born 1693), the wife of Hasse, the composer. These two ladies and Senesino were among Haendel's singers in London, where he was not only composer, but conductor and theatre manager, until quarrels with the nobility, his patrons, threw him into bankruptcy, and forced him to devote his powers to oratorio. Many amusing anecdotes are related of the vexatious trials he had to undergo from the vanity, rivalries and unending caprices of these singers, especially Cuzzoni's. For details of these matters the reader must be referred to Schoelcher's or Rockstro's "Life of Haendel," or to Grove's "Dictionary of Music and Musicians." The plan of these lessons will not admit of biographical sketches of any length.

Great singers  
since  
Haendel's  
time.

A long list of singers since Haendel's time have been the exponents of Italian opera: *Catalani, Pasta, Sontag, Malibran, Viardot, Schroeder-Devrient, Grisi, Persiani, Alboni, Jenny Lind, Cruvelli, Titiens, Nilsson, Patti* and numerous others, both male and female, of greater or less distinction. The first requirement in such singers has always been beauty of tone combined with florid execution; but many of them also possessed in a high degree the dramatic instinct and that peculiar "magnetic" quality which attracts and captivates an audience.

Rossini,  
1792-1868.

Italian opera, embodying the tendencies above noted, culminated in *Giachomo Rossini* (1792-1868), one of the most original creators of melody known to musical history. His operas are full of sensuous charm of melody.

and harmony. They are brilliant and striking, easily to be enjoyed without intellectual effort, calculated for the entertainment of an idle, luxurious, pleasure-seeking society. As such, they continue to amuse the civilized world, even to this day. Only one of them, *William Tell*, has any special dramatic force or elevating tendency. His principal operas, besides *William Tell*, were *Tancred*, *The Barber of Seville*, *Othello*, *La Centenerola*, *La Gazza Ladra*, *Moses in Egypt*, *The Lady of the Lake* and *Semiramis*. He was born at Pesaro, studied under Padre Martini, a celebrated teacher of Bologna, began writing operas early, made a fortune by his brilliant productions and retired to Paris to enjoy it. Notwithstanding his spontaneity, which enabled him to produce fine melodies with the utmost ease and fluency, he seems to have had no impulse to compose after the pressure of pecuniary necessity ceased. For nearly forty years he lived a life of luxurious ease in the French capital, producing nothing but his brilliant and sensational, but false and unreligious, *Stabat Mater*. His remains were taken to Italy in 1887.

Following Rossini came *Vincenzo Bellini* (1802-1835), whose principal works were *Norma*, *La Sonnambula* and *I Puritani*, and *Gaetano Donizetti* (1798-1848), the composer of *Anna Bolena*, *Elisire d'Amore*, *Lucrezia Borgia*, *Lucia di Lammermoor*, *La Fille du Regiment* and other popular operas. These two are only second in rank to Rossini, and their best works still keep the Italian operatic stage, being heard more or less frequently all over Europe and America. Lesser names were

LESSON XI.

*His opera.**His Stabat Mater.**Bellini, Donizetti and others.*

## LESSON XI

*Mercadante* (1797-1870) and *Carafa* (1787-1872).

Verdi, born  
1813.

One great Italian operatic composer remains to be mentioned, more serious in aim than Rossini, or any of his successors, and nearly or quite as great in every respect as Rossini himself. This is *Giuseppe Verdi*, born in 1813 and still (1888) living and producing important works. His early life was devoted to operas of the common Italian type, full of melodic charm, but much more markedly dramatic in style, and far more conscientiously written, than those of other Italian composers. The orchestra, too, is treated more seriously than in most Italian operas, where, as Wagner once said, it is commonly used

His style.

"like a mighty guitar." With Verdi the orchestra is less a mere accompaniment of arias, and more an integral portion of the musical means of enhancing the dramatic effect. In short, he has aimed more at the creation of real music-drama, and less at mere sensational effects than have his Italian contemporaries and predecessors. This tendency is shown in all his great works, such as *Il Trovatore*, *Rigoletto* and *La Traviata*, and still more decidedly in his latest operas, *Aida* and *Otello*, written in his later years, and showing decided traces of the influence of Wagner's theories and practice. His great "Manzoni" Requiem Mass shows the same influence and tendencies.

His operas.

Boito.

Of the present generation of Italian composers, the best known outside of Italy is *Arrigo Boito*, born in 1842, a talented composer and poet. He wrote the text to Verdi's *Otello*, and has become widely known in Europe by his great opera, *Mefistofele*, based on Goethe's "Faust." He has travelled much, and is thor-



oughly conversant with the theories of Wagner, as is proved by the style of *Mefistofele*. Since the liberation and unification of Italy, the intellectual life and artistic efforts of the Italians seem to have taken an upward tendency, and it looks as if we might hope for a new "Revival of Learning," such as made the Italy of three hundred years ago the intellectual and artistic centre of the civilized world, and the source of mental inspiration.

## LESSON XI.

## QUESTIONS.

In what city, after Venice, did Italian opera receive its greatest impulse?

Who was the great composer who did most for its development there?

Give some account of him.

How did his church music differ from that of the school of Palestrina?

What was the predominant element in his operas?

What did he do for Italian opera?

What has been, since his time, the chief characteristic of Italian opera?

Give an account of its degeneration.

Name some of Scarlatti's Italian contemporaries and successors.

Name the most important German composers of Italian opera.

Name some of the great singers of the first half of the last century.

Name some later singers, down to our own time.

In whose work did Italian opera culminate?

Name his most important successors.

Name some operas by these composers.

Give an account of Verdi's work.

Name his leading operas.

Who is the best known Italian operatic composer of today?

Name his principal work.

## LESSON XII.

LESSON XII.

### FRENCH OPERA FROM LULLY'S TIME TO THE PRESENT.

LULLY's operas, as we have seen, kept the French stage for about a century. During this long period no French composer appeared who even approximated Lully's creative power. The first of his successors who could bear comparison with him was *Jean Philippe Rameau* (1683-1764). He was a much greater musician than Lully, a man of great scientific attainments. His works on harmony made an epoch in the treatment of the subject. He sought a basis both for the major and the minor chord in the science of acoustics. He derived the major chord (over-chord) from the series of harmonic overtones, but failed to discover the corresponding under-tone series which make the minor chord (under-chord) the reciprocal of the major. This discovery was reserved for our own time, and the application of it to the science of harmony is only now fairly begun. But much of Rameau's work is permanent, and most of it was so valuable that it has formed the foundation of harmony teaching from that day to this. He did much toward introducing the system of "equal temperament," and he, perhaps more than any one else, determined the abandonment of the old church modes and the establishment of our modern major and minor keys. He was a virtuoso on the harpsichord, and his compositions for that instrument had a great reputation in their day.

*Rameau,*  
1683-1764.

*His theoretical  
work.*

## LESSON XII.

*His work as a  
composer.*

Rameau was nearly fifty years old when he wrote his first opera. His works of this kind are twenty-two in number, and are a great advance on Lully's in originality, in wealth and variety of resources, and in dramatic effectiveness. Like all epoch-making minds, he was violently attacked by those who were accustomed to the old, and could not reconcile themselves to the new modes of musical expression, however suitable. But his works made their way and are justly regarded as among the most brilliant achievements of the French musical genius. His work, like Lully's, had for its main object truthfulness of dramatic expression, and is by this distinguished from the Italian school. It surpassed Lully's mainly in the enlargement of the musical means of expression.

*Rise of French  
comic opera.*

Rameau, like Lully, devoted himself to "Grand Opera," as it is called—musical dramas on serious and mostly classical subjects. But it was during his time that French operetta (*opéra comique*) arose, and has held its place beside grand opera ever since. In 1752 a company of Italian singers produced Italian comic opera in Paris, and although they remained there only two years, they gave the Parisian public an impulse which resulted in the production of French comic opera on national everyday subjects in a free, unconventional style. There had been French operettas before, but they were comparatively insignificant. Now, stimulated by the awakened desire of the public and by the reaction against the stiff and stilted manner which had become established as the only respectable style in French literature and art, men of ability began to devote themselves to

comic opera in real earnest. First among these composers were *Dauvergne* (1713-1797), an Italian; *Duni* (1709-1775); *Philidor* (1726-1795), and *Monsigny* (1729-1817). Their work culminated in *Gretry* (1741-1813), in whose works French operetta reached a point perhaps never since surpassed. They are thoroughly representative of the French dramatic genius in this field.

How great was the unnaturalness of the intellectual tendencies these men combatted, we may learn by a single example. In Louis XIV's time, the art of landscape gardening in France was held to require that all the trees should be clipped into regular and fantastic artificial forms, no tree being allowed to develop itself naturally or express its own nature in its own way. The mental tendencies of the French cultivated classes were just as artificial in all departments of art and literature as in landscape gardening, and it was inevitable that a reaction should take place in the direction of giving free play to the natural tendencies of human nature.

This reaction culminated in the so-called "philosophy of enlightenment," of which *Jean Jacques Rousseau* (1712-1778) is the greatest representative. In the thought of these men the ideal of the unrestrained play of all human impulses was carried to as great an extreme as had been the ideal of artificial restraints and even distortions in their predecessors. This ideal culminated in the license and extravagance of the French Revolution, extended its influence to all fields of mental activity and to all social relations, and has not yet spent its force. Rousseau contributed to musical history some important controversial writings directed

## LESSON XII.

*Composers of French comic opera.*

*Artificialness of intellectual life in France at this period.*

*Rousseau and the "philosophy of enlightenment."*

## LESSON XII

French  
composers of  
operetta.

against the artificial forms prevalent in grand opera, a Dictionary of Music, and an original operetta or melo-drama.

Other composers of operetta at this period and later were *D'Alayrac* (1753-1809), who wrote about sixty operettas and operas; *Isouard* (1777-1818); *Berton* (1766-1844); *Catel* (1773-1830); *Boieldieu* (1775-1834); the composer of *The Caliph of Bagdad* and *La Dame Blanche*; *Gossec* (1734-1829); also an important composer of grand opera and of symphonies and chamber music, *Mehul* (1763-1817), best known by his opera of *Joseph and his Brethren*; *Herold* (1791-1833), best known by his opera *Zampa*, the overture of which is familiar to everybody; *Halevy* (1799-1862), author of *The Jewess*, *Auber* (1782-1871), author of *Fra Diavolo* and *Masaniello*, and *Adam* (1803-1856). These names bring us fairly up to our own time and to comic operas, and, for that matter, to serious operas, which are still heard on the French, German, English and American stage.

Gluck.

His work and  
influence.

Now, to go back to the development of French Grand Opera, the greatest name immediately succeeding Rameau was *Christoph Ritter von Gluck* (1714-1787), a Bohemian, the author of *Orpheus*, *Alceste*, *Armida*, *Iphégenia* and other grand operas on classical subjects. His was a creative genius of a high order, and his *Orpheus*, at least, is still given both in concert-rooms and on the stage. He held very strong opinions in favor of dramatic truthfulness in operatic music, as opposed to the prevalent Italian tendencies; and, as he was unable to make any headway against the fashion of the time in his own country, he went to Paris, found there a congenial field, and spent most

of his life writing for the French stage. One of the prominent characteristics of his operas, and of French Grand Opera since, has been *recitative*, in broad, elaborate form, fully accompanied by the orchestra, giving free, spontaneous utterance to the emotions of the individual actor in the drama, as opposed to the formal aria of the Italian opera, where the musical predominates over the dramatic element. It is the recitative that primarily characterizes the French Grand Opera.

Two Italian composers deserve to be mentioned here, because they were both strongly influenced by the works of Gluck, and both wrote more or less for the Paris stage. These are *Salieri* (1750-1828), who spent most of his life in Vienna, but wrote *The Danaïdes* for Paris; and *Spontini* (1784-1851), for a long time director of the Royal Opera at Berlin, whose best known opera is *La Vestale*.

The next great name in the annals of French Grand Opera is *M. L. Cherubini* (1760-1842). He was an Italian, born in Florence, trained a musician, and a composer of Italian operas until he went to Paris in 1786. A visit to Vienna enabled him to hear some of Haydn's symphonies, which produced a great effect upon him, and influenced profoundly his whole future activity as a composer. His style is severe and classical. His operas, *Medea*, *The Water-carrier*, *Faniska*, *The Abencerrages*, *Lodoiska* and others, give him a very high place as an operatic composer. His *Requiem* is considered the noblest Catholic church music since Palestrina, and he wrote many other important works. From 1816 to his death he was Director of the Paris Conservatory of Music, and Pro-

LESSON XII.

*Salieri and Spontini.**Cherubini.**His operas and other works.*

## LESSON XII.

fessor of Composition there. As the titles of his operas show, classical subjects, taken from the Greek mythology, began now to give way to other serious subjects in Grand Opera. From his time on, the characteristic distinction between Grand Opera and Comic Opera has been that Comic Opera admits spoken dialogue, while in the Grand Opera everything is sung, the dialogue and soliloquies being mostly in recitative.

It is surprising how many of the *great* names among French Grand Opera composers are names of foreigners. Lully and Cherubini were Italians; Gluck was a Bohemian; Gossec was a Belgian. To these names we have to add that of *Jacob Meyerbeer* (1794–1864), a German Jew, born in Berlin, where his father was a wealthy banker. He was a fellow student with Weber, under the Abbé Vogler, in Vienna, found his congenial place in Paris, and wrote a series of Grand Operas for the Paris stage. The greatest of them are *Robert the Devil*, *The Huguenots* and *The Prophet*. Meyerbeer had great gifts and much skill as a composer; but he wrote for *effect*, more to please and amuse than to elevate the Parisian public, and stands lower in the estimation of musicians than he would if his aims had been higher. He helped to degrade French taste and to make Wagner's success in Paris impossible.

Since his time the greatest names in French opera have been *Ambroise Thomas* (born 1811), who has written many operas, both serious and comic, *Mignon* being the best known; and *Charles Gounod* (born 1818), best known by his masterpiece, *Faust*. *Hector Berlioz* (1803–1869) occupies a unique position in French

*Meyerbeer.*

*His operas  
and their  
character-  
istics.*

*Ambroise  
Thomas,  
Charles  
Gounod,  
Hector  
Berlioz.*



## LESSON XII.

opera, and, indeed, in French music generally. His operas, *Benvenuto Cellini*, *Beatrice* and *Benedick*, *The Trojans in Carthage* and *The Fall of Troy*, had no success in his lifetime. The same is true of his symphonies, cantatas and sacred music. He is only now beginning to come into vogue.

*Camille Saint-Saens* (born 1835) has also written good operas. But comic opera has been the characteristic field of French composers since the time of Boieldieu, that is, since about 1800. *Jacques Offenbach* (1819-1880), another foreigner, a German Jew, born in Cologne, represents the culmination of the tendency toward burlesque in French comic opera. He flourished during the corrupt period of the Second Empire, and wrote burlesque full of equivocal situations for the amusement of the Parisians. He had much originality and his melodies are often striking. His operettas: *Orpheus in the Underworld*, *La Belle Helene*, *Blue Beard*, *The Grand Duchesse of Gerolstein* and others have made their way all over the civilized world. *E. Audran* (born 1842) is known in this country by his operettas, *Olivette* and the *Mascotte*; *Robert Planquette* (born 1850), by his *Chimes of Normandy*; *Victor Massé* (born 1822), by his opera, *Paul and Virginia* (he has written many others), and *J. E. Massenet* (born 1842), by his opera, *Don Cæsar de Bazan*. The last two are professors in the Paris Conservatory and have composed much in other fields.

Saint-Saens.

Offenbach.

Audran,  
Planquette,  
Massé,  
Massenet.

## LESSON XII.

## QUESTIONS.

Who was the first important French opera composer after Lully?

What was his rank as a theorist?

In what special way did he advance the science of harmony?

How old was he when he began writing operas?

How were they received and why?

In what were they an advance on Lully's?

When did French operetta begin to be prominent?

To what was the rise of operetta due?

Name some composers in this field?

What name marks the culmination of this species?

What were the intellectual tendencies of the time, as illustrated in French landscape gardening?

What was meant by the "philosophy of enlightenment?"

Who was its greatest representative?

Give dates?

Name some of the important composers of French comic opera up to our own time?

Name the great composer who succeeded Rameau?

Give dates?

Name some of his operas?

Name and describes a prominent characteristic of his operas and of French grand opera since?

Name two Italian composers who were strongly influenced by Gluck?

Who was the next great composer for the Paris stage?

Name some of his operas?

What is now the distinction between grand opera and comic opera?

Give an account of Meyerbeer's work?

Give dates and name his important operas?

Name the greatest French opera composers since his time and those of operetta?

## LESSON XIII.

### GERMAN OPERA.

OPERA in Germany, as we have seen, was, for a long time, by no means German opera. The nearest approach to it was in Hamburg, which city was, for the half century, beginning about 1690, the musical metropolis of Germany. Several composers of ability contributed to this result. One of the most important of them was *Reinhard Keiser* (1673-1739), who went to Hamburg in 1694. He was an original and prolific genius, and wrote a hundred and twenty operas, besides a great deal of other music. These operas not only became very popular in Hamburg and elsewhere in Germany, but even made their way to Paris. As each of them contained forty or fifty arias, besides recitatives and concerted pieces, they represent a vast amount of productive power and industry. Keiser's melodious and passionate. If his been graceful melodies and passionate. If his character had commanded as much of respect as his talent did of admiration, he would have exerted a profound and far-reaching influence on German musical art. But he preferred cheap and temporary popular success to ideal ends, and so degenerated and finally lost the respect of the public. His genius raised the Hamburg opera, for a short time, to a high plane, so that it attracted such a man as Haendel. But by 1740, it had sunk to a mere display of scenery and decorations in which real art-ideas were of small account.

LESSON XIII.

*Opera in  
Hamburg.*

*Keiser.*

## LESSON XIII.

*Mattheson.  
Telemann.*

In the meantime, Hamburg had greatly profited by the work of some remarkable men, especially *Johann Mattheson* (1681-1764), a composer of talent, an excellent theorist and a highly accomplished musician in every respect; *George Philip Telemann* (1681-1767) and, finally, of *Haendel* himself, who went there as a youth of eighteen, played in the orchestra, and wrote his first opera for the Hamburg stage.

*The "Sing-  
spiel."*

The beginnings of German opera proper, in Hamburg as elsewhere, are to be found in the *Sing-spiel*. The *Sing-spiel*, like the English *Ballad-opera* and the French *Vaudeville*, was originally a light play interspersed with popular songs, generally ballads, apt to be of a satirical tendency and with a short refrain. Such plays were popular all through the period when Italian opera was fashionable, and were often composed by writers of high standing in the various capitals and musical centres of Europe. *W. A. Mozart* (1756-1791), in Vienna, some of whose best operas were written to Italian texts, and most of whose work is quite as much Italian as German, adopted this form, used German words and subjects which, if not characteristically German, were no more Italian than German, and made real operas out of them. These works, especially his *Magic Flute* and his *Abduction from the Seraglio*, may be looked on as addressed more to the German than to the Italian taste. But this can hardly be said of his *Don Juan* and *The Marriage of Figaro*.

*Mozart.  
1756-1791.*

Mozart was, in short, a German, with German feelings and tastes, but trained in the prevalent Italian school. He never departed in any essential particular from the principles of Italian opera. The plan of his works

is the traditional one; the arias are, to all intents and purposes, Italian arias. But having German leanings and being an original creative genius of the first rank, his Italian schooling was sufficiently modified, especially when he wrote from the *Sing-spiel* standpoint, to give his works, in part, a quasi-national character. *The Magic Flute*, in fact, is commonly regarded as a real German opera. But its arias and its forms betray Mozart's Italian training. It is really a mixture of styles, but with strong German tendencies.

*L. von Beethoven* (1770-1827) made a single attempt at opera, and aimed to make his *Fidelio* a German opera. So it was, if we regard only its serious aims, its earnestness and depth of feeling and the absence of all concessions to the vanity of solo singers. In these respects, indeed, it is an advance beyond Mozart. But Beethoven established no new principles of form or content in the music-drama, and the subject of *Fidelio* is cosmopolitan rather than German. In short, what Beethoven did was merely to inculcate seriousness and elevation of aim in this one example. But these qualities are not necessarily confined to Germany. To create a really characteristic German music-drama something more was needed than a mere protest against the shallowness, the brilliant sensationalism and the seductive tunefulness of current Italian opera as represented by Beethoven's great contemporary, Rossini. *Fidelio* is German in that it represents an earnestness and elevation of tone much more frequently found among German than among Italian composers since Palestrina. But it is, after all, *Beethoven* rather than Germany that speaks in

*Beethoven,*  
1770-1827.

## LESSON XIII.

it. It is an opera which represents an individual rather than a nation, and it does not mark the beginning of a national style of opera. Besides, it has serious defects as a singable and dramatic work. Beethoven's great field lay in the symphony, not in the opera. Schubert's attempts at dramatic composition were still less successful.

Weber,  
1786-1826.

What neither Beethoven nor Schubert could do for German opera was done by a great contemporary of theirs, *Carl Maria von Weber* (1786-1826). The son of a theatre manager and actor, Weber was familiar with stage effects from his earliest childhood. A roving life made him familiar with German feelings, German legends, German modes of thinking in all classes of society. His training was German rather than Italian, and was picked up in a desultory way from a variety of masters. He acquired experience as an opera conductor when he was very young, taking his first conductorship at Breslau when he was only eighteen years of age. Thus he was amply equipped to write operas in the German spirit to German text, embodying German legends, ideas and feelings. This he did in his great opera, *Der Freischütz*, written for Dresden in 1821. He had been called there for the express purpose of conducting German opera in a theatre especially set apart for it, in opposition to the established Italian one, which principally enjoyed the favor of the court. He had a hard fight, meeting with all sorts of opposition. But *Der Freischütz* was such a master work, it was so original and fresh, it so characteristically embodied the peculiar romantic spirit of the Germany of that day, it appealed so strongly to

national and patriotic feelings that it overcame all opposition. No opera was ever more popular. It went all over Germany, it aroused popular enthusiasm, it stimulated hosts of imitators among young composers; in short, it marks an epoch in musical history and may fairly be considered as the beginning of German opera. Two other operas followed this, *Euryanthe* and *Oberon*, both of high rank. Weber's earlier attempts, *Abu Hassan*, *Peter Schmoll* and *Sylvana* are less important.

With Weber begins the great Romantic period of musical art. We have already applied the term "classical" to Palestrina (see Lesson XI.) on the ground that he combined nobility of *Content* (what he had to express) with perfection of *Form* (mode of expression), and that he exerted permanent, profound and far-reaching influence on the future course of musical history. In this sense, Bach and Haendel were "classical" composers, so were Haydn, Mozart and Beethoven in the field of instrumental music. But when, through the labors of these and other great men, musical Form, the whole technic of musical composition, had been developed to the point where it was available to express freely and perfectly all phases of human feeling, there came a time when men began to lay more stress on the emotions to be expressed than on the form of the expression. The "Classical" movement was essentially a development of Form. The "Romantic" movement, beginning with Weber, was essentially an attempt to utter, perfectly if possible, but at any rate to utter, whether perfectly or not, feelings remote from everyday experience, aspirations after ideals unat-

## LESSON XIII.

*Beginning of  
the Romantic  
Period.*

*The "Classical" contrasted  
with the "Romantic" movement.*

## LESSON XIII

tained and perhaps unattainable, dissatisfaction with present surroundings, longings after ideal conditions more or less vaguely apprehended in imagination. The Romantic movement in music was nearly contemporary with a similar movement in German literature, and was a part of the same great movement of mind. As Dr. Langhans has pointed out in Chapter XI of his "History of Music," the tendency to seek relief from present unsatisfactory conditions in the imaginary surroundings of an ideal world is by no means new, nor is it confined to any period of the world's history. But it shows itself with peculiar force whenever outward conditions become peculiarly unsatisfactory or painful. Whenever men are oppressed with pain, hunger, want, disappointment of any sort, they turn for relief to the world of the imagination, and this life of the imagination sooner or later finds expression in some form of art.

*Occasion of the  
Romantic  
movement in  
Germany.*

The Romantic movement in German literature and German music was closely connected with the oppressions, confusions, privations and political and social disturbances of the Napoleonic era. Beethoven, for a time, was a worshipper of Napoleon, as the world's great deliverer and the champion of Liberty, Equality and Fraternity. The noblest hopes and aspirations of the time of the French Revolution find expression in Beethoven's music. But when Napoleon became a self-seeking despot, the oppressor instead of the deliverer of Europe; when governments fell before him, when whole peoples were thrown into confusion, homes were destroyed, women were maltreated, men were butchered by the thousand for his



aggrandizement; when all Europe seemed to be crushed under his despotic sway, and every one seemed powerless to cure the evils of the time, men's dissatisfaction, aspiration, anxiety, despair, anger, fear, hope, denied their natural outlet of action, found relief in the fields of literature and art. Thus was born the German romantic literature and, a little later, the German romantic music.

Weber's "Der Freischütz" was popular not only because its subject and treatment were romantic, but because they were national. Following him came a host of lesser competitors. The greatest of them was undoubtedly *Heinrich Marschner* (1796-1861). He was a highly-educated, liberal-minded man, a musician of great accomplishments and a composer of marked talent. From 1831 to 1859 he was conductor of the Royal Opera at Hanover. His greatest opera, *Hans Heiling*, forms a sort of connecting link between Weber and Wagner. He wrote a number of other operas, of which only two survive, *The Vampire* and *The Templar and the Jewess*, founded on Sir Walter Scott's *Ivanhoe*.

Next to Marschner in importance comes *Ludwig Spohr* (1784-1859). His greatest and best known opera, *Jessonda*, was first given in 1823.

The romantic movement in opera culminated in the work of *Richard Wagner* (1813-1883), certainly one of the greatest minds of our time and probably one of the greatest yet produced by the human race. He was born in Leipzig during the year of the great battle there in which Napoleon received his first check. His childhood and youth coincided with the re-

LESSON XIII

*Marschner.**Spohr.**Richard  
Wagner,  
1813-1883.*

## LESSON XIII.

actionary years when the defeat of the great French emperor had strengthened all the other European sovereigns against all liberal tendencies in France and among their own subjects. It was a time of dissatisfaction, of suppressed aspiration and longing among the nations. The Heaven of the great ideas of the French Revolution was working in the mind of Europe, and fresh outbreaks of the revolutionary spirit were gradually preparing.

*His youthful characteristics and mental activity.*

Young Wagner was of an ardent temperament, had a clear, strong intellect, a glowing imagination, and shared enthusiastically in the liberal, patriotic aspirations, enthusiasms and disappointments of his time. His early study of the piano came to nothing, because he could not be made to practice the necessary technical exercises, and there is no record of any other systematic study of music in his early years. After his father's death, which happened in his infancy, his mother married an actor, Ludwig Geyer, a cultivated, intelligent man, who did much for Wagner's education. The family then removed to Dresden, where he became interested in ancient languages and in the Greek literature, especially, and afterwards in Shakespeare. His reading of the latter stimulated him to write a tragedy in which, as he informs us in an autobiographical sketch, he killed off forty-two of his characters before the end of the second act, and had to let most of them reappear as ghosts in order to keep up the action. This play occupied him for two years. Such energetic mental activity as this, in a mere child, was prophetic of the creative power which afterwards engaged the attention of the whole civilized world.

The first profound impression made on him by music was at one of the early performances of "Der Freischütz." His mother, again a widow, soon after removed to Leipzig, and here he made the acquaintance of the Beethoven symphonies and of the same master's music to Goethe's *Egmont*. This stirred him up to write music to his own tragedy. He found he knew nothing of harmony and that he needed it, so he undertook to prepare himself for composition in a week's study of a text-book, without a teacher! Characteristic, this, of his unbounded self-confidence, independence, and also of his native energy and spontaneous mental activity. His whole student life was full of just this sort of self-guided activity. His mind responded to whatever stimulus suited its peculiarities, and whatever he became interested in he pursued with resistless energy until some new interest turned his intellectual forces into a new channel.

It was during these student years in Leipzig that he determined to become a musician, pursued his musical studies, partly under excellent teachers, for he did, at last, find out that teachers could help him, and wrote considerable music, of no value except as apprentice work preparatory to his future creative career. He developed himself on many sides, not only by musical and literary study, but by practical acquaintance with the stage, availing himself of the opportunities given him by his relatives, some of whom were connected with the theatre, making the acquaintance of many works and writing an opera, which was not performed. He also began writing criticisms which showed much vigor of intellect and keenness of perception.

## LESSON XIII.

*Removal to  
Leipzig and  
student life  
there.*

*Musical  
studies.*

## LESSON XIII.

Conductor in  
Magdeburg,  
1834.

Conductor at  
Königsberg  
and Riga,  
1835-6.

Composes  
"Rienzi."

Goes to Paris.

Poverty.

This brings us to 1834, the year of his majority. In the fall of that year he became conductor at the Magdeburg theatre, a position which he held two years, profiting greatly by his experience. He studied thoroughly a great number of the current German, French and Italian operas, and learned a great deal more from his work in preparing them for stage performance than he could ever have learned in any other way. He wrote here his second opera, on Shakespeare's "Measure for Measure," and had it performed, but with very incomplete success. In 1836 he was conductor at Königsberg, and the next year at Riga, but became more and more dissatisfied with the deficiencies inevitable in the appointments of the theatres of these small towns, and more and more convinced that they were no place for him and his work. They had served his ends for apprentice experience, and he had outgrown them. He had planned and finished a grand opera on the story of "Rienzi," the last of the Roman Tribunes, an opera which demanded the full resources of a first-class stage. With characteristic audacity he determined to strike out boldly for success on the Parisian stage. Nothing less than this would content this plucky young fellow. So to Paris he went, sailing first to London through the Baltic and North Seas, meeting with storms, picking up sea legends from the Norwegian sailors, seeing much of the coast scenery of the Baltic and conceiving the plan of his next opera, "The Flying Dutchman." But when he got to Paris, success did not come. Meyerbeer tried to help him secure a hearing for his *Rienzi*, but failed. He had no money, he lived from hand to mouth,

by doing hack work for the music dealers and by writing for the newspapers. There was absolutely no opportunity for him in Paris. He stayed there in poverty until the spring of 1842, wrote his "Faust" overture and his "Flying Dutchman" during the interval, and tried to get them performed in Germany. In this he at last succeeded. "Rienzi" was accepted in Dresden and the "Flying Dutchman" in Berlin, both in the spring of 1842. He went to Dresden to supervise the production of "Rienzi," and was soon appointed to the conductorship formerly held by Weber. Now began his great career as a composer. "Tannhäuser" was given in 1845, but was so original in style, so different from anything to which the public was accustomed, that hardly anybody liked it, and the critics fell foul of it in the savage way to which every one of his predecessors in original musical creation had to submit. It was no new phenomenon in musical history. He wrote "Lohengrin" in 1847, but could not get it performed in his own theater.

Then came the stormy year of 1848, a year of uprisings against oppression, thrones tottering, aristocracies shaking in their shoes, but ending in hopeless submission for the masses and death or exile for many of the noblest men of Germany. Wagner, always a liberal, took active part in the revolutionary movement, and when the end came, had to take refuge in Switzerland. In Zürich he lived until 1859, occupying himself largely with writing controversial pamphlets in which he set forth his own art beliefs, his theories of the relation of music to the drama and his opinions on things in

## LESSON XIII.

*Faust over-  
ture.  
Flying  
Dutchman.*

*Conductor in  
Dresden, 1842.*

*Tannhäuser,  
1845.*

*Lohengrin,  
1847.*

*Revolution  
and exile, 1848.*

*His contro-  
versial  
writings.*

## LESSON XIII

general and art matters in particular. He violently attacked not only the absurdities and trivialities of the Italian opera, but Meyerbeer, Mendelssohn, in short most of the reigning powers, saving Beethoven, whose worshiper he always declared himself to be; and whose work he aimed to continue and enlarge. He did not stick at trifles, this man whose operas the public would not listen to. Nothing was too audacious for him. He went his own way, thought his own thoughts, expressed them publicly in no measured terms, knocked the popular idols from their pedestals right and left with sledge-hammer blows, set up his own productions in their place and loudly called on the outraged devotees to fall down and worship the new divinities on pain of being considered stupid, dull Philistines, devoid of all true artistic intelligence.

*His audacity.*

*Grounds for his self-confidence.*

In most men this would have been insane conceit. In Wagner it was self-confidence, based on a true insight. He *had* seen, clearly, truths which the greatest of his predecessors had at best dimly divined. "The Music of the Future" was the title of one of his pamphlets in which he set forth the theories on which he worked. It became a rallying cry for his friends, and a phrase of contempt in the mouths of his enemies. The central point of his conception, briefly stated, is as follows: The ideal art-work, which is to meet the rational requirements of the future, must combine all the arts in the service of one poetic conception. Music must not, as in the Italian opera, claim precedence of poetry, nor must poetry exclude music, because music is capable of vastly intensifying the emotional effect of the words.

*Summary of his ideal of Music-drama.*

Combined with these two must be the added effect of the other fine arts—painting, sculpture, acting, pantomime, dancing, everything, in short, which can add to the clearness of the author's conception and enhance the effect upon the imagination. No concessions must be made to the vanity of singers, none to intellectual supineness or indolence on the part of the audience. The creative artist's poetic ideal must be supreme. The personality of the interpreters must be sunk in the realization of this ideal. In short, the art-work of the future was to be a music-drama, setting forth in beautiful form some noble conception, and combining the resources of all the arts for its worthy embodiment. Each art must sacrifice its supremacy to artistic unity of effect.

It was not enough for Wagner to set forth this conception in glowing colors in his numerous pamphlets; he attacked all existing, as well as all previous art-work, as unworthy of this, the only true ideal. He proclaimed the inferiority of the spoken-drama, of purely instrumental music. He affirmed that Beethoven, the greatest of instrumental writers, after bringing pure music to the utmost limit of its development, had felt the necessity of combining it with words, and that the Ninth Symphony pointed the way to the art-work of the future, which it was Wagner's mission to proclaim to the world.

He did more than theorize and controvert. He embodied his theoretical principles in a series of stupendous master-works, which, in spite of the violent storm of opposition they had to encounter, both on account of their novelty and on account of the personal enmity

LESSON XIII.

*His attack on other productions.**His great Master-works.*

## LESSON XIII.

*Tristan and  
Isolde.*

*The Niebel-  
ungen.  
Tetralogy.*

*The Master-  
singers.*

*Structure of  
these music-  
dramas.*

their author had incurred by his audacious polemics against established and long-cherished ideals, forced their way to recognition, challenged, and gradually commanded the respect and admiration of the best minds, and stand to-day acknowledged as among the most colossal products of human genius. He had now reached his intellectual maturity, and had made clear his own ideals to his own mind, partly by his attempts to embody them in his music-dramas, and partly by his efforts to explain them to others in his controversial writings. Henceforth, he looked not only on "Rienzi" and "The Flying Dutchman," but also on "Tannhauser" and "Lohengrin," far in advance of popular appreciation as they then were, as mere apprentice work—the necessary preparation for his mature period of production. In "Tristan and Isolde" he fully and satisfactorily embodied his ripe views, and followed it up with his great tetralogy, based on the "Niebelungen Lied," called, "Der Ring des Niebelungen," a series of four connected music-dramas, "Das Rhinegold," "Die Walküre," "Siegfried" and "Götterdämmerung." The list of his masterpieces closes with "Die Meistersinger," his sole effort at comedy, and "Parsifal," which deals with the legend of the Holy Grail.

In consonance with the principles above stated, these works show important peculiarities of structure. They dispense entirely with the traditional operatic and instrumental forms. There are no arias, no "closed" forms anywhere. Wherever the action goes on the music goes on. The continuous flow of melody corresponds to the emotional current of the



drama. The vocal parts are more impassioned declamation than singing in the traditional sense. The orchestra has a principal place instead of being subordinated to a mere accompaniment. Each leading character is indicated or suggested by a characteristic "leading-motive," and these motives are continually intermingled in the orchestra in a complex web of melodies varying according to the dramatic situations, and to the progress of events upon the stage. Nowhere is the attention of the auditor withdrawn for an instant from the matter in hand. All the elements present combine into one grand, artistic whole. From the beginning the interest is concentrated on the progress of events, until the drama culminates in a magnificent climax. In all the essential requirements of an art-work, unity, variety, symmetry, contrast, climax, these music-dramas are ideally perfect.

In harmony, Wagner was an innovator. The essential peculiarity of his harmonies lies in his recognition of the value and naturalness of the third and sixth relationships.\* There had been hints of this in Beethoven, Schubert, and others. But in Wagner the principle comes, for the first time, to its full recognition and application. He broadened the conception of tonality to its utmost limits, to the utter confusion of contemporary theorists. No stricture on him was more common than the assertion that his music was devoid of tonality. It is now beginning to be recognized that even those harmonic connections in his works which once

## LESSON XIII

*Peculiarity of  
his Harmony.*

\* See the writer's "New Lessons in Harmony." To pursue this subject in detail here would take up too much space.

## LESSON XIII

seemed most forced, strange, and unnatural, are really simple and easily comprehended. He merely discovered, clearly recognized and applied certain natural principles of harmonic relationships which had been overlooked by his predecessors. This is one of the strongest evidences of his genius. It was real creative insight.

*His orchestration.*

His orchestration is as original as his harmony. The most impressive quality of it is a rich sonority, which makes even the colossal Beethoven symphonies sound somewhat small in comparison. Yet, Wagner's orchestration is by no means noisy. It is surprising, when one thinks of it, how sparingly he uses the brass instruments, and how few additions of special instruments he has made to the Beethoven orchestra. The overwhelming sonority of his scores seems to be due mainly to the distribution of harmonic elements, and to the richness and variety of the chords themselves. It shows what can be done by a great master with resources which, in the hands of a commonplace composer, would produce only insignificant effects.

*His creative power, and energy and commanding influence.*

Whatever we may think of Wagner's theories, or of certain details in them; whether he was or was not more or less one-sided; whether he did or did not exaggerate this or that truth at the expense of others, which will sooner or later claim and obtain recognition, the facts will always remain that he created some of the most important and effective art-works the world has yet seen, that he occupied a most commanding position during a large part of the present century, and that he possessed an intellect and a creative power never surpassed

and seldom equaled in the world's history until now.

He won worldly success, also. Failing a second time in Paris, after he left Switzerland, he turned again to Germany, made his way gradually, and in 1864 was called to Munich by Ludwig II, who had just acceded to the throne of Bavaria. From that time until his death he enjoyed the support of his royal patron, he outlived the worst of the opposition to his works, he actually got a special theatre built at Bayreuth, a little remote town, had it fitted according to his own ideas for the production of his own works, and thither the best and most intelligent musicians and connoisseurs flocked from all over the world to hear his music-dramas. In that theatre the orchestra and conductor are out of sight, the auditorium is in gloom, and the whole attention of the hearer is concentrated on the drama enacted before him on the stage. Recalls are unknown; each singer devotes himself exclusively to the interpretation of the drama; in short, it is a temple where art alone is worshipped and where self-seeking vanity is sacrilege.

The man who achieved such results may have made mistakes; he had his errors, follies, weaknesses; but he also had splendid, noble qualities, he believed in his ideals, he had the courage of his convictions, faith in himself, indomitable energy, perseverance and courage. He made the world go his way at last, and his achievements are a permanent enrichment of the world's intellectual and spiritual life.

LESSON XIII.

*His worldly success.**Bayreuth, 1876.**Summary.*

## LESSON XIII.

## QUESTIONS.

In what city was the earliest advance made towards the production of real German opera?

Name one of the most important composers there give dates, at least approximately, and give some account of his character and work.

Name other composers of that city.

What is a "Sing-spiel"?

Give an account of Mozart's work.

Give dates of his birth and death.

What opera did Beethoven write?

Did it involve any new principles of dramatic composition?

What is the general tone and spirit of it?

Give dates of Beethoven's birth and death?

Who gave the first effective impulse toward the production of German opera?

Give dates of his birth and death.

What opera produced this result?

In what year was it composed and where?

Name the two other great operas of this composer?

What great period of musical art begins with Weber?

State, as clearly as you can, the difference between the "classical" and "romantic" ideals.

What periods of history have been specially favorable to the development of "romantic" art and literature and why?

What era gave rise to romantic literature and music in Germany?

Name two of Weber's greatest successors and their most important works.

In whose work has German opera culminated?

Give dates of Wagner's birth and death.

Give some account of his mental activity in his childhood and youth and of his education.

In what cities was he conductor of opera during his apprentice period?

What was his first important opera?

To what city did he go to get it performed?

By what route?

Describe his fortunes there.

What was his second great opera?

Where were his third and fourth written and how came he there?

What were they, and what was their fate?

How came he to leave Dresden?

Where and how did he spend the next period of his life?

Where did he live from 1864 to 1883?

Name his remaining operas.

Give some account of the Bayreuth Theatre.

Give an account of Wagner's theory of the music-drama.

Describe the peculiarities of structure in his later works

What are the most striking innovations in Wagner's harmony?

Of his orchestration?

Give a brief summary of his character, work and place in musical history.

*The two lines  
along which  
opera has  
developed.*

*Italian. Pre-  
dominance of  
the formal  
element.*

*French and  
German. Pre-  
dominance of  
the dramatic  
element.*

## LESSON XIV.

## THE OPERA: SUMMARY AND OUTLOOK.

THE music-drama, started in Italy almost three centuries ago, has developed along two great lines. In Italy its course was in the direction of musical form. The musical part of the opera was exalted at the expense of the dramatic element, with the inevitable result of making the singers eventually the ruling personages of the opera. Vocal attainments and vocal display naturally and inevitably became the prominent feature; singers were no longer interpreters of a dramatic work, and Italian opera was degraded from the ennobling aims of the drama to a mere entertainment. It culminated, so far as this tendency is concerned, in the brilliant, hollow, showy but enticing operas of Rossini.

Verdi's tendencies have been toward higher aims, and there are not wanting signs that Italian opera is to be regenerated, largely through the influence of Germany and especially of Wagner.

The other line was that looking toward dramatic truthfulness of expression as the true aim of opera, and making the musical element subordinate to this end. To the French belongs the credit of keeping this ideal alive when Italy had lost it, and for a century or more before there was any independent national opera elsewhere. As regards this, its true ideal, French opera culminates in the works of Gluck. Meyerbeer, the greatest Parisian favorite since Gluck, among composers of grand

opera, was nearly as insincere and as conscientious as Rossini himself, and contributed in no small degree to the degradation of French taste. Ballet, scenic display, sensationalism, these are but too prevalent now in French grand opera, and as for comic opera, one needs only to mention Offenbach to be conscious of how low French taste for "amusement" has fallen. But Gounod and Saint-Saens, at least, are redeeming elements of a high class, and there are indications of radical improvement.

The honor of developing opera in the line of the true music-drama passed over to Germany about 1820. The two great names are Weber and Wagner, in which last it has reached a height the immensity of which we cannot yet fairly estimate and beyond which we cannot yet see. No one can prophesy the future of German opera. There are signs, however, that serious aims in opera are not to be given up. Anton Rubinstein's "*Nero*" is a work whose merits are highly extolled, and Hermann Goetz's (1840-1876) "*Taming of the Shrew*" was an admirable work, and gave great promise of what might have been but for the untimely death of its author. But probably little remains for young composers, at present, except to imitate Wagner. Such periods as his are commonly followed by periods of rest and a lying fallow of the creative imagination before another great period of production can come. Minds like Wagner's appear only at rare intervals.

The field of comic opera and of operetta has been well worked in Germany, and especially in Vienna, which pleasure-loving city fairly vies with Paris in its craving for amusement. Resident composers have not been slow to provide

## LESSON XIV

Anton  
Rubinstein.

Hermann  
Goetz.

Viennese  
composers of  
operetta.

## LESSON XIV.

Nicolai.

it, and the operettas of *Suppé*, *Strauss*, *Genée* and *Millocker* have nearly or quite crowded out Offenbach's in Europe and in America. In North Germany there has been less of this sort of work, composers there rarely descending below comedy to farce. *Nicolai's* "Merry Wives of Windsor" is a fair example of the type of comic opera in North Germany, as *Suppé's* "Boccacio" is of the Viennese operetta. All this activity on the lighter side of the musical stage has gone on side by side with the serious work of Wagner, and there are no signs of its diminution.

Opera in  
England.

In England there has been no original school of opera. English composers of more or less talent have followed on the lines of Italian, French and German composers, and have produced works of some merit, though it would be difficult to mention any such works that are likely to prove lasting. The two most important of the older names are *M. W. Balfe* (1808-1870), who wrote a considerable number of operas, the best of which was "The Bohemian Girl," and *W. V. Wallace* (1814-1865), whose best opera was "Maritana." To these names should be added two foreigners, long resident in London, *Sir Michal Costa* (1810-1884), and *Sir Julius Benedict* (1804-1885).

*Balfe.**Wallace.**Costa.**Benedict.**Gilbert and  
Sullivan.*

*Sir Arthur S. Sullivan* (born 1842) is now extremely conspicuous in the field of the operetta. He owes a great deal to his librettist, *W. S. Gilbert*, who is an adept in the manufacture of droll absurdities in rhyme. His librettos are wholly free from the risky situations and improper suggestions which characterize so many of the Parisian and Viennese operettas, a fact to which they doubtless owe no small



portion of their popularity among the best classes in England and America. Sullivan is not a composer of any marked originality. His scores are full of reminiscences and borrowed ideas. But both he and Gilbert are clever writers and skillful purveyors of amusing trifles, and have won an enormous popularity. Their *H. M. S. Pinafore* was their first successful operetta. It had a great run in England and an enormous one in this country. It was followed by *Patience*, *Iolanthe* and *The Mikado*, all of which have been successful.

*Frederick H. Cowen* (born 1852) is an opera composer of promise, who has done excellent work in the field of instrumental music. *A. C. Mackenzie* (born 1847) has done nothing yet in the field of opera, but his other work suggests that he might be successful here also. England has at present a number of thoughtful, earnest, native composers; but there is nothing to indicate that they are about to originate a national school of opera, unless, indeed, we look on the Gilbert and Sullivan operettas as a national type. The librettos, at least, could have been produced nowhere but in England.

In America, thus far, there have been but few attempts at operatic composition, and none of them have yet won a pronounced success.

## LESSON XIV.

*Cowen.**Mackenzie.*

## LESSON XIV.

## QUESTIONS.

What were the two great lines along which opera developed?

What was the result of the Italian method?

In whom did this tendency culminate?

What great Italian composer has shown himself somewhat superior to this tendency?

Have the French maintained their original standard of opera?

Name two prominent composers whose influence tended to degrade it.

Who adopted the French ideal and improved on what that nation had done?

Name two great contemporaries of Wagner.

Name some of the Viennese composers of operetta.

Name the prominent English composers of opera and operetta.

## LESSON XV.

LESSON XV.

### ORATORIO, CANTATA, PASSION MUSIC AND SACRED MUSIC FROM 1700 TO THE PRESENT.

Most of the opera composers of the seventeenth and eighteenth centuries wrote more or less church music, and many of them wrote also oratorios and secular cantatas. There was a gradual broadening of the forms and a growing freedom of treatment until the oratorio culminated, as regards perfection of form and dignity and nobility of content in the works of *George Frederick Haendel* (1685-1759). He was a Saxon by birth, showed musical gifts in early childhood, mastered all or nearly all the musical knowledge of his time while he was still a youth, spent some time in the Hamburg opera, went to Italy for what he could learn there, then became conductor and composer in Hanover, but soon went to London, where he spent the rest of his life. He wrote a good deal of music for the organ, harpsichord and violin, but devoted himself mainly to the Italian opera, on the model of Alessandro Scarlatti. He was composer, conductor and theatre manager, all in one, and wrote forty-six operas, which survive now only in detached arias. His career as an opera composer closed in 1740. He had failed two or three times, owing to quarrels with the nobility, the only patrons of the opera at that time, and thenceforth devoted himself to oratorio exclusively. He had already done some work in this field. *Esther*, *Deborah*, *Athalia*, and the cantata *Acis and Galatea* antedate his withdrawal from the opera, and so do his *Anthems* and the *Det-*

*Haendel*,  
1685-1795.

## LESSON XV.

His great  
oratorios.

Distinction  
between  
"oratorios,"  
"sacred  
cantatas"  
and "secular  
cantatas."

Israel in  
Egypt.

The Messiah.

*tingen Te Deum.* His greatest oratorios, written in the full maturity of his powers are *The Messiah* and *Israel in Egypt*. Others which approximate these are *Judas Maccabaeus*, *Saul*, *Samson*, *Joseph*, *Joshua*, *Susanna*, *Solomon*, *Theodora* and *Jephtha*. *The Messiah* and *Israel in Egypt* are the only ones which employ scriptural words exclusively. The others have texts based on scriptural stories, written by contemporary authors of reputation, and might appropriately be called "sacred cantatas." "Oratorios," "sacred cantatas" and "secular cantatas" have precisely the same form, differing only in character of the words. All three are written for solos, chorus and orchestra. The solo parts consist of recitatives and arias, then there are commonly duets, trios, quartets, etc., for solo voices. But the most characteristic feature is the chorus, a large part of the genius and skill of the composer being spent on the choral writing. *Israel in Egypt* is a chain of colossal choruses, many of them double choruses, for two choirs. The solo work is comparatively slight. It is given much less frequently than *The Messiah*, which has become the common property of all English speaking men and is now given every Christmastide in many places in England and America. It owes its enormous popularity largely to Haendel's happy selection of his text from the Holy Scripture. He had a special aptitude for appreciating and expressing the sublime, and *The Messiah*, perhaps even more than *Israel in Egypt*, shows him at his best. It was written in an incredibly short time and with the greatest facility, and everywhere displays the hand of a great master. The steady march of his magnificent chorusus has never

ceased to uplift and to inspire the souls of thousands, and the noble climaxes of the *Hallelujah* chorus and *Worthy is the Lamb* have never been surpassed in choral writing. There are tender passages, too, such as the part beginning "Behold the Lamb of God." The contralto aria "He was despised" and the short tenor aria "Behold and see" are unsurpassed in pathos, and the noble soprano air "I know that my Redeemer liveth" is perhaps as immortal as the sublime hope and faith of which it is the worthy expression. There is a good deal, however, in *The Messiah* which betrays the Italian opera composer. In the soprano air "Rejoice greatly," and in numerous other portions of the work there are roulades and fioriture which are much more suggestive of solo display than of devout worship. Notwithstanding the fact that even these portions of the work correspond in their general emotional tone to the sentiment of the text, they are largely made up of elements which are temporary and according to the fashions of the time rather than permanent and universal. It is probable that this will become more and more clear to the general musical perception as men become gradually familiar with the noble, serious music of Wagner's *Lohengrin* and *Parsifal*, and that *The Messiah*, as a whole, will suffer by comparison. There are not wanting signs that the time will come when the musical world may possibly receive more religious inspiration from Wagner than from Haendel, though this opinion must now seem extremely heretical.

The *Passion Music* differs from oratorio, first, in confining itself in its selection of Scriptural texts to those portions of the Gospels narrating

## LESSON XV.

*Influence of  
Italian opera  
in the  
Messiah.*

*Comparison of  
Wagner with  
Haendel.*

*Passion  
Music.*

## LESSON XV.

the suffering and death of Christ; and second, in combining with the Scriptural narrative solos expressive of the emotions of the individual believer and choruses to express the feelings of the multitude. Both these latter have words not taken from the Scriptures. Most, if not all, the examples known were written for actual use in church service on Good Friday.

*J. S. Bach,*  
1685-1750.

The great master in this form was *Johann Sebastian Bach* (1685-1750). Like Haendel, he was a Saxon by birth, began his musical education in early childhood, mastered the harpsichord, violin and organ, became the greatest organist and fugue-writer of his time, perhaps of all time, and finished his life as organist and choir-master in the Church of St. Thomas in Leipzig. This position he occupied for twenty-seven years, writing hundreds of motets, cantatas, chorals, etc., for the use of his choir. He is said to have written five separate examples of "Passion Music," the greatest of them being the "Passion Music according to St. Matthew," a colossal work in every respect and a permanent embodiment of this phase of Christian faith and worship. It was first given at the Good Friday service of 1729, and then was laid aside for a whole century. It was revived by Mendelssohn and his friend Edward Devrient in 1829, and is now given publicly every year in Leipzig and elsewhere.

*St. Matthew,*  
*Passion*  
*Music.*

Not only did the Passion Music culminate with Bach's great work, but it seems to have ended with it. Since that time, so far as the present writer's recollection goes, there has been no art-work of importance of this kind. The oratorio, however, has been successfully cultivated. The most conspicuous examples of

it since Haendel have been *The Creation*, by *Joseph Haydn* (1732-1809), which perhaps ought to be called a sacred cantata, and the two oratorios *St. Paul* and *Elijah*, by *Felix Mendelssohn Bartholdy* (1809-1847). The latter, especially, is of a highly dramatic character. Unlike *The Messiah*, it illustrates the progress of a story, and is a real music-drama, without action or scenic accessories. Both musically and dramatically, it is of a very high order of merit, and its climaxes are exceedingly effective. So is that of the first part of *St. Paul*. These two oratorios would be sufficient to give Mendelssohn a permanent place in musical history, if he had written nothing else.

Since Mendelssohn a good many oratorios of merit have been written. Conspicuous among them are *Naaman*, by *Sir Michael Costa*; *Christus*, by *Fredrick Kiel* (1821-1885), late professor of composition in the High School of music in Berlin; *Calvary*, by *Ludwig Spohr* (1784-1859), and in America, *St. Peter*, by *John K. Paine* (born 1839), professor of music in Harvard University.

Related to this are sacred art-forms intended for concert performance rather than for church service. Such are the great mass in B minor, by J. S. Bach, some of the masses of Mozart, particularly his *Requiem*, those of Beethoven, especially the great *Missa Solennis* in D major, Rossini's *Stabat Mater*, a brilliant and effective, but insincere and non-religious work, Cherubini's "Requiem, Berlioz's Requiem, Verdi's "Manzoni" Requiem, etc.

The masses for the Catholic church service have been numerous, but none of them have ever approximated the dignity, nobility and

LESSON XV.

*Haydn.**Mendelssohn.**Costa.  
Kiel.  
Spohr.  
Paine.**Concert,  
Masses, etc.**Church Music.*

## LESSON XV.

*Moritz  
Hauptmann.**English and  
American  
Church Music.*

serene religious feeling of Palestrina. Many modern masses, especially by Italian and French composers, are showy, false and meretricious to the last degree. The Lutheran Church music is based on the choral. Its art-forms consist mainly in motets and short sacred cantatas. Bach wrote them in great numbers, and most German composers since his time have written more or less of them, especially motets. *Moritz Hauptmann* (1792-1868) one of Bach's successors in his Leipzig post, was one of the best of motet composers, distinguishing himself in this field of composition more than in any other, and surpassing most if not all others in it. In the Anglican Church, the *Anthem* is the most important form, and well-trained English composers, from the madrigal composers down, have written anthems for the church service. The other Protestant sects have mostly eschewed the chants of the Anglican Church, but have largely adopted her hymn-tunes and in part her anthems. They have also borrowed motets, etc., from German sources. Besides this, many congregations use frequent arrangements from operas, secular songs, etc., set to sacred words, not always in the best taste. The hymn-tunes and especially the Sunday School tunes of this country are often mere jingle, wholly unrelated to true religious feeling and corrupting to the taste of those who habitually use them. But there are also excellent tunes in use, and on the whole, the tendency is probably toward better and higher things. Among our best native church music is the work of Dudley Buck, whose two motette collections have exercised an elevating influence on American church music.



The secular cantata has been cultivated from the time of the birth of the oratorio. Bach and Haendel wrote cantatas, Haydn wrote *The Seasons*, Mendelssohn wrote *Antigone* and others, Schumann wrote *Paradise and the Peri*, based on Moore's "Lalla Rookh," and the examples since are too numerous to mention. Berlioz's splendid *Damnation of Faust* belongs to this species. Conspicuous among later German works are *Max Bruch's* (born 1838) *Lay of the Bell* and *Frithjof*, *Heinrich Hoffman's* (born 1842) *Cinderella*, *Johannes Brahms's* (born 1833) *Rinaldo*, *Song of Fate*, and others, and *Anton Dvorak's* (born 1841) *The Spectre's Bride*. In England *A. C. Mackenzie's* (born 1847) *Rose of Sharon* is perhaps the best work of this kind. *Sir Arthur S. Sullivan* (born 1842) has written *The Prodigal Son* and a setting of Longfellow's *Golden Legend*, but the latter is inferior in every respect to that of our own *Dudley Buck* (born 1839), who has also written *The Legend of Don Munio*, and a "Centennial" cantata. *J. K. Paine's Oetlipus* is an excellent work. Most of these works are essentially operas without action.

## LESSON XV.

*Secular  
Cantatas.*

## LESSON XV.

## QUESTIONS.

In whose works did the oratorio culminate?

Name his two greatest oratorios.

How came Haendel to devote himself to writing oratorios?

Describe the distinctions between "oratorios" and sacred and secular "cantatas."

Tell what you know of the peculiarities of *The Messiah* and *Israel in Egypt*.

How does the "Passion Music" differ from "oratorio"?

Who wrote the greatest work in this kind?

What do you know of him and of his work?

Who wrote *The Creation*?

What do you know of Mendelssohn's oratorios?

Name them.

Name some other oratorios and their composers.

Name some great masses intended for concert performance.

Name one of the greatest motet composers.

Describe the condition of English and American sacred music.

Name an important American composer in this field.

Name several prominent composers of cantatas and their principal works.



## LESSON XVI.

*Two periods  
with  
connecting  
link, (refrain.)*

*Development  
of Form.*

*The elaborate  
song of the  
Romantic  
epoch.*

*Schubert,  
1797-1828.*

form, applied to the first stanza of a ballad, used to be applied equally to all the rest, the same tune being used for all the stanzas. Sometimes there is a short refrain of two lines after the stanza, and then the stanza is repeated. An excellent example of this is the ancient French tune "Malbrook," known in this country as "We Won't Go Home Till Morning." Here the two-phrase refrain is in the nature of a connecting link between two repetitions of the main period, and the whole is the germ of what some writers call the "First Rondo-Form." These simple formations were more or less extended as Form was developed in the hands of the great masters. The arias of the great operas and oratorios were elaborate forms, either in the smaller rondo-form or in the composite primary forms, and the more elaborate songs of Mozart, and especially of Beethoven, were built on a similiar plan. But it ought to be noted that the more elaborate of these songs and arias were often, if not generally, set to words not cast in the ballad mould. Even the great masters, when they treated the ballad stanza, were apt to make a single air do duty for a good many stanzas.

With the rise of the romantic epoch came the feeling that every portion of the song ought to have its special, appropriate form of emotional expression in music. The man who once for all established this principle in song-writing, and made the emotional character of the separate stanzas the governing principle in the music, was *Franz Peter Schubert* (1797-1828). In spite of what had been done before him, his work was so important, both in quantity and in quality, that he is regarded as the creator of

## LESSON XVI

the German art-song, as opposed to the folk-song, or popular ballad. In Schubert's songs, the instrumental portion takes a much more prominent place than in the folk-song and in the songs of the masters who had preceded him. It is no longer a mere accompaniment; it is an essential portion of the emotional interpretation of the poem, has independent melodic value, and frequently takes the principal melody, the vocal part being subordinate. In this respect, Schubert's innovations in the song are closely analogous to those of Wagner in the opera, where the orchestral portion is as important as the vocal, or even more so. Schubert wrote some six hundred songs, and set to music a large part of the German lyric poetry known in his day, and no small portion of the English. He was a creative genius of the first rank as regards spontaneity in the invention of beautiful and characteristic melodies, and his work constitutes an art-treasure of permanent value.

Following him came the great romanticists, *Mendelssohn* (1809-1847), *Schumann* (1810-1856), and later, *Robert Franz* (born 1815), a most original and charming composer.

Among the greatest of living song-writers are *Anton Rubinstein* (born 1830), and *Johannes Brahms* (born 1833). There is a host of song composers of merit, both contemporary with these men and younger than they. They are far too numerous to mention, and mention is the less needed, as none of them have made any innovations on the principles of the romantic writers. They have simply enriched musical literature with numerous songs, more or less excellent.

*Mendelssohn.*  
*Schumann.*  
*Robert Franz.*

*Rubinstein.*  
*Brahms.*

## LESSON XVI.

## QUESTIONS.

In what impulse of human nature did vocal music take its rise?

What determined the *form* of the simple period?

Give plan.

Do lyric popular ballads commonly have more than one tune for the different stanzas?

Give an example of ballad stanzas with a refrain.

Of what art-form is this the germ?

What is the essential difference between the lyric ballad and the art-song, as developed in the romantic period?

What was the feeling which led to the development of the art-song?

Who was the great composer of such songs?

Give dates.

What is the relation of the instrumental to the vocal portion of Schubert's songs?

Give some account of his work, both in quantity and quality.

Give names of later song composers of the first rank.

## LESSON XVII.

### INSTRUMENTAL MUSIC FROM 1700 TO THE PRESENT.

THE germs of the symphony, as we have seen, were in the opera overtures of Lully and of Alessandro Scarlatti. The three parts of which they were composed became separated after the overture began to be used as a separate instrumental piece in concert performances, and thus it became the modern symphony. The sonata, originally a piece in one movement, also took on the same form as the symphony.\*

J. S. Bach and Haendel cast a great deal of their harpsichord music in the form of *suites*, generally consisting of six or eight dance tunes, contrasted with one another in tempo, but all in the same key. *Johann Kuhnau* (1667-1722), Bach's predecessor at Leipzig, was the first man who used the title "sonata" for his harpsichord music. *Domenico Scarlatti* (1683-1757), son of Alessandro, was a great harpsichord virtuoso. He wrote numerous "sonatas" in one movement for his instrument, which differed little, if any, from the single movements of Bach's suites. All the composers of the time wrote fugues, Bach's "Well Tempered Clavichord" and his organ fugues being the culminating point of this style.

The first to write sonatas for the harpsichord in three movements was *Carl Phillip Emanuel Bach* (1711-1788), son of J. S., for a long time court-pianist to Frederick the Great of Prussia, and afterwards settled in Hamburg.

\* For a fuller exposition of the sonata, see the writer's "History of Piano-Forte Music."

### LESSON XVII.

*Origin of the symphony.*

*The Suite.*

*The Sonata Kuhnau.*

*D. Scarlatti.*

*C. P. E. Bach,*  
1711-1788.

## LESSON XVII.

His style differs greatly from that of his father, and he is the real creator of the modern sonata, for Haydn, Mozart, and even Beethoven modeled on him. The French contemporaries of Bach and Haendel, Rameau, Couperin, Marchand, etc., have been referred to in a previous lesson.

*Haydn,*  
1732-1809.

After Emmanuel Bach had outlined the sonata, it was taken up by *Joseph Haydn* (1732-1809) in Vienna. He wrote a great number of piano-forte sonatas, trios, string quartets and symphonies (one hundred and eighteen of the latter), all in the same form, and showed so much inventive genius, originality and skill that he is by far the most prominent figure of his time in instrumental music. His work marks an epoch in this field.

*Mozart,*  
1756-1791.

*W. A. Mozart* (1756-1791) lived during Haydn's career, had the benefit of his work, possessed a splendid originality, and surpassed Haydn in the development of his forms, and in the richness, fulness and variety of his instrumental combinations. The most of Haydn's symphonies were written for a small orchestra, made up of the usual string quintet (first and second violins, viola, violoncello and double bass), two oboes and two horns. Mozart added to these two flutes, two clarionets, two fagotti (bassoons), two trumpets and two kettle-drums. Haydn's later symphonies, after Mozart's work was published, approximated his in fulness. Both had the four great families of instruments: viz., 1, stringed instruments played with a bow; 2, wood-wind; 3, brass; and 4, instruments of percussion. In his three greatest symphonies, the "Jupiter" in C, the G minor, and the E-flat major, Mozart not only developed the symphony



## LESSON XVII.

form to its utmost limits, but enriched the world with beautiful instrumental combinations greatly in advance of Haydn, and hardly surpassed by even Beethoven himself. Mozart wrote a vast quantity of piano music, chamber music, songs, and orchestral music, besides his operas, church music, and forty-one symphonies.

*Ludwig von Beethoven* (1770-1827) was the next great symphony writer, although he was much less prolific than Mozart or Haydn. He wrote only nine symphonies, the last closing with a movement for solos, chorus, and orchestra. He accepted the form of the symphony as completed by Mozart. He added to Mozart's orchestra two more horns and three trombones, a combination now known as "grand orchestra," and accepted by all symphony composers since. The piccolo and contra-bassoon he used but rarely. His acknowledged superiority to all other symphony writers before and since lies in the nobility, elevation and depth of the emotional content of his works. They reveal a moral earnestness and a high spiritual quality not to be found before him, nor after him until we come to Wagner. His chamber music, his church music, his one opera and his piano-forte sonatas display the same nobility of character, the same serious thoughtfulness and the same consummate mastery of style.

*Franz Schubert* (1797-1827), the great songwriter, also wrote nine symphonies and a great quantity of piano-forte and chamber music, very little of which was performed during his lifetime. His greatest work is the ninth symphony, in C major. All these works are characterized by spontaneity, freshness of melodic invention, exquisite beauty of harmony, refine-

*Beethoven,*  
1770-1827.

*Schubert.*  
1797-1828.

## LESSON XVII.

ment, and, in the chamber and orchestral works, by extreme beauty in the instrumental combinations and contrasts. Most of them are prolix and lack mental concentration, and in general there is more vividness and exuberance of imagination than intellectual restraint and self-control. He shows the dawning influence of the romantic period even more than Beethoven, who, more than any other composer, combines in himself the superior excellences of both the classical and the romantic ideals.

Weber.

The opera overtures of *C. M. von Weber*, the great contemporary of Beethoven and Schubert, are instrumental compositions of high excellence in every respect. They are romantic in spirit; but as regards form, do not depart from classical models. His piano-forte music is of less importance.

Hummel.

Next to these three, their most renowned contemporary in the field of instrumental music was *J. N. Hummel* (1778-1837). In his time he had a great reputation as a pianist and a composer of piano-forte and chamber music, and some of his concertos and chamber compositions are still played. Other composers of distinction in this field were *Muzio Clementi* (1752-1832), *Pleyel*, *Dusseck*, *Steibelt*, *Woelfl*, *Cramer*, *Field*, *Ries*, *Kalkbrenner*, *Onslow*, *Moscheles*, *Czerny*.\*

Other  
instrumental  
composers.

These names bring us up to and even beyond the opening of the romantic epoch, for Moscheles and Czerny outlived most of the great romantic composers. The four years, 1809-1813, ushered into the world five great composers, whose work, taken together, constitutes

\* See the writer's "History of Piano-Forte Music," for a more definite account of these men and their work.

the romantic epoch. These were *Felix Mendelssohn Bartholdy* (1809-1847), *Frederic Chopin* (1810-1849), *Robert Schumann* (1810-1856), *Franz Liszt* (1811-1886) and *Richard Wagner* (1813-1883). To these names must be added that of *Hector Berlioz* (1803-1869), who wrote in the spirit of extreme romanticism, but his work was almost isolated, met with very little success during his lifetime, and exercised comparatively little influence in shaping the course of musical history. His symphonies, "Episode in the Life of an Artist," "Harold in Italy," and others, are extremely fantastic. Of the others, Wagner's instrumental writing, although of great importance, was almost exclusively in his music-dramas, and has already been treated of under the head of German opera. Of the others, Mendelssohn, Schumann and Liszt wrote piano-forte music, chamber music and orchestral music. Chopin's writing, with the exceptions of his two concertos, a few other concerted pieces and some songs, was confined to the piano-forte. The work of these four men has been so fully estimated, especially as regards their piano-forte writing, in the present writer's "History of Piano-Forte Music," that the subject may be treated briefly here.

*Mendelssohn* was, by nature and education, a classical composer. He modeled on the classic writers; the violence, self-assertion and stormy passion of the extreme romanticists was foreign to his nature and repulsive to his taste. His music is, above all, refined, elegant, graceful. His style is clear and finished. But he could not escape the influences of his time, and was more or less of a romantic composer, whether he would or no. Probably his greatest

## LESSON XVII

The Romantic  
composers.

*Berlioz,*  
1803-1869.

*Mendelssohn,*  
1809-1847.

## LESSON XVII.

orchestral work is the overture to Shakespeare's "Midsummer Night's Dream," a thoroughly romantic work in every respect. He is romantic, also, in that he sought, in his overture, "The Hebrides," his "Italian," "Scotch" and "Reformation" symphonies, and in his "Songs Without Words" for the piano-forte, to express emotions connected with definite scenes. He wrote a great deal for the piano-forte and for the organ, and some excellent chamber music, besides his orchestral works.

Schumann,  
1810-1856.

*Schumann* was constitutionally a romanticist, and his natural tendency was fostered by his early reading of the German romantic literature. He was taciturn, but the passion which did not express itself in words or behavior found vent in his music. His songs, his piano-forte works, his chamber music, his symphonies, are characterized by profound feeling, by burning passion, often by headlong impetuosity. His imagination is vivid and powerful, but he has also light and playful fancy. His intellect was characterized by strength and depth, rather than by clearness. His style as a composer is bold and original, but often somewhat obscure. This last quality is partly due to his original and peculiar rhythms. He was late in mastering the technic of composition, and never had it at such complete command as did Mendelssohn, whose "Midsummer Night's Dream" overture, perhaps his greatest orchestral work, was written when he was only seventeen years of age.

Schumann wrote several symphonies, an opera, "Genoveva," and some cantatas; but he will probably live in history by his piano-forte music, especially the *Fantasia op. 17*, the *Etu-*

*des Symphoniques*, the *Kreisleriana*, the *Novellettes*, the *Fantasy Pieces* and the *Forest Scenes*, by his songs and his chamber music. Schumann can hardly be said to have originated any new forms; his forms are adopted or slightly modified from the traditional ones. He is at his best when, using the simpler forms, under no restraints imposed by an elaborate plan, he gives free rein to his imagination, and allows the stream of his romantic feeling to flow without hindrance.

*Chopin* was perhaps the most strikingly original of all the romantic writers except Wagner. His reputation depends exclusively on his piano-forte music. It is characterized by extreme refinement and finish, by elegance and grace, but some of it also by a volcanic passion which knows no restraint but that imposed by an exquisitely refined artistic perception. Chopin is profoundly original in his melodies and embellishments, in his harmonies and cadences, and in his applications of the principles of form. Among his greatest works may be named the two *concertos*, especially the one in E minor, the *Etudes*, op. 10 and op. 25, some of the *Polonaises*, especially those in E flat and in A flat, the *Scherzos*, the *Ballades*, the *Impromptus* and the *Fantasia* in F minor. But hardly less original and fine are the *Nocturn*, *Mazurkas* and *Preludes* and, in truth, he has written almost nothing which would not be sufficient to stamp him as an epoch-making composer.

*Liszt* will be known in history as the man who, more than any other, developed the modern piano-forte to its highest capacity, by the demands which his works make on the instru-

## LESSON XVII.

*Chopin*,  
1810-1849.

*Liszt*,  
1811-1886.

## LESSON XVII.

The  
Symphonic  
Poem  
compared with  
the symphony.

ment, especially as regards sonority. He also ranks as the greatest of piano-forte virtuosi. But he will also be known as the inventor of the "*Symphonic Poem*," an important modification of the orchestral symphony.

The *Symphony*, as developed by Haydn and Mozart and applied to the highest ends of emotional expression by Beethoven, may be regarded as the culmination of classical form. In its most elaborate form, it consisted of four separate pieces or "movements," contrasted with one another in tempo and in emotional character. One of these movements was always a "sonata-form,"\* the most elaborate of the different forms of the classical epoch.

The *symphonic poem*, on the other hand, is the culmination of the romantic ideal in the field of instrumental music. That ideal demands that form shall be subordinate to content; that the free expression of feeling shall be the first aim and end of music; and it regards form merely as an indispensable means to this end. In the symphony, each separate movement serves to express a separate phase of emotional experience. It comes to an end, the players stop, and the work enters upon another phase of feeling, disconnected with what precedes and what follows. But in actual experience, feeling is continuous throughout our waking hours. One emotion fades into another, or is replaced by another, without any break in consciousness. Commonly, each phase of feeling is developed from those which went before it; when it is not, there is either a profound modification of feeling or a change, which may

\* See the chapter on "Form" in the writer's "History of Piano-Forte Music," or any good work on musical form.

amount to revolution, by the occurrence of some unexpected event. The symphonic poem seeks to conform itself to these facts of emotional experience. Its movements follow each other without break, and it aims to express truthfully not only separate phases of feeling, but the connection and relation of these phases. It discards entirely the classical sonata-form, rondos and dance-forms, such as the scherzo and the minuet, and aims to determine the succession and relation of its musical ideas solely in accordance with the exigencies of emotional expression. Of course, it must and does meet the intellectual and æsthetic requirements of every work of art. It must, in order to be beautiful, meet the demands of unity, variety, symmetry, contrast and climax. But this orderly arrangement of ideas is not, as in the classical symphony, predetermined according to a cut-and-dried formal plan, to which the emotional content is subordinate, but is dependent on the natural order and succession of the emotions to be expressed. In the symphony, the logical order is form first and content second. In the symphonic poem, the logical order is content first and form second. Form is only a means of expressing feeling.

Perhaps a word may be needed here with reference to the capacity of music to express feeling. No one will doubt that music is capable of expressing and revealing such simple emotional states as pain and pleasure. Every one regards certain music as cheerful, or joyous, or exultant, or martial, or sad, or solemn, or melancholy, etc., as the case may be. But can music express the more complex feelings, such as love, hate, anger, jealousy? The

LESSON XVII.

*Music as an  
expression of  
emotion.*

## LESSON XVII

*Its limits*

answer is, yes and no. Love, for example, implies the relation of two persons, and these persons and their relation constitutes a necessary element of the conception. This element music cannot express. There is no musical formula, no succession or combination of tones which can represent to our minds a man or a woman, or the relation of the two. But the *emotional* element of the case, the *states or movements of feeling* involved, *are* expressible in music. It is entirely possible to write music which shall be universally acknowledged as appropriate to a love-scene, as revealing an emotional state which could exist under no other conditions. Love, then, is not merely a feeling, but the conception of it implies an intellectual as well as an emotional element, and this element must be supplied by words, or scenery, or pantomime, or by all three, if the conception is to come to complete and vivid realization. Music expresses only the emotional element, but it expresses it with a force, subtlety and intensity such as no other means of emotional expression can pretend to. These considerations are the true ground on which the Wagnerian music-drama must rest for its justification. It is the union of all the arts for the complete embodiment of complex mental states and movements, such as cannot be fully and perfectly realized to the imagination by means of any one of them alone, or perhaps even by any two in combination.

"Programme  
Music."

The symphony and the symphonic poem, being instrumental music, can, of course, express feeling and only feeling. But, since all our feelings, except occasionally the simplest ones, are induced by *ideas*, by scenes, events,



## LESSON XVII.

the relations of persons, etc., it was natural and perhaps inevitable, that the composer of the symphonic poem, starting from the desire to express definite feelings and laying out his emotional plan on which the form of his work was to depend, should imagine to himself some story. A connected series of events, powerfully affecting the feelings and progressing to a climax, would afford the needed basis for such a work, and would be likely to kindle his imagination more vividly than would mere musical phrases unconnected in his mind with any characters or defined occurrences. This is what Liszt did. His symphonic poems bear such titles as "Mazeppa," "Tasso," "Hamlet," "Dante," "Prometheus," etc., and are attempts to express the train of emotions appropriate to the series of events in the stories, and to express them in their natural connections and relations.

Whether he aimed to express them with such definiteness as to make his music suggest clearly each separate incident of the story beyond the possibility of mistake, may perhaps be questioned. The best of all his "symphonic poems" is probably "*Les Preludes*," which aims to express the emotions awakened by a passage from Lamartine, the gist of which is that life in all its vicissitudes is but a prelude to eternity. This central thought gives scope for lofty feeling, noble aspiration, solemn, sublime emotion in the contemplation of Infinity, and for the contrast of such feelings with the ordinary experiences and passions of human nature. Liszt's success in this work is probably due, not only to the more inspiring character of his theme, but also to the fact that

*Liszt's  
symphonic  
poem "Les  
Preludes."*

## LESSON XVII.

*Tendency to  
overstep the  
limits of  
expression in  
music*

there was *no* story. It is no part of the function of music to tell a story. While it may legitimately illustrate a story by intensifying the expression of the feelings connected with it, there is a constant temptation, in a purely instrumental composition, where a story is used as basis, to make the music overstep its natural limitations. There will be a constant tendency to try, not only to express the feelings, but to suggest the ideas. There have been marvelously clever, ingenious and measurably successful instances of this in the "programme music" which makes up so large a portion of the work of the romantic writers, and to which Berlioz's symphonies and most "symphonic poems" belong. But, at best, such efforts can only be incompletely successful. Purely instrumental music is better confined to the expression of moods and movements of feelings without seeking to embody other than musical ideas. If a story is to be told, words or visible scenes and pantomime can express fully and clearly what music can, at best, only suggest vaguely and indefinitely.

*Liszt's place in  
musical  
history.*

It is, perhaps, too early to make a final estimate of Liszt's rank as a composer. His place in history, as regards his creative work, will ultimately depend on his intellect, imagination, originality, feelings and moral qualities. As regards intellect, imagination and originality he will rank high; though this latter quality showed itself less in power of melodic invention than in his innovations in harmony and in his extensions of the traditional limits of tonality. In these particulars he is hardly inferior to Wagner himself. But when we come to the content of his music, to the feelings he sought

to express and the moral qualities they reveal, it is at least very doubtful whether he can be accorded any but an inferior rank. "*Les Preludes*" is probably his greatest work, and it certainly deals with the noblest and most inspiring themes, but it nevertheless reaches no such heights of elevated emotion as do the noblest works of Bach, of Beethoven or of Wagner. The moral implications of the best works of these three men are such as raise them high above the plane of feeling revealed in the best of Liszt's compositions. But the fascinating influence of his personality, the dazzling brilliancy of his performances as a piano-forte virtuoso, the force of his character, the consciousness of power and the quiet audacity with which he commanded worldly success, as well as some amiable and generous qualities, have so possessed the imaginations and blinded the perceptions of two generations of young musicians, that comparatively few of his contemporaries are capable of applying sober judgment, either to his works or to his personal character, of which his works are the outcome. Later generations will probably judge his serious defects much less leniently.

Among the best writers of "programme music" is *Camille St. Saens* (born 1835), a Parisian organist, pianist, conductor and composer of great ability. His symphonic poems, "*Phaeton*," "*Danse Macabre*," "*Le Rouet d' Omphale*" and "*La jeunesse d' Hercule*" are extremely clever and successful attempts at suggesting the story indicated by the title, by means of characteristic musical treatment. But he has not confined himself to this field of composition. He has also cultivated the classical

## LESSON XVII.

forms, writing symphonies, concertos, organ music and piano music, besides church music, an oratorio and several operas. He ranks high among living writers, and is the most original among the younger generation of French composers, as Berlioz is the most original in the generation which preceded him. His work is much more sane than that of his extremely eccentric predecessor, whose work, although it has latterly excited much interest as the work of a powerful intellect and a brilliant, vivid, heated imagination, is never likely to be accepted as a model. In one respect only has Berlioz's life-work been obviously productive of results in the musical world. He enriched the orchestra with new instruments and with new combinations and contrasts, producing many novelties in special effects. His work on instrumentation has been widely studied and very influential.

*Other  
composers of  
instrumental  
music in our  
time.*

In Germany, composers of sonatas, symphonies and chamber music have been innumerable, this kind of work being aimed at by every ambitious student. The greatest names are *Joachim Raff* (1822-1882), who occupies middle ground between the classical composers and the extreme romanticists; *Johannes Brahme* (born 1833), and *Anton Rubinstein* (born 1830), whose work is of the most important in our generation. Other noteworthy names in this field are *Carl Reinecke* (born 1824), *Niels W. Gade* (born 1817), *Robert Volkmann* (born 1815), *W. Sterndale Bennett* (1816-1875), an English pupil of Mendelssohn; *Max Bruch* (born 1838), *Heinrich Hoffman* (born 1842), *S. Judassohn* (born 1831), *Anton Dvorák* (pron. Dvorshak, born 1841), a most origi-

## LESSON XVII.

nal and eccentric genius; *Edw. Grieg* (born 1843), *J. L. Nicodé* (born 1853), *Moritz Moszkowski* (born 1854), *Philip Scharwenka* (born 1847), and his brother, *Xaver* (born 1850), *Peter Tschaikowsky* (born 1840), *G. Sgambati* (born 1843), one of the best representatives of the New Italy, *F. H. Cowen* (born 1852), and *A. C. Mackenzie* (born 1847, in England), and *John K. Paine* (born 1839, in this country). This list might be indefinitely extended. The mere mention of all the names of composers of ability and promise would take up too much space for our present limits. It is peculiarly gratifying to an American to see how many young composers are now coming forward in this country, with thoroughly creditable work. This remark would be still more forcible if applied only to pianists and composers for the piano-forte. America now contains a large number of these of very high standing, and their ranks are being constantly recruited.

Because of the primary importance of the violin as an orchestral instrument, this lesson would hardly be complete without a brief sketch of the progress of violin music since the time of *Corelli*. In his day, Italy was the home of violin music, as of all other music, and that country long retained her supremacy in this field. Omitting lesser names, the next great Italian violinist was *Giuseppe Tartini* (1692-1770). He was a highly educated man, and contributed much not only to the development of violin-playing, but to general musical intelligence. He discovered the combination (resultant) tones, and utilized them as a means of securing pure intonation. He not only derived the major chord (over-chord) from the first six

Violin music.

Tartini.

## LESSON XV:1.

of the overtone series, as did Rameau, his great contemporary, but he succeeded, where Rameau had failed, in basing the minor chord (under-chord) on the undertone series. But, as in the time of Zarlino, who made the same discovery before him, this idea bore no fruit, because the mind of musical Europe was not yet prepared to receive it. Whether the time is even yet ripe for the inevitable revolution in harmonic conceptions consequent on this idea, remains to be seen. It doubtless lies at the foundation of scientific harmony teaching in the future, near or remote.

Tartini was a prolific composer, writing a great deal of violin and chamber music. He had a romantic experience in early life, consequent on a secret marriage with a young lady related to Cardinal Cornaro, the discovery of which necessitated flight and a long concealment in a monastery. Most of his life was passed as solo-violinist, orchestral conductor and teacher in Padua, where he founded a high school of violin playing. His compositions rank high, and are even now played.

Viotti.

Another great Italian name in the field of violin-playing is *Giovanni Battista Viotti* (1753-1824), called, "the father of modern violin-playing," and regarded as one of the most important composers for his instrument. He wrote twenty-nine violin concertos, eighteen violin sonatas, and a great deal of chamber music. A larger part of his life was spent in Paris.

Paganini.

The greatest of all Italian virtuosi on the violin, and probably the greatest player yet known, as regards technic, was *Niccolò Paganini* (1774-1840). He was a Genoese, came

of an uncultivated family, had little or no education, and was by no means an admirable character. But he possessed special talent for music, early became a master of the violin, combined all the excellence of other virtuosi and surpassed them all, and astonished all Europe with his enormous technical attainments, and with the fire and passion of his playing. He was not an interpreter of the great classics for his instrument; he was original, wilful, capricious, and, above all, effective, not to say sensational.

In France and Belgium, a French-speaking country, there have been many great violinists in our time—*Artot, Baillot, de Beriot, Lafont, Molique, Leonard, Vieuxtemps, Sauret, Rhode, Ovide Musin*, and others. In Germany and elsewhere in Europe, the greatest names of our century are *Spohr, Ferdinand David*, long a distinguished teacher in the Leipzig Conservatory, *Kreutzer, Ernst, Wienawski, Auer, Danccla, Joseph Joachim, August Wilhelmi, Remenyi, Saraste*. Many other distinguished players might be named, and there are now young violinists coming forward who bid fair to rival the solo performances of the best of their predecessors.

## LESSON XVII.

*Modern  
Violinists.*

## LESSON XVII.

## QUESTIONS.

How did the modern symphony arise?

What is a "suite?"

Who were the greatest writers of suites?

Who was the first composer who employed the title "sonata?"

How many movements in D. Scarlatti's sonatas?

How did these differ from the pieces of Bach and Haendel?

Who was the greatest composer of fugues?

Who wrote the first harpsichord sonatas in three movements?

What great composers modeled their sonatas on his?

Describe Haydn's services in the development of instrumental music.

How did Mozart's symphonies differ from Haydn's?

In whose works did the symphony *form* culminate?

Who is acknowledged as the greatest of symphony composers and in what does his superiority consist?

Give some account of Schubert's instrumental music. Weber's.

Name some noted contemporaries and successors of theirs.

Who were the great romantic composers?

Give some account of the works of Mendelssohn, Chopin and Schumann.

Also of Berlioz and his works.

Name some of the principal works of each of these composers.

By what achievements will Liszt be known in history?

What is the characteristic difference between the *Symphony* and *Symphonic Poem*?

What is the relation of music, as a means of expression, to such emotions as love, hate, etc.?

What considerations justify Wagner's principles as a composer of music drama?

How comes it that so many symphonic poems of Liszt and others have names implying a story or underlying plot?

Can music tell a story?

If not, why not?

Given a story which excites a series of contrasted feelings, can music *suggest* the story to any one who knows beforehand what it is?



## LESSON XVII.

Would it be likely to suggest the story to any one who did not know beforehand that the composer had the story in mind when he wrote his music?

Name Liszt's greatest orchestral work.

Why is it more successful than his other works?

How does it compare in nobility with the greatest works of other great writers?

By what qualities will Liszt's final place in history be determined?

In which of these qualities is his pre-eminence doubtful?

By what qualities did he become popular?

Name the best of the younger French composers of programme music and give some account of his work.

Give some of the greatest names in instrumental music in Europe and in America.

Give some account of Tartini.

Of Viotti.

Of Paganini.

Name some of the other great violinists.

## LESSON XVIII.

## CONCLUSION.

WE have now dealt, in outline, with the whole history of music as developed in the Christian Era. Pre-Christian music has received but slight treatment, not because the subject is not interesting, but because it is greatly inferior in interest and importance to our own music. Ancient music, even in Greece, never passed a certain rudimentary stage, and it is to our own time that we must look for all the higher developments of the art. Nevertheless, the Greek theory and practice, although the latter was imperfectly understood and the former grossly misapprehended, exercised on Christian music an influence so important that it seemed necessary to give a brief account of the Greek theory, at least, and to point out its relations to our own, as was done in Lesson I. But the limits of the space allowed forbade a complete statement of all the later refinements of Greek theory, such as the enharmonic and chromatic modes, etc.

*Twelve  
centuries of  
but slight  
progress.*

The history of modern music begins with the first attempts of Christian prelates to improve church music. The first events of note are few and far between. The setting up of singing schools and choirs in the early part of the fourth century, the establishment of the four "authentic" scales by St. Ambrose about the end of the same century, the addition of the four "plagal" scales by Gregory the Great, two hundred years later, the spread of the Gregorian chant under the Empire of Charlemagne, the first crude

## LESSON XVIII.

attempts at harmony by Hucbald, three hundred years after Gregory, the beginnings of our staff notation by Guido of Arezzo a hundred years after Hucbald, the first use of notes to measure the length of tones by Franco, of Cologne, two hundred years later still, these are all the events of note in the development of scientific music for the first twelve centuries of Christianity. It was a thousand years after the early Christians began singing hymns in their worship before there was any adequate means of representing relative pitch, and twelve hundred years before there was any adequate notation for representing the length of tones. Thus slowly did the fundamentals of musical science develop themselves.

After the thirteenth century progress went on with constantly accelerating rapidity. The beginning of the fourteenth century ushered in the great and decisive epoch of the Netherlands, and at the very culmination of their work came the invention of opera, as an attempt to revive the Greek drama, and the oratorio, growing out of the miracle plays. Out of these has come a steady growth up to the latest culmination of the opera in the music-drama of Wagner. These forms of art necessitated the perfection of vocal music, both solo and choral, and the independent development of the organ and harpsichord and of the several orchestral instruments. Out of the latter came solo playing and the special development of instrumental music, culminating in the fugue, as the acme of the contrapuntal style and in the sonata, symphony and finally, of the symphonic poem as the acme of free style.

*Accelerated  
progress from  
the  
13th century  
onward.*

## LESSON XVIII.

*What remains  
to be done?*

*No new path  
yet clearly  
marked out.*

*The field of  
the symphonic  
poem open to  
original work.*

Thus far we have come; and the question naturally arises: What next? Is there to be an advance on Wagner in the field of the music-drama? If so, in what direction? Will any composer in the field of the oratoria surpass Haendel's *Messiah* or Bach's *Passion Music according to St. Matthew*? Will orchestral music go beyond the Beethoven symphonies or the symphonic poems of the later romanticists?

If there is now existing any new principle to be developed in any field of musical art, it is not plainly to be seen, and, so far as known to the present writer, no one has announced the discovery of any new path into which the composers of the next few decades are to lead us. Instrumental composers content themselves with reproducing the classic forms of Mozart and Beethoven, infusing into them more or less of the spirit of the romantic school, or they return to still earlier, even archaic forms, such as the suite and its components. Comparatively few seek to follow in the steps of Liszt and of Berlioz. Yet precisely in the field of the symphonic poem is there room for the originality of genius to assert itself. That form is new and it is also legitimate, based on true natural principles. Liszt originated it, but he did not exhaust it. With the symphony it is different. Beethoven's genius was so colossal that it is hardly conceivable that his greatest symphonies can ever be surpassed. Whereas Liszt's genius was by no means commensurate with the form he invented. It is quite within the possibilities that men now living may listen to symphonic poems by some composer as yet unheard of, the content of which shall be vastly more sublime than that of any such works now existing.

As regards oratorio, no one seems to dream of any advance in principle on those of Haendel. Mendelssohn's "Elijah" is more dramatic, but that is merely because it deals with a subject capable of dramatic treatment. And no oratorio since "Elijah" has equalled that work.

The music-drama of Wagner represents the culmination both of dramatic ideals and dramatic effects in the realm of opera, so far as yet appears and so far as can now be foreseen. And as regards solo performances, both technical skill and interpretative power seem to have reached the limit of human capability.

Nevertheless it would be rash to conclude that the art of music has fully exhausted its possibilities and is now to enter on a period of stagnation and decadence, as other arts have done. It would be presumptuous now, certainly, to affirm that the next generation may not have as great surprises in store for it as the great romanticists have given us. When they have come, if they do come, they will furnish matter for the critic and the historian. At present they are beyond prophecy and even beyond conjecture.

## LESSON XVIII.

*Apparent  
culmination of  
the opera and  
the oratorio.*

*Prophecy at  
present  
unwise.*

## LESSON XVIII.

## QUESTIONS.

Why was it best to deal but briefly with Ancient Music?

Why deal with it at all?

Describe the slow progress of early Christian music.

Give a brief summary of musical progress after 1300.

Do we know of any new principle in musical art likely to be developed in the near future?

Why is there now more room for the exercise of original creative power in the field of the symphonic poem than in that of the symphony?

Is there any apparent prospect that the Wagnerian music-drama will be surpassed?

## A COMPARATIVE TABLE OF CHRONOLOGY

**Correlating the more important and decisive events of General History with those of the History of Music.**

MUSICAL EVENTS.	EVENTS IN ART, SCIENCE AND LITERATURE.	RELIGIOUS AND ECCLESIASTICAL EVENTS.	POLITICAL AND SOCIAL EVENTS.
<i>I.—THE GREEK CIVILIZATION, B. C.</i>			
700. Terpander.		776. Beginning of the Olympic Games 600. Thespis brings about the transition from the Feast of Bacchus to Tragedy	753. Founding of Rome. 600. Solon, the Athenian law-giver, opposes dramatic representations. 490. Battle of Marathon. 429. Death of Pericles. 404. End of the Peloponnesian War. 338. Battle of Cheronas. Greece loses her freedom. 336. Alexander the Great ascends the throne.
582. Pythagoras born.	472. Aeschylus. Attic Tragedy reaches its zenith. Euripides separates the calling of poet from that of musician. 405. Aristophanes. Culmination of Attic Comedy. Development of the Sophistic Philosophy. 322. Death of Demosthenes and of Aristotle.		
400. Aristoxenus.			
30. Didymus.			
<i>II.—EARLY CHRISTIANITY, TO ABOUT 500 A. D.</i>			
67. Nero's Art-journeys. 314. Pope Sylvester establishes the first singing schools in Rome. 367. The Council of Laodicea forbids congregational singing. 386. Bishop Ambrose of Milan, improves the music of that city.		333. Constantine established Christianity as the religion of the Roman Empire.	68. Death of Nero. 70. Jerusalem destroyed by Titus. 325. Constantine sole Emperor. 364. Roman Empire divided. 396. The Goths break into the Roman Empire. Beginning of the Migration of Nations. 403. Rome sacked by Alaric. 476. Fall of the Western Empire. End of Ancient History.

*Salerno.*

III.—THE MIDDLE AGES, 500 TO 1500 A. D.

524. Death of Boethius, the philosopher and musical Theodoric.	622. The Heptira. Rise of Uffera.	500-526. Theodoric the Great King of the Ostrogoths in Italy.
604. Death of Pope Gregory the Great, founder of the Gregorian Chant.	1096-1099. First Crusade.	571-632. Mohammed flourished
840-930. Hucbald, First attempts at Polyphony.	1228-1270. Fifth and last Crusade.	
1020. Guido of Arezzo.	1282. "Sicilian Vespers."	814. Death of Charlemagne.
1220. (Circa.) Franco of Cologne.	1305-1377. The Popes at Avignon.	871-901. Alfred the Great, of England.
1280. Adam de la Halle.	1384. Wickliff flourished.	987-996. Hugh, Capet King of the Franks.
1320-40. (Circa.) Jean de Meuris and Marchetus of Padua.	1413-1422. Council of Constance.	1041-1060. Edward the Confessor
1380. Dufay in the Papal Choir.	1415. Huss Condemned.	1066. Battle of Hastings.
	1446-1524. Perugino.	1077. Emperor Henry IV does penance at Canossa before Pope Gregory VII.
	1452-1519. Leonardo da Vinci.	
	1472-1492. "The Magnificent."	
1475. The Mastersingers.	1473-1543. Copernicus flourished.	
1476. The Netherlander Music-publishers the first.	1487-1536. Erasmus.	
1490. Willaert born.	1480. Holy Office in Spain. Torquemada.	
	1491-1556. Ignatius Loyola.	
1494-1576. Hans Sachs.	1431-1449. Council of Basle.	
	1452-1498. Savonarola.	
	1467-1536. Luther.	
	1480. Holy Office in Spain. Torquemada.	
	1491-1556. Ignatius Loyola.	
	1431. Joan of Arc burned.	
	1453. Constantinople taken by the Turks.	
	1486. Bartholomew Diaz reaches the Cape of Good Hope.	
	1492. Columbus discovers America.	

IV.—THE MODERN AGE, FROM 1500.

1513. Ockenheim died.	1512-1594. Tintoretto Benvenuto Cellini	1514. Balboa discovers the Pacific Ocean.
1521. Josquin de Prés died.	1527. Macchiavelli flourished.	
	1533-1592. Montaigne.	
	1537-1612. Guertini (II fido.)	
	1524-1569. Camoens.	
	1517. Luther nails his theses on the door of the Church at Wittenberg.	
	1584. Order of the Jesuits founded.	
	1509 1564. Calvin.	



THE MODERN AGE.—Continued.

1544-1595. Tasso.	1545-1563. Council of Trent.	1556-1598. Philip II King of Spain.
1547-1616. Cervantes.		1558-1603. Elizabeth Queen of England.
1552-1635. Lopez de Vega.		
1553-1599. Spenser.		
1561-1626. Bacon.	1572. Massacre of St. Bartholomew.	1584. William of Orange died.
1565. Palestrina writes the "Missa Papae Marcelli."		1587. Execution of Mary Stuart.
1568-1643. Monteverde.		1588. The Armada.
1570. Orlandus Lassus writes his "Pentential Psalms."	1594. Henry IV of France becomes a Catholic.	
1580-1662. Allegri.	1598. Henry IV allows liberty of conscience by the Edict of Nantes.	
1600. First Opera and first Opera-torio.		1600. Marriage of Henry IV of France to Mary of Medicis at Florence.
		1607. First settlement of Jamestown, Virginia.
		1618-1648. Thirty Years' War.
1627. Opera introduced into Germany by Schütz.	1627-1704. Bossuet.	1620. Plymouth, Mass., settled.
1637. First Opera House in Venice.	1628-1688. Bunyan.	1630. Boston, Mass., settled.
1653-1712. Corelli.		
1659-1725. A. Scarlatti.		1642-1646. Civil War in England
1658. Henry Purcell.		1643-1715. Louis XIV of France.
1668-1733. F. Couperin		1649. Charles I executed.
		1658. Death of Oliver Cromwell.
1672. Lully obtains exclusive privilege of opera in France.	1663-1742. Massillon.	1660-1685. Charles II King of England.
1683-1757. D. Scarlatti.		1685. Prussia becomes a Kingdom under Frederick I.
1683-1764. J. Ph. Rameau.	1685. Revocation of the Edict of Nantes.	1685-1688. James II King of England.
1685-1750. J. S. Bach.		1688-1701. William and Mary.
1685-1759. G. F. Haendel.	1703-1791. John Wesley	1701-1714. Queen Anne.
1692-1770. Tartini.		1701. Battle of Blenheim.

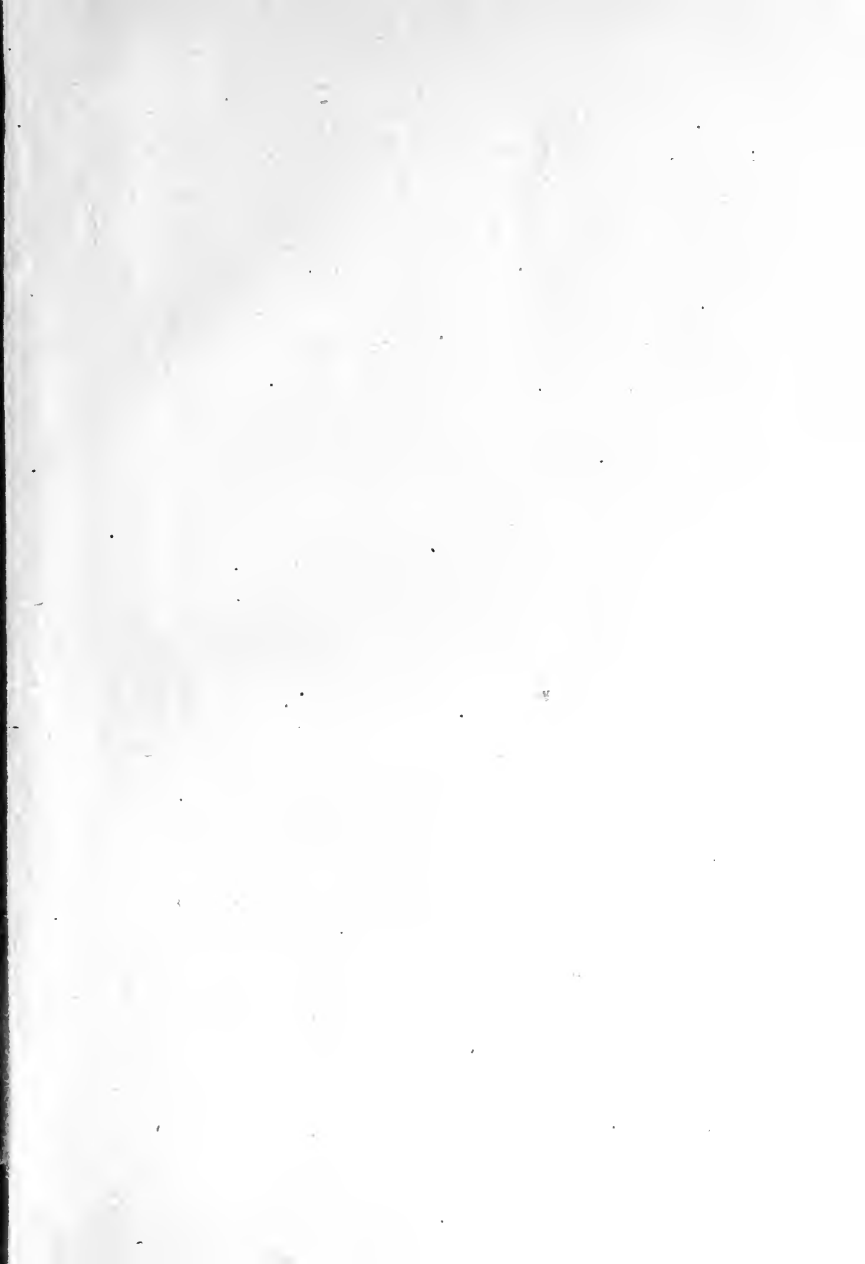


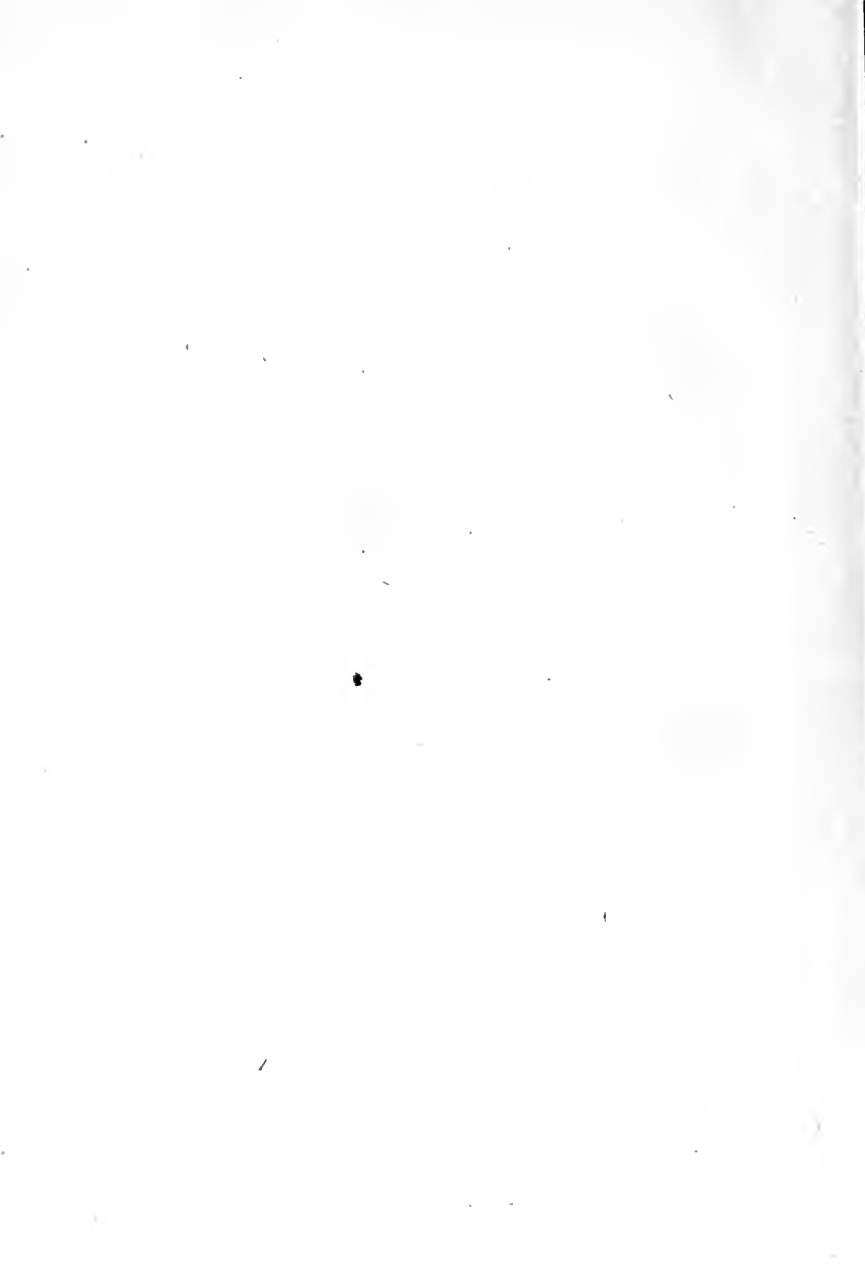
# INDEX.

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	PAGE.
Preface. ....	iii
Introduction. ....	vii
Oriental and Ancient Music. ....	1
The First Ten Centuries of Christian Music. ....	9
From Guido of Arezzo to the Beginning of the Supremacy of the Netherlanders, about 1000 to 1400. ....	19
The Epoch of the Netherlanders, about 1400 to 1600 ...	27
The Rise of Dramatic Music, 1600. ....	37
The Beginning of Oratorio, 1600. ....	46
General Survey of the Musical Situation at the End of the Six- teenth Century. Condition of Instrumental Music. ....	52
The Progress of Opera ..... ..	64
Music in the Seventeenth Century. ....	75
Music in the Seventeenth Century (Concluded). ....	83
Italian Opera from Alessandro Scarlatti to the Present. ....	91
French Opera from Lully's Time to the Present. ....	101
German Opera. ....	109
The Opera: Summary and Outlook. ....	128
Oratorio, Cantata, Passion Music and Sacred Music from 1700 to the Present. ....	133
The Development of the Song. ....	141
Instrumental Music from 1700 to the Present. ....	145
Conclusion. ....	164
A Comparative Table of Chronology. ....	169



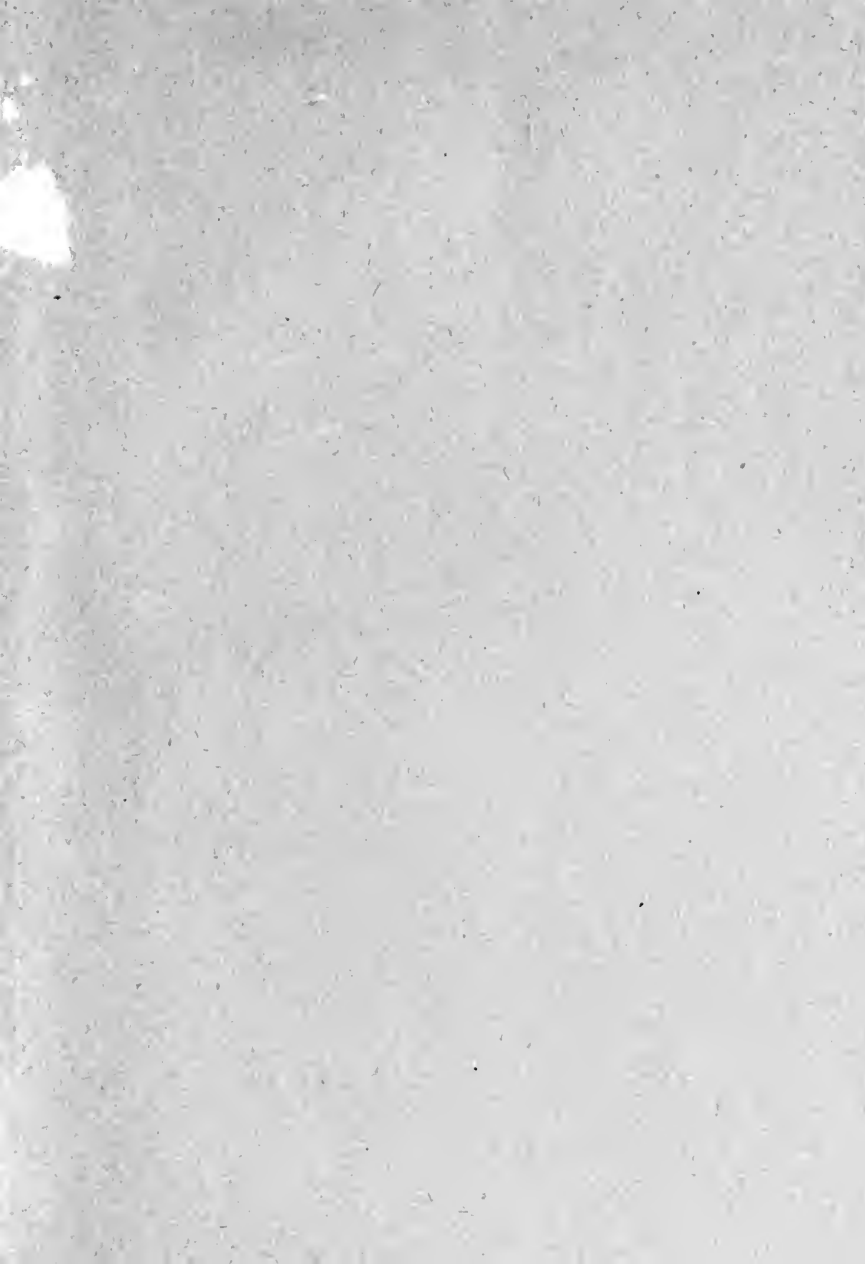












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