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THE
HISTORY OF MUSIC
—
EMIL NAUMANN



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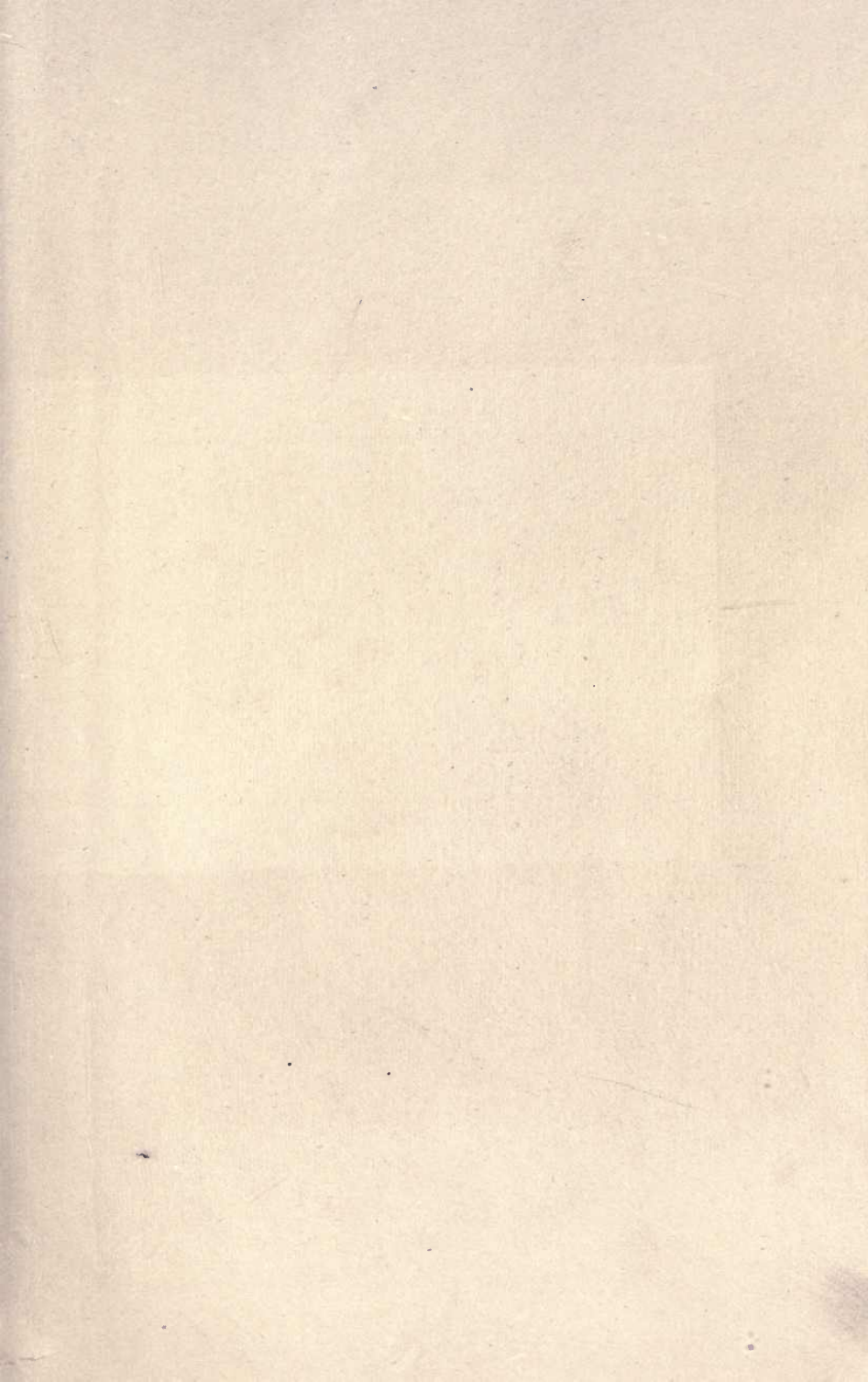
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MADAME NORMAN NERUDA.

From a photograph by Elliott & Fry.

THE
HISTORY OF MUSIC

BY
EMIL NAUMANN

TRANSLATED BY F. PRAEGER

°EDITED BY THE
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VOL. V.

SPECIAL EDITION.

c1886?

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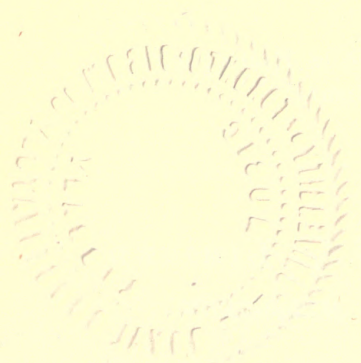
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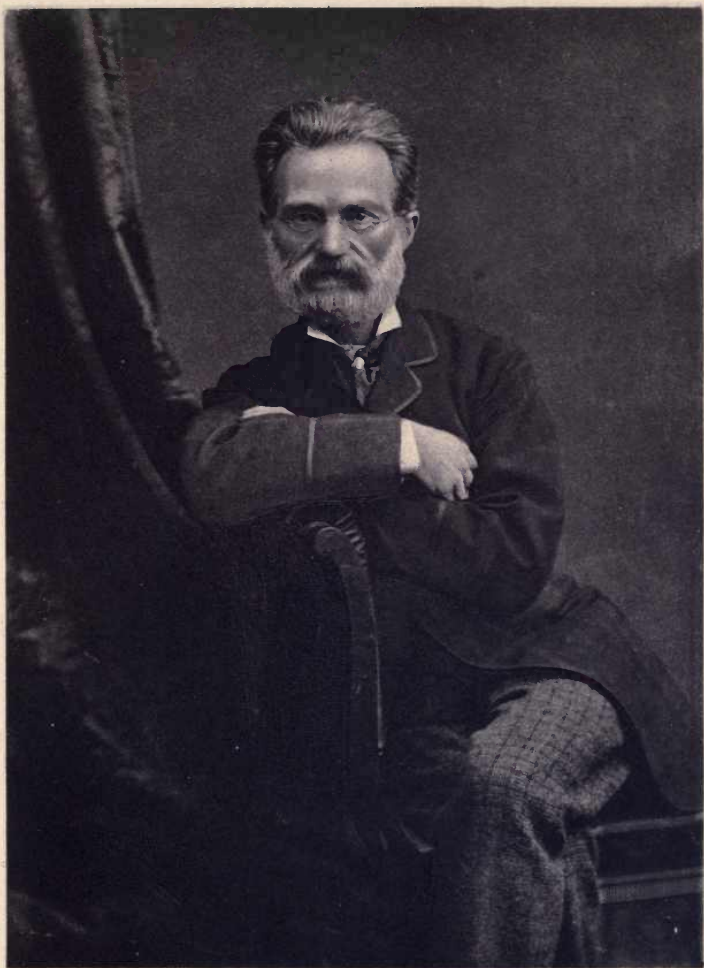
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SIGNOR PIATTI.

From a photograph by Elliott & Fry.



SIGNOR BOTTESINI.

From a photograph by Walery, London.

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CHAPTER XXXV.

FELIX MENDELSSOHN AND ROBERT SCHUMANN.

THE list of the composers of the Talent period, which commenced with Franz Schubert and Karl Maria von Weber, and includes Spohr and Meyerbeer, closes with Felix Mendelssohn and Robert Schumann. Richard Wagner, though belonging to this period, will, in consequence of his exceptional position in the history of music, be treated of in a succeeding chapter.

Schubert and Weber exhibit that *naïveté* to be found in the works of the great tone-poets of the Genius epoch, hyper-sentimentality finding no place in their works, which are replete with the health and vigour which characterise the national mind. The feature distinguishing Spohr and Meyerbeer from Weber and Schubert—and the same might be said of Mendelssohn and Schumann—is that they bear the impress of nationality in a less degree. Spohr, as a harmonist and romantic writer, exhibits a vein of nationality which forms a special feature in his productions; yet his works, taken as a whole, give evidence that he was unable to portray so thoroughly the national characteristics of the Germans as did his predecessor Weber. The works of Meyerbeer, though to a great extent lacking that specifically German element to be found in the productions of Spohr, have gained a far wider popularity. The national character appears in a less degree in the works of Mendelssohn and Schumann, yet their productions are impressed with it more deeply than those of the members of the Genius epoch. Mendelssohn's national sentiment finds an outlet in the following songs, which have gained great popularity, rivalling that of the gems of Weber and Schubert: "Es ist bestiment in Gottes Rath," "Wer hat dich, du schöner Wald," "Liese zieht durch mein Gemüth," and "Ihr Thäler weit, ihr Höhen." We are entitled to treat Mendelssohn and Schumann as twin talents, as we have treated many of their predecessors belonging to the same period, since they possess many mental qualities in common, and their points of difference are such that each supplies what is wanting in his fellow. In discussing their points of similarity we find that both are essentially subjective and lyric. The supremacy of the lyric

over the dramatic style is a characteristic of the latest period of art, and exists not only in modern music, but also in poetry and painting. We must not be deceived by terms, for much which is to-day presented to us as being epic or dramatic is purely lyrical; in the place of an objective representation standing out in bold relief, we encounter a restricted and most individual conception, the outcome of artistic subjectivity. It cannot fail to surprise us that such a feature should appear at a period when society is so strongly imbued with realism; it must be traced to the reaction of man's inborn idealism, which rebels against the scepticism and prosaic materialism by which it is surrounded on all sides. Music, being the most lyrical of all arts, deals most closely with the innermost life. It must also be acknowledged that the opportunities for lyrical expression in music are more numerous and varied than in poetry, painting, or sculpture; consequently Mendelssohn and Schumann, although in many respects but followers of the lyrical school of the great epochs which preceded them, have devised new methods for its application. Mendelssohn is the founder of the concert-overture, a form of composition which consists of a complete tone-picture. Instances of composition like his *Hebrides* and *Melusine* are not to be found among the works of his predecessors. To Mendelssohn also we owe the introduction of "songs without words,"* and the remodelling of the "Capriccio" and four-part *a capella* songs. Schumann must be credited with the invention of the ballad for recitation with piano-forte accompaniment, the "Novelette" form and "Symphonic Étude."

A fresh instance of the similarity existing between our two composers is their prominence in the list of song-writers subsequent to Schubert. Their contributions to the fund of German song are not marked by number alone but by their excellence. Mendelssohn wrote about one hundred and forty songs, including ten duets, twenty-eight four-part songs for male and female voices, seventeen songs for male chorus, and eighty-three solo songs. The solo song published by Schubert of Leipzig, at the author's request, as the eighty-third was composed by Mendelssohn for his mother's album in 1826, the words being taken from Schiller's "Wallenstein." Schumann's vocal works exceed two hundred, and comprise duets and choruses for mixed

* This must be taken with some reservation, as it may be well contended that John Field in his "Nocturnes" had in a great measure forestalled Mendelssohn in this particular.—F. A. G. O.

and male voices. Both composers possess a refined sentiment which approaches feminine grace and ardour.

These masters figure most prominently among the composers of symphony, symphonic overture, and concerto for solo instrument with orchestral accompaniment, since the period of the three great classical symphonists, Haydn, Mozart, and Beethoven. Whilst Schubert and Spohr are entitled by their C major symphony and "Power of Sound" respectively to stand on a level with Mendelssohn and Schumann, we must bear in mind the fact that those masters composed but one such work, Schubert's B minor symphony being unfinished, whereas Schumann has written four symphonies of this kind, viz., the B flat major, the D minor, the C minor, the E flat major, as well as his splendid "Overture, Scherzo, and Finale," which might almost be reckoned as a fifth symphony, and the grand pianoforte concerto in A minor. Mendelssohn, besides his two symphonies in A major and A minor, wrote the pianoforte concerto in G minor, his violin concerto, and his five original concert overtures, *Midsummer Night's Dream*, *Hebrides*, *Melusine*, *The Calm and Prosperous Voyage*, and *Ruy Blas*; the overture to *Athalie*, not being an independent conception, cannot be included in this list. Schumann must be acknowledged as the most important composer of instrumental music since Haydn, Mozart, and Beethoven. This composer attains the same prominence as a composer of chamber music, his position being established by his three string quartets, Op. 41, his pianoforte quintet in E flat major, Op. 44, and his piano quartet in E flat, Op. 47. Mendelssohn, notwithstanding much that is charming and skilfully finished, cannot be compared with his contemporary Schumann as regards inventive power and passion.

Schumann and Mendelssohn are entitled to take the lead as composers of classical pianoforte music since Beethoven. Schumann employed his piano as a means of expressing his most intense feeling, and we find that the first ten years of his career as a composer (1829—1839) were entirely devoted to pianoforte compositions. The results are his "Papillons," "Intermezzi," "Carnival," "Scènes mignonnes sur quatre notes;" his sonatas, Ops. 11, 14, 22; his "Fantasiestücke," "Arabesken," "Humoresken," "Nachstücke," "Kinderscenen," eighteen characteristic pieces entitled "Die Davidsbündler;" and "Kreisleriana." Mendelssohn's pianoforte compositions are glimpses of an artistic imagination, which never reveal the sentiment

of the innermost soul, and in their composition the master has not neglected the opportunities for brilliant execution. Schumann's instrument was the companion to whom he freely confided his innermost feelings. Mendelssohn, on the contrary, considered his piano merely the mediator between the composer and his audience, though this assertion by no means implies that he ever descended to the level of drawing-room music, as is proved by the list of his compositions including the "Songs without Words," "Characterstücke," "Präludien und Studien," "Caprices," "Fantasies," "Sonatas," "Variationen," "Capriccios," "Präludien und Fugen," Op. 35, and "Variations sérieuses," Op. 54.

Both masters failed in their attempts to write operas, neither possessing the required dramatic gift, and failing to raise their musical expression to the necessary climax. Schumann, though having written an opera, is even less gifted in this form of composition than Mendelssohn, whose music to the *Midsummer Night's Dream* and *Antigone* has retained its position on the modern stage, whilst the very rare performances of Schumann's *Genoveva* and incidental music to Byron's *Manfred* are regarded rather as a necessary tribute to the memory of a celebrated composer.

Apart from music we find several points of similarity in the life of our two composers: both had received the soundest education; they both exhibited the most refined mental culture, which, however, was not only the result of their school and college training but of the development of general culture since the reformation which began after the German Genius epoch and the rise of German poetry.

In the taste of the two masters we encounter a material difference: whilst both composed music for the poetry of Goethe, Heine, Geibel, Uhland, Eichendorff and Lenau, Schumann exhibited a preference for Jean Paul, Byron, Thomas Moore, Chamisso, T. A. Hoffmann, Rückert, Justinus Kerner, Möricke, Hebbel and Tieck; Mendelssohn's taste, however, inclined towards the older writers, such as the Psalmists, Shakespeare, Cervantes, Vosz, and Platen. Schumann's love of the romantic is to be seen even in his choice of literature. Mendelssohn, on the contrary, is a decided classic, or rather a classic in the romantic era. We have already demonstrated that since the entry of the epoch of the Great German Talents every musician has been more or less influenced by the romantic

element, and Mendelssohn, though the resuscitator of the classical art-form, did not escape the prevailing influence. The distinction between Schumann and Mendelssohn is, in short, that the latter is more entirely classical, whilst the former, like Mozart and Beethoven, exhibits a classical and a romantic side. Schumann, like Spohr, is one of the few romantic writers who has thoroughly mastered the classical art-form. This is to be seen especially in his orchestral and chamber music. The works which bear the most powerful impress of the romantic, and by which the master aided in the establishment of the school, belong to his youth, and were superseded by the productions of the later period of his life which exhibit greater perfection of form; nevertheless the earlier works will ever remain interesting specimens as belonging to a period of the past. Among the works of this class we must mention his "Carnival;" his grand sonata in F sharp minor; his "Kreisleriana," based on the hyper-romantic work of T. A. Hoffmann, entitled "Kapell-Meister Kreisler;" the "Papillons," inspired by Jean Paul's humoristic fancy; and his "Davidsbündler." Schumann himself writes in 1837 to Moscheles concerning the "Carnival":—"The whole of it claims no position as a work of art, but the many varied moments of emotion may prove of interest." In 1852 he writes to Van Bruyck as follows: "I am afraid you are extolling too highly my early works, such as the sonatas whose defects are too clear to me. Of my later and more ambitious works, such as my symphonies and choral compositions, such a kind recognition would be more just." We cordially agree with the master's modest opinion, and in respect to his choral compositions we should notice particularly his choruses to Goethe's *Faust*, and in particular the *Finale* of the second part.

Schumann and Mendelssohn do not only differ as regards the extent, force, and quality of their romantic tendency, but in Mendelssohn we find an epic element by which he was enabled to resuscitate the oratorio. He has founded his resuscitation on the older productions of Bach and Händel, re-modelling them to suit the present taste.

Mendelssohn's *St. Paul* is based upon Sebastian Bach's *Passion of St. Matthew*, and his *Elijah* is founded on the Old Testament oratorios of Händel. These works are not mere copies of the productions of the earlier masters, for their spirit is thoroughly modern, and they show everywhere the characteristic features of the composer. Schumann also attempted

religious music, and in his essays he has given birth to much that is new and beautiful; nevertheless the *Paradise and Peri* and the *Pilgrimage of the Rose*, compared with *St. Paul* and *Elijah*, are as the poetry of Thomas Moore and Moritz Horn to the language of the Bible. The one introduces powerfully drawn Prophets and Apostles; the other represents in



Fig. 268.—Felix Mendelssohn-Bartholdy.

Born 3rd February, 1809, at Hamburg; died
4th November, 1847, at Leipzig.

(After a Portrait painted by Th. Hildebrandt.)

his music hazy outlines of feminine grace belonging to the poetry of the flowers and fairies. Schumann's efforts were strictly lyrical, whereas Mendelssohn employs an epic power which finds its equal nowhere since Bach and Händel. Although he fails to attain to the sublime grandeur of the great masters, we cannot but admire the earnest and energetic perseverance with which he pursues his object. No one since has succeeded in permeating choral works with an equal epic spirit, compared to which Schumann's polyphony appears the weakest point of his two compositions.

In order to elucidate the reason of the close relationship of our

two masters we must mention that, at the most important period of their artistic activity, they were both residing at Leipzig. Though there was but the difference of a year in the ages of the two composers, Mendelssohn was undoubtedly the more matured as regarded artistic individuality. Nevertheless Schumann, with remarkable energy, soon made up for what he had lost while indulging in subjective humour and fantastic creation. He soon felt and became grateful for the beneficial influence of Mendelssohn, who, with artistic conscientiousness, steadily followed the path which he had chosen, and from which he could be drawn aside by nothing. Schumann's gratitude knew no bounds, and his admiration may be gathered from the

following. He says: "I look up to Mendelssohn as to a lofty mountain; he is divine. Not a day passes but he utters some sentiment worthy of inscription in gold." In another letter he says: "I believe that Mendelssohn returns to Leipzig next winter. He is now the best musician in the world." Schumann in 1842 dedicated to his friend Mendelssohn his three masterly string quartets, Op. 41. A similar tribute was paid to his friend at his death, November 4th, 1847, in his "Album für die Jugend, No. 28, Erinnerung." Mendelssohn appears to have helped Schumann to popularity, which is proved by the frequent appearance of the composer's name in the Leipzig Gewandhaus concert programmes, over which Mendelssohn had sole control. Schumann's engagement at the Leipzig Conservatorium was also due to his friend, who, it must be remembered, was its founder. The author, a pupil at the Conservatorium, well remembers how kindly Mendelssohn stood at Schumann's side and advised him during the first rehearsals of *Paradise and the Peri*. He also caused repeated performances of Schumann's works at his friend David's "Quartett evenings."

We need scarcely make mention of Mendelssohn's thorough appreciation of the interpretation given of his friend's works by his wife Clara Schumann; he continually showed his approbation in public. If the relationship existing between these two masters failed to become as intimate as Schumann might have desired, we must attribute it to the fact that Mendelssohn entertained a decided aversion for any creative artist becoming a musical critic. When in 1835 he was called to Leipzig from Düsseldorf in order to assume the direction of the Conservatorium and Gewandhaus concerts, Schumann had already been for a year the editor of the *Neue Zeitschrift für Musik*, which, after 1844, came into the hands of Brendel. Although Schumann would have made as little use of such means to raise his name as Mendelssohn, yet there were amongst his staff a few of his admirers who praised him in as extravagant a manner as they afterwards did Richard Wagner, when Robert Schumann had become a superseded standpoint for these Hotspurs of the new Romantic school. That this was unpleasant to a finely organised nature such as Mendelssohn's can be easily perceived by the following circumstance. When the celebrated music-teacher Dehn asked him for some explanations of his *Antigone* music for insertion in his musical journal *Cecilia*, the master replied: "I have made

it a stringent rule never to write anything concerning music in public papers, nor directly or indirectly to cause any article to appear concerning my own productions. Although I cannot fail to see that this must have often been to my detriment, nevertheless I will not depart from a principle I have hitherto strictly adhered to." In the same spirit he writes to his friend David: "If I am not made for popularity I have no desire to learn how to acquire it; if you find that unreasonable I prefer to say I am unable to learn it, and really I cannot and would not like to learn it." When we remember that Mendelssohn's dislike of theorising or speculating on his art was so great that all æsthetic arguments were antipathetic to him, and that he once remarked that they made him sad and silent, we can understand why he conceived a certain reluctance to form a closer intimacy with the editor of the *Neue Zeitschrift*, which had begun to influence the Leipzig public. There may have been a good side to this matter, as we doubt whether our master could have acted so unrestrictedly for Schumann's benefit if greater intimacy had existed, as it might have been conducive to a suspicion of mutual interest.

Mendelssohn when a child was powerfully influenced by Bach, Händel, Mozart, Beethoven, and Karl Maria von Weber. The master has often been extolled as being the first to introduce a fantastic world of nymphs and gnomes into musical art. Notwithstanding, however, the many charming and original effects produced by Mendelssohn in his *Midsummer Night's Dream*, *Melusine*, *Hebrides*, and *Walpurgis Night*, we must acknowledge Weber as his predecessor, and the real creator of this new feature in music. We owe to Mendelssohn, however, the "Instrumental Capriccio," in which he often introduces the goblin element, which is but rarely found in the works of earlier masters. He introduces this element also into many orchestral and pianoforte compositions; it will be found in the *Scherzo* of his A minor symphony, the *Finale* of the A major symphony, and the favourite "Rondo Capriccioso." Whilst Weber deals with the preternatural world in its hideous or pleasant aspect, as in *Freischütz* and *Oberon*, Mendelssohn introduces the humoristic teasing nature of the elves and goblins. Weber's influence may be plainly traced in Mendelssohn's forest and hunting songs; for example, in his "Wer hat dich, du schöner Wald," in the trio of his A major symphony, and in the beautiful horn passage in the "Nocturne" of his *Midsummer Night's*

Dream. However independently conceived the above passages may be, we cannot doubt but that they were suggested by Weber's hunting chorus from *Euryanthe*, or the introduction to the overture of *Der Freischütz*.

Bach and Händel have influenced Mendelssohn most decidedly in his sacred compositions. In *St. Paul* we trace the *Passion* of Bach, and Händel is certainly taken for a model in *Elijah*. Though Mendelssohn does not reach the standard of lofty sentiment and grand expression employed by his models, we meet in his works with new and independent features which will insure their position amongst classical oratorios. These features occur in *St. Paul* in the stoning of Stephen and the scene following, in the miracle on Saul journeying to Damascus, in the chorus, "Arise, shine, for thy light is come," and in the chorale, to the Christian spirit of which the pagan choruses form so striking a contrast. In the *Elijah*, again, instances of epic power are to be found in the contest of the prophet with the heathen and their priests, in the final chorus of the first part descriptive of the rejoicing of the land at the termination of the drought, and in the scene on Mount Sinai. Mendelssohn's Psalms, though containing much that is beautiful, contain too much modern subjective sentiment; in Psalm cxiv., however, we meet with the serious grandeur which characterises the ancient religious hymns. Mendelssohn was the first to attempt, and to succeed in producing without poetical and vocal aid, grand pictures of nature; * these compositions are often replete with local colouring solely produced by the orchestra. In the overture to the *Hebrides*, which refers to the group of rock-bound islets enveloped in Ossianic fog, amidst which the stormy waves and the sea-gull's doleful cry call forth strange echoes, Mendelssohn has depicted musically the impressions on a receptive mind of the fantastic scenery. This tendency to descriptive composition extends even to the master's symphonies: the A major has received the name of the "Italian Symphony," the A minor has been christened the "Scotch Symphony;" these works reproducing in a striking manner Mendelssohn's impressions of each country. The first-named with its cheerful and sunny character and its Neapolitan "Tarantella," and the latter with its seriousness and Scotch melody, clearly show the sources from which they arose. With his "Songs without Words" Mendelssohn has enriched the *répertoire*

* The Editor feels bound to demur to this statement, remembering Beethoven's symphonies, especially the "Pastoral Symphony," No. 6.—F. A. G. O.

of pianoforte music with a form of composition which lends itself readily to the transfer of momentary impressions. If the works in this new form lack the grace and refinement of Mendelssohn they degenerate into mere bagatelles. To the master's great merits we must add one which almost equals those he possesses as a tone-poet; we refer to the enthusiasm and persistence which he displayed as the champion of Händel and Bach in the first half of the nineteenth century. Mendelssohn, in opposition to the modern school which underrates the music of the past, was convinced that the development of the mind proceeds as little by skips as does nature, and that real progress advances by consecutive gradations. However, Mendelssohn was far from wishing to reduce the musicians of the present time to mere imitators of the great masters of the past, and in *St. Paul* and *Elijah* he has clearly shown what he understands by following the classical writers. Instead of producing a mere imitation of the old masters in his oratorios, Mendelssohn has modernised the style of Bach and Händel by removing the long introductory phrases and *ritornelli*, which, especially in the arias, served but to forestall and repeat the singer's theme. He omits the tedious sequences and endless roulades, and reduces the excessive breadth of the text. Such a condensed classical form, notwithstanding its advantages, could not raise Mendelssohn to the level of Bach and Händel, for however great and important as a man of talent, like all the masters since Beethoven, he cannot be classed as a genius, and the chasm between talent and genius will ever remain impassable. Mendelssohn with becoming modesty never attempted a comparison with the classics, and must be credited with referring to Bach and Händel as the imperishable representatives of sacred composition. Mendelssohn may be quoted as the resuscitator of Bach, and the earnest study which is made of this composer's works at the present time is due to him.

One of Mendelssohn's most prominent works is the composition of Goethe's *Walpurgis Nacht*, which was commenced at Rome in his early years. Concerning this production he wrote to his sister: "In the beginning there are spring songs and such-like in abundance; then, when the guards create a din with pitchforks and owl hootings, begins the witches' scene, for which, as you know, I have a special foible; this is followed by the Druids' sacrifice (in C major, with trombones); the frightened guards follow, and here I will introduce an uncanny chorus, followed by a hymn

as *Finale*." Twelve years later, when the cantata was finished, he wrote: "In the second part of the concert my *Walpurgis Nacht* will be resuscitated, although in a somewhat different dress, but, if it fails to suit me now I vow I will give it up for the rest of my life." The critic Otto Gumprecht adds: "It could not fail to satisfy him, for we find in it the three sources from which the composer sought subject and inspiration by preference; its form is classical, its matter romantic, and it faithfully represents the composer's characteristics. The loving perception of nature and the joy of a fantastic fairy world is followed by a pious invocation. The instrumental interlude following the overture and leading up to the chorus, 'Es lacht der Mai,' is the most loving greeting of spring ever expressed in music. The description of spring and the dramatic effect of the pretended devilry are most powerful, and the *Finale* breathes piety equal in intensity to that which characterises *St. Paul* and *Elijah*."

Mendelssohn's songs, with few exceptions, follow the form of art-song created by Franz Schubert; they are, however, as a rule, more restricted in form and more cunningly devised than the productions of the earlier master. Schubert's ideas are broader, his construction is more effective, his modulations are bolder and more surprising, and his thematic treatment is less restrained than that of Mendelssohn. The careful finish of the latter master resembles the polish of marble, yet a marble coldness also occasionally characterises the songs, whereas we are carried away by the vital power and warmth of colouring, and refreshed by the imperishable vigour of Schubert's gems. A similar distinction exists between the songs of Mendelssohn and those of Schumann. Schumann's songs lack the *naïveté* and dewy freshness of the works of Schubert, whose inspirations are redolent of the pure mountain air and the invigorating breezes of the forest. Schubert derives his inspirations from real nature; Schumann's inspirations are derived from an imagined nature. Yet Schumann's are ever superior to Mendelssohn's in passionate expression and deep romantic sentiment. We must not, however, be unjust to the latter master, who has written such charming songs as "Leucht' Heller als die Sonne;" "O Winter, schlimmer Winter;" "Der Herbstwind rüttelt die Bäume;" "Auf Flügeln des Gesanges;" "Wenn durch die Piazzetta;" "Auf dem Teich, dem regungslosen;" "Es ist bestimmt Gottes Rath;" and the two-part song, "An des lust'gen Brunnens Rand."

We will now discuss Schumann as a writer for the orchestra. On April 14th, 1839, he wrote to Heinrich Dorn: "I would often like to smash my piano, it has become too feeble for my ideas; as yet I have had but little experience in orchestration." Two years later the symphonies in B flat major, Op. 38, and D minor, Op. 120, were composed. These productions by no means impress us as the works of a beginner, but rather as those of a sound master. The B flat major symphony was performed with great success under Mendelssohn's personal direction in 1841. The work is not only original and impressive, but is possessed of remarkable freshness. In the *Scherzo* of this work, as well as in the C major symphony, and many other of his instrumental works, we meet with a peculiarity in the shape of two trios. The vigorous first *Allegro* exhibits a formal finish and thematic construction which almost equals that of the first part of the C minor symphony of Beethoven. The graceful *Finale* exhibits proof of the influence of Mendelssohn. The second symphony, Op. 120, which number it assumed owing to the composer's re-modelling it at a later period, is counted as the fourth of his symphonies. It gains an entirely individual character by the four movements not being separated by pauses, but continuing in one whole. In its later form this work shows a much greater mastery over the technical means of the orchestra than its predecessor, the B flat major symphony, which, in its three vast movements, shows some instances of unskilfulness in the production of orchestral effect. The D minor symphony contains many grand traits, although in certain moments it reminds the hearer too clearly of Beethoven. Amongst the movements of the C major symphony, Op. 61, we prefer the genial *Scherzo*, though none of the movements are without interest. Schumann's E flat major symphony, Op. 97, must be acknowledged as one of the most important works in this branch of the art which have been written since Beethoven. This beautiful work receives its title of the "Rhenish Symphony" from the fact of its having been written at Düsseldorf; its freshness and healthy vigour defy any presentiment of the approaching mental derangement which ended in an incurable malady. The romantic mind of the composer is said to have received the inspiration for this work after witnessing the impressive ceremony which took place in Cologne Cathedral on the occasion of the installation of Archbishop Geiszel as cardinal. Op. 52, which consists of an "Overture, Scherzo, and Finale for Orchestra," shows

surprising originality. This work, which Schumann re-modelled after the first performance, shows very clearly the value of a composer's self-criticism; for it is to this that it owes its classical finish and uninterrupted flow. No less prominent are Schumann's chamber compositions. As the crowning effort in this direction we should allude to the E flat major quintett, Op. 44. The *Allegro brillante*, which begins most powerfully, the second movement like a funeral march, in which the plaintive viola is so effectively treated, and the passionate *Scherzo*, with its two trios and vigorous *Finale*, form a complete work which points to Schumann as imbued with Beethoven's spirit as no other master was. We must also point to the excellence of this master's quartett in E flat major for piano and strings, and the pianoforte trio in D minor, Op. 63, which is reckoned the most important of his works belonging to this class. Among his string quartetts, that in A minor is the most important, and in it the composer does not show himself a mere imitator of Beethoven, but a composer whose very flesh and blood are saturated with the spirit of the great master.

Amongst Schumann's moral works *Faust* undoubtedly takes the first place, though this opinion is contrary to that entertained by Schumann enthusiasts, who invariably retain the *Peri* for the place of honour. We must restrict our opinion, however, to the third and last part of this work, the composition of which extended over a period of ten years. The last part was the first written, and he was engaged on its composition at the time when his creative power was at its zenith. *Faust*, especially Goethe's version, possesses a magnetic influence which attracts every romantic composer. Schumann did not escape this; his genius also found here a favourable field for action, and if the first and second parts of his work had been equal to the third we should now possess a most worthy musical setting of this grand poem. As it is, we possess a priceless gem in the *Finale* of his work entitled "Waldung, sie schwankt heran."

That Schumann excelled himself in the last part of his *Faust* will be seen by comparing it with the choruses of his other well-known vocal works; for example, his *Peri*, *Pilgrimage of the Rose*, *Mignon Requiem*, *Nacht Lied* (Hebbel), and the two first parts of *Faust*, all of which, as regards polyphonic excellence, are inferior. The fugal chorus in B flat major, "Gerettet ist das edle Glied der Geisterwelt vom Bösen," the antiphonal

chorus, "Alles Vergängliche ist nur ein Gleichnis," and the contrasting choruses for female voices, "Jene Rosen aus den Händen liebend heiliger Büsserinnen" and "Du schwebst zu Höhen der ewigen Reiche," contain the noblest power and the most charming tenderness ever displayed by Schumann in choral composition.

The healthy vigour of the *Finale* to Schumann's *Faust* is equal to that found in the works of the older Romantic school by Schubert and Weber, while for romantic expression it may vie with Mendelssohn's *Walpurgis Night* and *Midsummer Night's Dream*. In the early portions of *Faust* we meet already with the monotony of the so-called "endless-melody" of the new Romantic school, a feature which also characterises the master's music to Byron's *Manfred*. Schumann does not entirely follow the new Romantic school; the form of the overture to his *Manfred* is entirely classical, and, as such, is a masterpiece; the contents, however, are of a most pessimistic character. The mission of art is not to darken human life, but, even when representing the deepest tragedy, its duty is to console and elevate the mind of man. The composer of *Manfred* drags us down into a sea of hopeless misery from which it would seem impossible to rise. This dire hopelessness, which we so often meet in the lyrics of Lenau, creates a painful impression, which is heightened by the recollection of the two masters. Notwithstanding the regrettable pessimism of the *Manfred*, we cannot fail to be attracted by its masterly development and the talent it displays. The few compositions which affiliate Schumann to the new Romantic school belong either to the "storm and stress period" of his life; or may be selected from Ops. 1 to 23, to which he referred as belonging to a superseded class; or else they belong to that period during which the master was most terribly afflicted. The compositions on which is founded Schumann's world-wide fame belong, without exception, to the period of the master's artistic maturity and sound mental health.

Schumann's *Peri*, if we ignore its pretension as an oratorio, contains much beauty, although the third part is somewhat wearisome by reason of its extreme length. Otto Jahn says of the music to the *Peri*, that it addresses itself specially to those who form a total impression of the work from its detail, which exhibits much beauty and finish. To this we may add our opinion that, with the exception of the scenes associated with the con-

queror Gazna, which exhibit a certain epic and dramatic power, the work lacks the thrilling events which would justify the employment of the means supplied by orchestra, chorus, and *ensemble*; a striking example of the incapability of a lyric composer to invest any subject with plastic power is thus offered by the *Peri*. The subject of this work would never be chosen by an epic composer, as being allegorical and too replete with metaphor. Tom Moore's hyper-sentimental "Lalla Rookh," from which the subject of the *Peri* is taken, is totally unable to assume the dimensions of an epic poem, nor does it contain the requisite heroic figures and events. In the third part the work is restricted to the description of the soaring of the Peri over the fertile Indies and glowing Orient, the only episode being the tear of the repentant sinner by which the Peri regains the lost Paradise. We are far from underrating the lyric charms and poetical colouring to be found in many parts of this work. The second part is specially rich in the above qualities, which lend a touching and poetical expression to the description of the Nile sprites, the pestilence, the dying scene of the lovers, and the affecting character of the final chorus, "Schlaf nun und ruh' in Träumen voll Duft." Nor do we credit the heroic character to be found in the oratorios of Händel as alone worthy of acceptance; for Händel in his *L'Allegro, il Penseroso ed il Moderato*; *Acis and Galatea*; and *Susanna*, departs from the original character of the subject. To Haydn also we owe an entirely new species of oratorio. If a subject of so tender and undefined a character as the *Peri* had to be treated as an epic, the smaller dimensions of the cantata form would have amply sufficed, and this compression would have spared us many tedious and weak points in the score. What is displayed on a large scale in the *Peri*, that is Schumann's lack of epic power, is to be found in a less degree in his cantata the *Pilgrimage of the Rose*, which offers a similar subject to that of the *Peri*, though of smaller proportions. The poem of the *Pilgrimage of the Rose*, on account of its extravagant allegory, which causes it to appear affected and mean, even more stubbornly than the *Peri*, refuses to lend itself to epic treatment. At most its contents would have supplied matter for a suitable "ballade" or a small cycle of solos. Instead of this the master seizes the opportunity of introducing the too powerful means of expression supplied by choruses and solos, and he alters the more fitting pianoforte accompaniment into one for the orchestra. There is no need to expatiate on the many lyrical beauties

which are present in this work, when we recollect that it is the result of the talent of Schumann.

Schumann's songs are as a rule more intense and breathe a passion more fiery than that which pervades those of Mendelssohn. If in the songs of the latter we find deep reflection and too anxious self-criticism, we feel that Schumann's songs are the result of an irresistible inspiration. As a songwriter, therefore, Schumann is undoubtedly the more important; he not only surpasses Mendelssohn, but every song-composer since the time of Franz Schubert, amongst whose disciples Schumann ranks, as exhibiting the deepest feeling. Nevertheless Franz Schubert remains incomparable, and it must be confessed that traces of his influence may be found throughout Schumann's songs, though the latter is by no means a mere imitator, but rather an explorer who has discovered many new paths. The most striking difference between the two masters Schubert and Schumann is that the songs of the former are mostly of a manly and vigorous character, and are pervaded by an unchanging youth and cheerfulness; those of Schumann, on the contrary, are the result of a dreamy and imaginative character, the works of a man entirely occupied by his own "soul-life," and thus they receive a peculiar character which occasionally bears a feminine impress. Schumann was the first to depict the innermost sentiment of a woman's heart, whose most secret emotions he appears to have fathomed. We refer to those beautiful song-cycles entitled "Frauen-liebe und Leben," "Myrthen," and "Dichterliebe." The twelve songs from Rückert's "Liebesfrühling," Op. 37, and those from Eichendorf's poems, Op. 39, mostly partake of this nature. If we had to enumerate our favourite songs from the *répertoire* of this master, we should include "Waldesgespräch;" "Es weisz und Räth' es doch Keiner;" "Es war, als hätte der Himmel;" "Es rauschen die Wipfel und schauen;" "Uesberm Garten durch die Lüften;" "Ich grolle nicht;" "Und wüßten die Blumen, die kleinen;" "Allnächtlich im Traume;" "Der Nuszbaum;" "Du meine Seele, Du mein Herz," and many others equally tuneful. Amongst his most charming duets for female voices we must select "Wenn ich ein Vöglein wär" as the most beautiful.

Amongst the interpreters of Schumann's songs, especially those in which he displays such powerful passion, none of her contemporaries surpassed Wilhelmine Schroeder-Devrient, and he who has heard her sing the

“Waldesgespräch” or “Ich grolle nicht” must have received an ineffaceable impression. It is natural that Schroeder-Devrient, who so excelled in rendering the songs of Schubert—for example, the “Erl King,” “Das Meer erglänzte Weit hinaus,” “Bächlein, lasz dein Rauschen sein,” and “Ich schnitt es gern in alle Rinden ein”—should be the most successful



Fig. 269. — Wilhelmine Schroeder-Devrient.

(Original published by Franz Haufstügl, Munich.)

interpreter of the works of Schumann, who so nearly approached the great song-master in depth of feeling. Though Schumann lacks dramatic power, his *Genoveva* abounds in lyric beauties; for example, Siegfried's aria, and Genoveva's scene at the cross, acts iii. and iv. respectively. The overture to the opera is most effective, is skilfully finished, and is pervaded by a genuine romantic spirit. The introduction, with its mediæval chorus of warriors, and the witches' scene, are also powerfully delineated. Amongst Schumann's later works for the pianoforte we must note the duets, “Bilder aus Osten,” Op. 66; the “Waldscenen,” Op. 82; the “Märchen

Bilder," for viola and piano; "Variations for two Pianos," Op. 46, which were performed for the first time in 1843 by Mendelssohn and Clara Schumann; and the "Four Fugues for the Piano," Op. 72. As one of Schumann's most important tributes to the *répertoire* of pianoforte music, however, we must refer to the "Études Symphoniques." The list of the master's last great works includes the overtures to *Julius Cæsar* and *Hermann und Dorothea*; the two "ballade" for chorus, soli, and orchestra, "Des Sängers Fluch" and "Das Glück von Edenhall;" and six splendid organ fugues, Op. 60, on the notes represented by the letters comprised in the name of Bach.

We must now consider the principal events in the lives of the two masters. Felix Mendelssohn-Bartholdy was born at Hamburg, on February 3rd, 1809. His father, a wealthy banker, was the son of the well-known philosopher and friend of Lessing, Moses Mendelssohn. The boy's musical gift was apparent at an early age—indeed to such an extent that there could be no doubt as to his future career. In 1813, his family moving to Berlin, Mendelssohn commenced his musical education under the care of the celebrated Ludwig Berger (1777—1839). Berger established a pianoforte school at Berlin, amongst the pupils of which we find Mendelssohn, Adolf Henselt, Taubert, and Fanny Hensel. This school might well be called the "Berlin Classical Pianoforte School," as Berger founded his method on that adopted by Mozart and his pupil Hummel, which was in close connection with that of Clementi, Cramer, and Dussek (1761—1812). Dussek was one of the first to apply to the piano what is understood as "making it sing." Mendelssohn was a pianist of the highest order, and his method greatly influenced other well-known pianists, such as Hiller, Reinecke, and Wilhelmine Clausz. While at Berlin he studied harmony under Karl Friedrich Zelter (1758—1832), who was renowned as the friend of Goethe, his correspondence with that master having been published in 1833 in six volumes; he composed music to many of Goethe's poems, and was conductor of the celebrated Berlin Vocal Academy. Zelter, as a composer, was of moderate calibre, and, according to Mendelssohn, by no means an erudite contrapuntist. The master's conscientious earnestness led him to select the best models, his favourite being Sebastian Bach, and this could not fail to be most advantageous to the promising pupil. The boy heard at this academy the best choral works, in which he took part in

person, and, when still a youth, occasionally assumed the post of conductor at rehearsals. This was more beneficial to him than all the lessons he received. The attention bestowed on the *a capella* style formed a special feature of this institution, and proved of the utmost value to the young master. It was introduced by the founder, Karl Friedrich Fasch, 1792, who wrote a sixteen-part mass in that form. This special feature was continued under the rule of Zelter's successors, Karl Friedrich Rungenhagen and Edward Grell, born in 1778 and 1800 respectively, at Berlin; both of whom excelled as *a capella* writers, the latter composing a sixteen-part mass in the style of Palestrina. The Vocal Academy possessed at that period an invaluable collection of Sebastian Bach's manuscripts, many of which were either unpublished or out of print. From this collection Mendelssohn derived considerable benefit, and its influence may be traced throughout his whole career, and to this might also be attributed his persistent endeavours for the resuscitation of Bach's *Passion of St. Matthew*.

The Berlin Opera, then at the zenith of its glory, considerably influenced Mendelssohn, for although the dramatic element was never brought into prominence, yet the excellence of the *répertoire* could not fail to impress him favourably, and to this influence we may attribute the dramatic effects with which his oratorios abound, as well as his music to Shakespeare's *Midsummer Night's Dream*, and in *Athalie*, *Antigone*, and *Œdipus*. At this period the Royal Opera-House and Königstädtische Theatre possessed most eminent vocalists, such as Sontag, Milder, Seidler, and Faszmann, as well as the great baritone Blume, and those excellent tenors Bader and Mantius. Pauline Anna Milder-Hauptmann (1785—1838) possessed one of the most powerful voices of the period, in addition to an unequalled figure. It was for this vocalist that Beethoven created the part of Leonora in *Fidelio*. Milder was the best interpreter of Gluck's heroines, and as such she excited the greatest enthusiasm among the Berlin public from 1815 to 1831. She excelled in the rôles of Alceste, Armida, Iphigenia in Aulis, and Iphigenia in Tauris. Goethe was so charmed with her rendering of the latter part that he sent her an *édition de luxe* of his *Iphigenia* as a memento. Henrietta. Sontag (1806—1854), who created Weber's Euryanthe at Vienna, came in 1824 to the Königstädtische Theatre, where she remained for three years. As a *bravura* singer she divided the honours

with the celebrated Catalani. Her most successful efforts were as Agatha in *Der Freischütz*, Euryanthe, Anna in Boieldieu's *Dame Blanche*, and Donna Anna in *Don Giovanni*. Besides these classical rôles, she performed successfully the part of Desdemona in Rossini's *Othello*, Semiramide, and above all Rosina in *Il Barbiere*. In 1830 Sontag married Count Rossi,



Fig. 270.—Henrietta Sontag.

(Original published by F. Schuberth and Co., Leipzig.)

and retired from the stage; but eighteen years later she returned to her former triumphs, and performed in London, Paris, Brussels, and America. She died in 1854, her chief parts at this period being Lucrezia Borgia, Linda di Chamounix, La Figlia del Reggimento, and similar characters, in which her youthful appearance caused universal astonishment. Carolina Seidler was *prima donna* at the Berlin Opera from 1817 to 1838; while there she created the part of Agatha, at the first representation of the *Freischütz*, 1821. From that time until 1836 she appeared ninety-one times in this part.

She also excelled as Euryanthe, Costanza in Cherubini's *Porteur d'Eau*, and Isabella in *Robert le Diable*. Augusta von Faszmann, born at Munich, 1814, visited Berlin in 1836, and obtained a success so great as to procure for her an engagement at the opera for the following year. Faszmann was one of the grandest classical mezzo-soprani, and was incomparable in the operas of Gluck and Spontini. Heinrich Blume (1788—1856) was one of the most prominent interpreters of Mozart, his extraordinary range of voice enabling him to sing both tenor and baritone parts. His rendering of Don Giovanni has rarely been equalled. During an engagement of twenty-seven years, Blume sang this rôle one hundred and one times. He was no less successful as Almaviva in *Il Barbiere*. In Weber's operas he shone as Caspar and Lysiart, and was specially successful as an oratorio and concert singer. Blume was a true artist, as is proved by the fact that he never refused minor characters, his respect for the composer considerably outweighing the love of prominence. He sang the Commendatore and even Masetto in *Don Giovanni*.

Blume was followed by Carl Bader, born in 1789, who was engaged at the Berlin Opera, 1820—1849, when he was especially famous as Adolar in *Euryanthe*, Belmonte in Mozart's *Seraglio*, Joseph in Méhul's sacred drama, Masaniello, and Fra Diavolo. Bader also made a point of conscientiously rendering minor parts, such as Blondel in *Richard Cœur de Lion*, Rudolf in *William Tell*, and Bois Rosé in Meyerbeer's *Huguenots*. He was a member of Zelter's Vocal Union; and, like Blume, was as famous in oratorio as in opera. On an equal footing with these two celebrated tenors we can place Edward Mantius (1806—1874). Mantius belonged to the Royal Opera from 1830 to 1857—i.e., during the last years of Mendelssohn's residence in Berlin. He had, however, gained renown as an oratorio singer before seeking the stage. Mantius was also a member of Zelter's Vocal Union, and was in the habit of singing the title-rôles in Händel's *Samson* and *Judas Maccabæus*. He made his *début* at the Berlin Opera as Tamino in Mozart's *Magic Flute*, and became famous in the characters of Belmonte, Ottavio, Joseph, Raoul, Adolar, Almaviva, George Brown in Boieldieu's *Dame Blanche*, Florestan in *Fidelio*, and Pylades in Gluck's *Iphigenia in Tauris*.

Young Mendelssohn, as a member of Zelter's Vocal Academy, could not fail to be brought into contact with the two last-named singers. The excellence of the operatic performances in Berlin at that period inspired the

young master with the desire of writing an opera for such an *ensemble*. He had already tried his skill as opera-writer at the age of twelve, the result being a pretty little operetta, entitled *The Two Pedagogues*. Although parts, and especially the overture, show the strong influence of Mozart, there are yet many glimpses of originality. The author is in possession of an autograph duet, for soprano and bass, from this work, as well as the manuscript of the entire production arranged by the composer for four hands. Neither of these has yet been printed, and it is uncertain whether any copy exists. Between the composition of this work and the public performance of his *Marriage of Camacho*, the libretto of which is taken from Cervantes' "Don Quixote," and which was performed at Berlin in 1827, Mendelssohn made many essays in dramatic composition. The first performance of this work was at the same time the last, for the master strenuously refused to witness again the stormy applause of his friends confronted by the hisses of an organised opposition. This performance was the turning-point of our master's life as regards opera composition. He entirely resisted the desire of becoming an opera-writer, his sole efforts in this direction being *Heimkehr aus der Fremde*, which was written on the occasion of the silver wedding of his parents, and *Lorelei*, the libretto of which was written for him by Geibel, and of which he only completed a song, a chorus of vine-dressers, and the *Finale*.

In a preceding chapter we grouped a number of composers round Meyerbeer, under the title of the Berlin Opera School, and we now deem it fit to connect with Mendelssohn the two Berlin theorists, Dehn and Marx, who are, by the number and efficiency of their pupils, entitled to be regarded as the heads of a special school of composition. We connect these masters with Mendelssohn not only on account of their close personal relation with the great master, but the affinity of their musical tendencies. They, as teachers, like Mendelssohn in his compositions, distinctly point to the masters of the German Genius epoch as the climax of our musical development. Their intention was to teach their pupils that in art, form is in as close connection to idea as is the body to the soul. And as the soul cannot be imagined without the body, musical ideas without form will ever fail to possess an organic existence. The first of these teachers who has exercised his influence almost further by his personal tuition than by his large collection of theoretical and practical works is Siegfried Dehn,

musical historian and antiquary, born in 1799 at Altona, died at Berlin in 1858. Proceeding chronologically, we must include in the list of his distinguished pupils, Michael Glinka, Hieronymus Truhn, Theodore Kullak, Friedrich Kiel, Martin Blumner, Hugo Ulrich, Woldemar Bargiel, Anton Rubinstein, Albert Becker, Bernhard Scholz, and Heinrich Hoffmann. Dehn from 1819 to 1823 studied jurisprudence at Leipzig, at the end of which period he became attached to the Swedish Embassy at Berlin. In 1829 he engaged in music as a professor. Through Meyerbeer's recommendation he became, in 1842, custodian of the musical collection at the Royal Library at Berlin, where seven years after he received distinction as royal professor. By enriching this valuable library, Dehn gained great celebrity. Amongst his published works his "Theoretisch - praktische Harmonielehre" stands pre-eminent. His list of published works also includes an analysis of three fugues from John Sebastian Bach's "Forty-eight Preludes and Fugues," and a double fugue for voices by G. M. Buononcini, a collection of music of the sixteenth and seventeenth centuries in twelve parts, and a translation of Delmotte's notes on Orlandus Lassus. From among his posthumous papers his pupil Bernhard Scholz collected matter for a treatise on "Counterpoint, Canon, and Fugue." Adolph Bernhard Marx, who was born at Halle in 1799, and died in 1866, while professor of music at Berlin, was entirely opposed in nature to his contemporary. Dehn, although an excellent lecturer, was most positive as to his assertions, and terse almost to rudeness. Marx, on the contrary, had the diplomatic prudence of a logician, and was an elegant and gifted writer. It is pleasant to notice that notwithstanding these existing differences, and a reciprocal personal aversion, these men were conscientious enough to work into each other's hands, both starting from the same musical principles and aiming at the same end. Among published works of Marx we must notice specially his "School of Composition" (1837—1847), in four volumes, of which there have been four editions. This work is specially calculated for self-tuition, and is most useful for pupils who possess some elementary knowledge of music. Of his other works, equally intelligent, but not of the same importance, we must mention "The Old Musical Theory, in opposition to that of our Own Time," 1842; "Gluck and the Opera," "Guide to the Performance of Beethoven's Pianoforte Works," 1863; and the "Musical

Grammar," the ninth edition of which appeared in 1875. Amongst Marx's most important pupils we must mention George Vierling, Karl Reinthaler, and Ludwig Meinardus. Dehn corresponded with Mendelssohn, and was repeatedly visited by him at the library, but Marx belonged to the closer circle of Mendelssohn's friends, and attended all the private performances at the master's house during his earlier years.

We have already stated that Mendelssohn, in addition to his musical knowledge, had received a sound education. At the age of twelve, in 1821, he was taken by Zelter to Weimar, where he spent several weeks with Goethe. The old poet-prince took a great interest in the boy, being attracted not only by his beauty, but by his intelligence. During this visit Goethe gave more attention to music than he was wont, being attracted by the boy's talent. Mendelssohn received instruction at home from D. W. L. Heyse, the father of the renowned novelist, who was delighted with the gifts of his pupil. Like his predecessor Weber, he possessed a decided talent for landscape drawing. His father, notwithstanding the boy's evident gift of music, deemed it advisable to apply to an authority of the first rank, and to be assured that music was really his destined profession. Spontini had already delivered his opinion in the affirmative, adding, as he pointed to the church steeple, "Il vous faut des idées grandes comme cette coupole." This was not sufficient for Felix's father; therefore, in 1825, the boy being sixteen years of age, he took him to Paris to Cherubini, to whom the young master showed his B minor quartett for piano and strings. Cherubini, who was, as a rule, averse to laudation, said, "Le garçon est riche, il fera bien, il fait même déjà bien."

The young master was henceforward allowed to regard music as his future profession, but this did not prevent him from becoming an industrious student at the University of Berlin. While studying there, he paid special attention to history, philosophy, and geography, the last-named subject being taught by Ritter. The result of Cherubini's encouragement was the composition of the overture to *Midsummer Night's Dream*, *The Marriage of Camacho*, and numerous psalms and other sacred compositions, which were performed at the Vocal Academy under his own direction, and received favourable acknowledgment. One of Mendelssohn's greatest deeds was the resuscitation of Bach's *Passion of St. Matthew*, 1829, which had never been performed in Berlin, having,

indeed, been completely forgotten since the death of the composer. Mendelssohn was supported in this movement by Edward Devrient, who aided him to overcome the diffidence of Zelter, whose doubts as to the success of the work were not dispelled until the final rehearsal. In 1829 the master visited London for the first time, where his merits as a composer and virtuoso were enthusiastically appreciated. Here he met Moscheles, who did all that lay in his power to further his success. In the spring of the following year, on his way to Italy, he visited Weimar, at the request of his friend Goethe. During his visit the poet spent many hours by the piano in company with him. Concerning this, Mendelssohn wrote: "He sits there still, with flashing eyes, like a Jupiter Tonans. Beethoven offered no attraction for him; but telling him I could not do otherwise, I played him the first movement of the C minor symphony, that seemed to affect him strangely." From Rome, Mendelssohn went, in 1831, to Naples, Switzerland, and Munich, and, in the winter, to Paris and London. In the following summer he returned to Berlin. The impressions he received on the journey were published after his death in a collection of letters. In order to please his family he tried to obtain the appointment of director to the Vocal Academy, but was unsuccessful. In 1835 he was appointed "Musik-Director" at Düsseldorf, where he acted in concert with Immermann, then stage-manager there. Before the end of the year, however, the composer accepted the post of conductor at the Gewandhaus concerts. Leipzig was celebrated for its music, even before the advent of Mendelssohn; but it reached its utmost point of celebrity during the residence of that master. After a few years this town became the musical centre of Germany. By his excellent conducting he raised the orchestra to a high point of perfection. The musical reputation of the city was not only enhanced by the renown of Mendelssohn as the best German pianist and organist, and the excellence and number of the compositions he wrote there, but also by the circle of prominent musicians whom he attracted thither, and who regarded him as their head. The list of these men includes Moritz Hauptmann, born 1792 at Dresden, died 1868 at Leipzig. Hauptmann was, until 1842, a member of the court orchestra at Cassel. In that year Mendelssohn obtained for him the post of cantor at the Church of St. Thomas at Leipzig. The following year Hauptmann accepted an engagement as the chief master of theory at the Conservatorium

newly established by Mendelssohn. Hauptmann is entitled to recognition as the first theorist of the age; in proof of which we must refer to his celebrated work, "Nature of Harmony and Metre," published in 1853, of which a second edition appeared twenty years later. His compositions are not numerous, but they all bear the stamp of high artistic finish; for instance, his choruses for mixed voices, dedicated to Mendelssohn, which are still well



Fig. 271.—Moritz Hauptmann.

received, as well as a number of sacred compositions. Hauptmann was justly entitled to the friendship of the great master, on account of his sound general knowledge, his lofty sentiment, and the purity of his artistic purpose. His genial humour can be testified to by his pupils, the list of whom includes David, Curschmann, Burgmüller, Kiel, Jadasohn, Gernsheim, Goldschmidt, Joachim, Von Holstein, Dietrich, and the author. He has left a treasury of posthumous works, including a "Treatise on John Sebastian Bach's Art of the Fugue;" "Opuscula," a collection of minor essays, published by his son in 1874; the "Laws of Harmony," published 1868 by Oscar Paul; the interesting "Letters to Franz Häuser," published by

A. Schöne, in two volumes, 1871; and "A Collection of Letters to Ludwig Spohr and Others," published by Ferdinand Hiller, 1876. Hauptmann, in his earlier years, was an excellent violinist, and a pupil of Spohr.

Mendelssohn kept a post for his friend Ignatz Moscheles at the Leipzig Conservatorium. Moscheles was born at Prague in 1794, and died at Leipzig



Fig. 272.—Ignatz Moscheles.

in 1870. It will be remembered that he was chosen by Beethoven as the arranger of the pianoforte score of *Fidelio*, and from 1814 to 1834 emulated Hummel. For many years he occupied a prominent position in London. Amongst his compositions his G minor concerto, his "Concerto Pathétique," his excellent "Studies" for the piano, a sonata for piano and violoncello, and others, belong to our most classical and instructive *répertoire* of music. The third on the list of Mendelssohn's intimate friends is Ferdinand David (1810—1873). Like Hauptmann, David was a pupil of Spohr. In 1836 he was appointed leader of the Gewandhaus concerts, and, in 1843, professor of advanced violin-playing. With the

exception of Lipinsky, we find no leader who had such power over his orchestra as David; he seemed to impart to every member his own indomitable energy. Notwithstanding that he insisted on strict correctness, he encouraged individual artistic expression, and if the Gewandhaus orchestra under Mendelssohn's bâton ranked as one of the first, it owed this prominence not only to the conductor, but also to its leader, who carried out the intentions of his conductor with the energy of a true artist. Mendelssohn wrote his celebrated violin concerto for him, and sought his advice during its composition. David's efficiency as a master is proved by his pupils Joachim and Wilhelmj. Besides his violin concertos, his most important works include his "Violin Schule," and a collection of violin compositions by German, French, and Italian masters of the seventeenth and eighteenth centuries, published under the title of "Hohe Schule des Violinspiels." Mendelssohn was surrounded by a number of intimate friends, who all worked eagerly to extend his influence over the art of music in Germany. The most prominent members of this circle were Julius Rietz, Ferdinand Hiller, and Niels Gade. The two latter, during their residence in Leipzig, occasionally represented Mendelssohn as conductor at the Gewandhaus concerts, or as teacher of composition at the Conservatorium. We need hardly mention that Schumann and his wife were included in this list. We shall treat of the renowned pianist in this chapter, but Hiller, Gade, and Rietz will be included in the chapter entitled "The Present Time," as they survived Mendelssohn longer than Hauptmann, David, and Moscheles.

Mendelssohn's *St. Paul* was commenced at Düsseldorf and finished at Leipzig. In this work he displays his creed in an artistic light, and we could almost say that it shows the development of the Christian sentiment which had not till then become a conviction. In 1836 *St. Paul* was finished, and performed for the first time at a musical festival at Düsseldorf; this performance was soon followed by others in England. In 1837 the work was performed for the first time in Berlin, Sophie Löwe taking the soprano part. After the success of *St. Paul* at Düsseldorf, the master was created Doctor of Philosophy, and in 1841 the King of Saxony conferred on him the title of "Court Chapel-master." In 1837 Mendelssohn married Cecilia Jeanrenaud, the handsome and gentle daughter of a pastor of the Reformed Church at Frankfort-on-the-Maine. In 1843 Mendels-

sohn's enthusiasm as a teacher induced him to establish a conservatorium at Leipzig, under the protection of the King of Saxony. As a proof of the master's earnestness we may mention the fact that from among the pupils of the conservatorium he selected six, who met twice a week to submit their works for criticism. The recipients of this special favour were F. A. Dupont, who was appointed chapel-master at Nuremberg; Von Wasielewski, afterwards "Musik-Director" at Bonn; E. Büchner, who was created court chapel-master at Meiningen; Bratfisch, "Musik-Director" at Stralsund; Pfretzschner, who accepted the post of organist at the Kreuz Church at Dresden; and the author. Their essays consisted of movements of a sonata, or string quartett, a prelude and fugue, or a chorus in the strict style. This mutual criticism under the supervision of the master created close ties of friendship between the master and pupils, as also between the pupils themselves.

The privilege of seeing Mendelssohn in private was only accorded to Sterndale Bennett, Joachim, Würst, and the author, who were allowed to bring their compositions for correction and advice. In 1841, when the master was invited to Berlin by King Frederick William IV. of Prussia, he composed, at the sovereign's request, the music to the *Midsummer Night's Dream*, the incidental music to Racine's *Athalie*, and choruses to Sophocles' *Antigone* and *Ædipus in Colonus*. During his visit he also composed for the newly established royal cathedral choir, of which he became the director, many a *capella* psalms for double chorus, liturgies, and chorales. These compositions bear the impress of a sacred character more strict than that of most other works of the same nature. Heinrich Neithard (1793—1861) was the regular conductor of the cathedral choir, and is well known as the composer of the national song, "Ich bin ein Preusze." In 1842 Mendelssohn was created "General Musik-Director," an honour bestowed on no other before him but Spontini. This recognition, however, could not induce him to abandon Leipzig. In 1844 he visited Frankfort-on-the-Maine, where he spent the winter; after which, having conducted the performance of *Athalie* at Berlin, he returned to his former post of conductor of the Gewandhaus concerts. In the following year the master conducted the festival at Aix-la-Chapelle, in which Jenny Lind sang the soprano part of Haydn's *Creation*. This artiste possessed a remarkable gift of rendering

pianissimo effects, which was especially noticeable in her interpretation of Mendelssohn's "O Winter, Schlimmer Winter." Jenny Lind and her contemporary Livia Frege were undoubtedly the best interpreters of the composer's vocal music that have appeared before the public. In 1846 Mendelssohn conducted the German-Flemish "Sänger-Fest" at Cologne, and for the first time superintended the performance of his *Elijah* at the Birmingham festival. In the following year he conducted this oratorio in London, on which occasion the Prince Consort sent him his book of words on which he had written that he was "the saviour of art from the service of Baal." The Queen had already admitted him into the family circle, and rendered his songs to his accompaniment. Since the first performance of his oratorios in England, Mendelssohn has risen into a position almost approaching that of Händel. The excessive work of his latter years proved too much for his system, which received an additional severe shock at the sudden death of his much loved sister Fanny Hensel, and he died on November 4th, 1847. The funeral ceremony at Leipzig was worthy of such a prince of musicians. The houses of business were closed, the streets were draped in black. At the Church of St. Paul the body was received with the final chorus from the *Passion of St. Matthew*. On the journey to the Berlin railway the cortège was accompanied by the members of the university bearing torches, and consisted altogether of thirty thousand people. At the station, as well as at Dessau, the body was received with choruses of his "Es ist bestimmt in Gottes Rath," under the direction of the renowned composer of *The Last Judgment*, Schneider.

The life of Schumann was no less eventful than that of his contemporary. Schumann's father was by trade a bookseller, who, at the time of Robert's birth, June 8th, 1810, was residing at Zwickau. It was intended that the boy's musical education should be undertaken by Karl Maria von Weber, who had agreed to superintend it, but, owing to the course of intervening events, this never came to pass. After leaving the high school at Zwickau, at the desire of his widowed mother he studied jurisprudence at Leipzig, and for one year at Heidelberg. In 1830 he determined to devote himself entirely to music, and removing to Leipzig, became the pupil of Wieck and Dorn. Frederick Wieck (1785—1873) showed his excellence as a pianoforte teacher by the results obtained in the case of his daughters Clara and Marie. He excelled also as a singing-master, having been a pupil of Mieksch.



ROBERT SCHUMANN.

Born 8th June, 1810, at Zwickau, in Saxony; died 29th July, 1856,
at Endenich, near Bonn.

*(By permission of Bartholf Senf of Leipzig, after an original lithograph
published by him.)*

While studying pianoforte-playing under Wieck, Schumann was receiving lessons in composition from Heinrich Dorn. The latter master was born in 1804 at Königsberg. He settled in Leipzig until 1832, when we find him at Riga in the capacity of chapel-master. We next meet him at Cologne in the same capacity, and in 1849 he was appointed court chapel-master. Among Dorn's operas *Der Schöffer von Paris* and *Die Nibelungen* are the best known. His humorous part and solo songs became very popular. As a critic he was noted for his characteristic humour. Schumann was unable to continue his career as pianist, having, by excessive practice, seriously strained his hand. This is not altogether to be regretted, as it was doubtless the cause of the devotion of all his energies to composition. An important item of Schumann's artistic career was his association with Wieck, Julius Knorr, and L. Schunke, in the foundation of the *Neue Zeitschrift für Musik*, in which he took so prominent a part that we shall return to it anon. Much praise is due to that band of associates who successfully rebelled against the "Kapell-meister musik," which was the result of the labours of mere adherents of grammatical rule without ideality, sentiment, or taste. As a genuine follower of the Romantic school, loving all that is mysterious and strange, Schumann created in his own mind a union of sympathetic spirits, which he entitled "Davidsbündler," whose intention, he presumed, was the overthrow of "Kapell-meister musik." This association consisted not only of imaginary, but also living, personages. In connection with this idea, he composed all his earlier pianoforte works, ranging from 1829 to 1839. Wasielowski speaks of this brotherhood as the outcome of the poetical ideas and manner of Jean Paul. In the articles on the "Davidsbündler," Schumann assumes the names of Florestan and Eusebius, Wieck is personified by Raro, Banck was represented by Serpentinus, Knorr was Julius, and the sentiments of Clara Wieck were represented by the opinion of Chiara. Schumann did not restrict his choice of characters to the world of the living; he wrote to Dorn: "Mozart was as great a *bündler* as is Berlioz." Wasielowski recognises in the idea of this "Davidsbündler" the characteristic trait of Schumann's nature. The master had an unusual *penchant* for the mysterious in opposition to the reality; his very tread was stealthy. In a preface to an edition of his collected works, Schumann humorously refers to the "Davidsbündler," which he said was no secret society, but a mere creation.

of his imagination. In later years his opinion changed equally in regard to his early pianoforte works. Amongst the characters of the "Davidsbündler," next to Schumann and Clara Wieck, Carl Banck is the most prominent figure. Banck, born in 1811, was a pupil of Klein, Zelter, and Berger, and belonged to the original staff of the *Neue Zeitschrift*. He ranks high amongst German critics, and has distinguished himself as a teacher of singing, composer of songs, editor of hitherto unknown, and arranger of well-known, works of the seventeenth and eighteenth centuries.

In 1837 Schumann essayed to obtain Wieck's consent to his marriage with Clara, but was refused. Three years later, having received the degree of Doctor at the University of Jena, in recognition of his merits as a composer, he once more attempted to gain the consent of the father, and this being again refused, he married in secret. Clara Wieck, born at Leipzig in 1819, had created a sensation as a child of ten when accompanying her father on his concert tours. It was to her father that she owed her perfect technique, but her conception of the classical masterpieces dates without doubt from her meeting with Schumann. The pianist owes her reputation as an interpreter of classical music to the fact that she ignores her personal identity while performing, and therefore renders equally well the works of Bach, Beethoven, Schumann, Mendelssohn, and Chopin. Clara Schumann stands unrivalled for conjugal devotion and self-denial.

During the period of his wooing, Schumann's imaginative mind was in a continual state of happy inspiration, which found an outlet in his vocal compositions. In the year of his marriage alone he composed no less than one hundred and thirty-eight songs. Among these we must draw special attention to the cycle dedicated to his bride under the title of "Myrthen," the "Frauenliebe und Leben," "Liederkreis," the words of which are from the pen of Eichendorff; Rückert's "Liebesfrühling," of which those numbered 2, 4, and 11 were composed by Clara Schumann, and several others. In the year 1841 Schumann composed his first two symphonies and Heine's *Tragödie*. These were followed a year later by the three string quartetts, the piano quintett and quartett in E flat major. In 1843 *The Paradise and Peri* made its first appearance. In 1845 he composed the fugues for piano and organ. These were followed by the C major symphony, 1846; the opera *Genoveva*, and the music to *Manfred*, 1848; *Das Spanische Lieder-*

Landgeist von
 Clara Schumann

Beethoven

Clara Schumann

SIGNATURES OF ROBERT AND CLARA SCHUMANN

(From the Collection of the Library of the University of Cambridge)

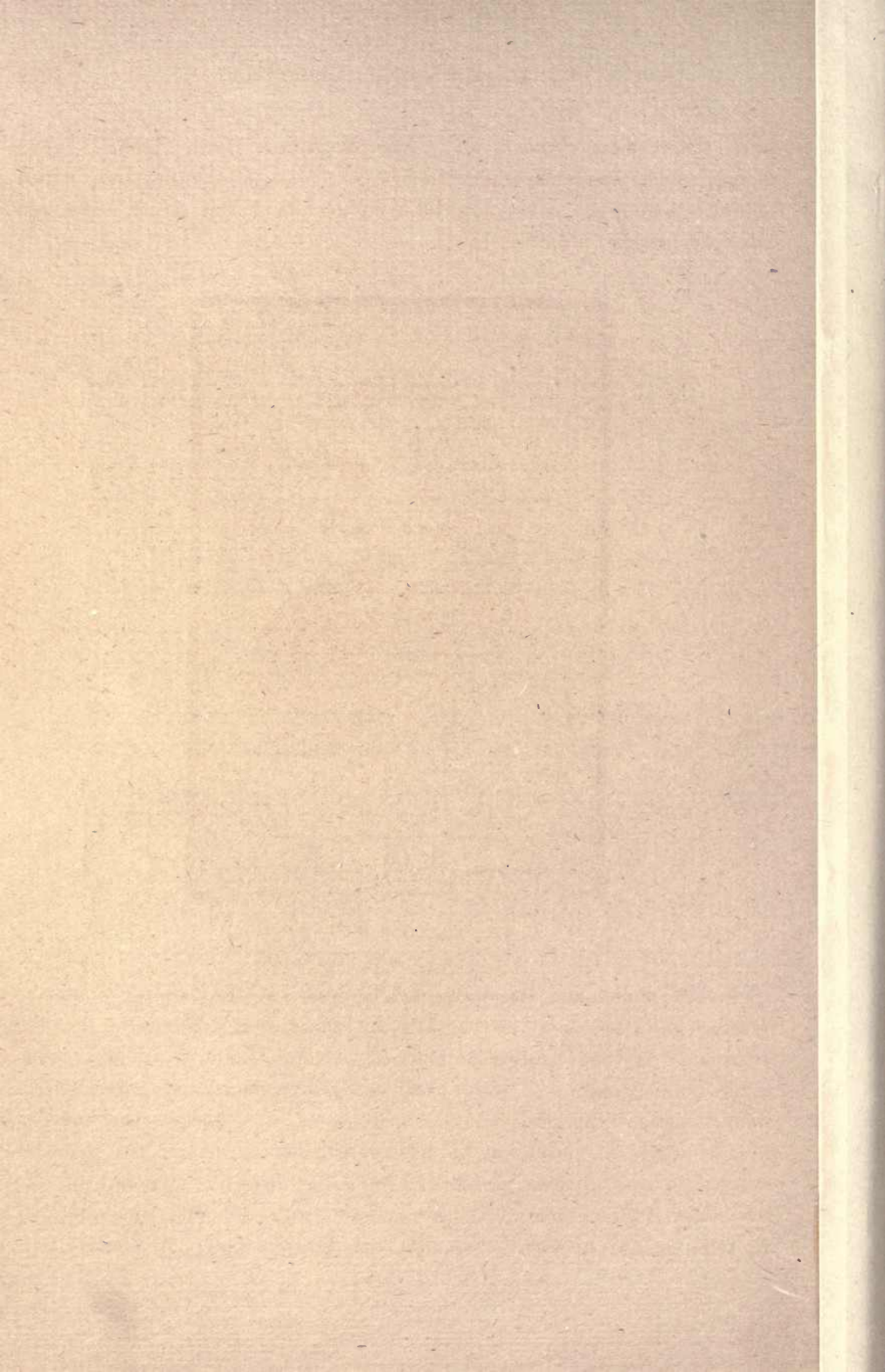
Mein Schatz

Op. 10.

Handwritten musical score for the song "Mein Schatz". The score is written on two systems of staves. The first system consists of a vocal line (soprano or alto clef) and a piano accompaniment (treble and bass clefs). The second system continues the vocal line and piano accompaniment. The lyrics "Mein Schatz" are written under the vocal line. The music is in a simple, folk-like style with a key signature of one flat (B-flat) and a common time signature (C). The handwriting is in ink on aged paper.

by HUMANN, AND MUSIC WRITTEN BY THEM.

(Hermann Scholtz at Dresden.)



spiel, the requiem *Mignon*, and "Das Nachtlied," from Hebbel, 1849; *Faust*, which was complete with the exception of the overture, which followed three years after; and the symphony in E flat major, 1850, and *The Pilgrimage of the Rose*, 1851.



Fig. 273.—Clara Schumann.

In 1843 Schumann was appointed professor at the Leipzig Conservatorium; but after a concert tour with his wife through Russia he removed to Dresden, in 1844. Here he founded a Choral Union, which still exists, and bears his name. In 1850 Ferdinand Hiller, on leaving Düsseldorf in order to accept the position of chapel-master at Cologne, recommended Schumann for his late post of "Musik-Director." After two years of activity in this capacity, a misunderstanding with the directors of the Düsseldorf "Musikverein," in conjunction with the first symptoms of his fatal malady, caused Schumann to resign the post. A concert tour

through Holland, during which he and his wife received the most enthusiastic ovations, roused him for a short time from his melancholy. On his return to Düsseldorf his malady increased alarmingly, and he attempted to put an end to his life by throwing himself into the Rhine; he was, however, rescued, and removed to the establishment at Eendenich, near Bonn, where he died on July 29th, 1856. No tone-poet has been more enthusiastic in the praise of woman than Robert Schumann: he was a second "Frauenlob." This was acknowledged by the maidens of Bonn, who, at his interment, filled the cemetery, and crowned the tomb with innumerable garlands. In 1880 a monument by Donndorf, of Stuttgart, on which was represented Schumann, accompanied by his wife as the muse of music, was placed on the grave. We have already mentioned the fact that Schumann possessed more than ordinary gifts as a critic. This brings us back to the noteworthy fact that after Beethoven—that is, at the close of the German Genius epoch—composers began to address the public as *littérateurs*. Karl Maria von Weber was renowned as a critic, humourist, and contributor to the *Dresdener Abendzeitung*; Spohr was the first musician to write an autobiography; as early as 1828 we find Berlioz engaged as a critic on the *Correspondent*, the *Courrier de l'Europe*, and the *Revue Européenne*, the special champion of Beethoven, Spontini, and Karl Maria von Weber. From 1834 we meet him engaged on the *Journal des Débats* and the *Gazette Musicale*, and employing his spare time in other literary work, of which we shall make mention anon. Schumann held the same position in the literary world of Germany as that occupied by Berlioz in France. Franz Liszt and Richard Wagner likewise exemplify the rule. Wagner has gained reputation as a poet, and in his writings has far outstripped the poetical works of Weber and Berlioz. Literary activity among the Great Talents was the result of gift, and differed widely from that of the host of semi-talents and talentless, who make use of this tendency to cloak their lack of productive power in music; members of this class have even descended from concert composition to concert oration. In answer to the argument that we find no *littérateurs* among the great masters, we can only offer the proposition that the talents wield the pen in order to establish firmly the principles of the Romantic school. Those talents in whom the romantic was not the most prominent feature, never employed the pen as a means of addressing the public; and the little that is known of their private

Königsberg Preußen,

Mein Dank für Ihr Mittheilung, ist
da, aber Sie haben nicht
zu den die Kunst zu verstehen, auch
ich kann nicht mit Ihnen, da
ich Sie nur ein wenig mit interessiren
möchte. Fürstliche die ich noch heute
und sehen wenn Sie kommen zu
Ihren Schlaf, die Sie auch die
Hofen, das ich viel zu empfinden habe,
und gleich den besten Namen
Lugaburgallee
Z

A. 25. Dec. 1843.

Königsberg
R. Schumann

FAC-SIMILE OF A LETTER FROM SCHUMANN TO A YOUNG LADY.

HONOURED MADAM,

My thanks for your co-operation in the "Peri," and especially for the heartfelt delivery of the aria of the maiden. As I was unsuccessful in my endeavour to find you after the performance the other day I could not express my thanks to you. Receive them then now, and accept my good wishes for your future, which to you and yours, to whom I beg to be kindly remembered, can only bring joy and happiness.

With much esteem,

Yours devotedly,

R. SCHUMANN.

opinions has been gathered from their intimate correspondence. The investigation of the more profound reasons for the need of literary aid on behalf of the steadily increasing Romantic principles we shall reserve for a later chapter. Schumann became a *littérateur* through his opposition to many of the features of the musical world, but nowhere do we find him claiming indulgence for extreme principles, or a leader of rebellion against all pre-existing tenets.

As a composer, the storm and stress period of youth past, Schumann might be designated a classic in the new Romantic school; as a critic he never indulged in one-sided or unjustifiable arguments; his propositions can, even at the present day, be accepted with safety by musicians of every party. The best testimony will be found in the master's own words. There is an historical interest attached to his explanation as to the reasons why he founded his opposition paper in 1834. "Towards the close of the year '33 there were a series of meetings of young musicians, which in the first place were the result of chance. The aim of these meetings was social communion, and this soon included the mutual exchange of ideas on that art which was to them the meat and drink of their life, music. It cannot be said that the musical state of Germany at that period was enjoyable. On the stage Rossini reigned supreme, on the piano almost exclusively Herz and Hünten, and yet it was but a few years since Beethoven, Karl Maria von Weber, and Franz Schubert had lived among us. However, the star of Mendelssohn was rising, and wonderful things were being said of a Pole, by name Chopin. No lasting effect was, however, produced until a much later period. One day an idea seized the young enthusiasts: 'let us not idly look on, let us act, that the poetry of art may one day be honoured.' This gave rise to the *Neue Zeitschrift für Musik*." The following paragraph is still more important: "Our line of action is already determined. It is simple; this is it: to point to the past and its productions, with emphasis; to strongly demonstrate how, from such a source only, new art-beauties can result; to brand the latest period as inartistic, having alone for its aim the elevation of mere virtuosity; and, lastly, to hasten a new period of poetry." Schumann wished to war against "three arch-fiends—the talentless, the common talent, and the talented scribblers." Yet Schumann found later on that he had lighted on a superseded path,

and that a critical journal by itself could neither found a new epoch in the tonal art, nor call up new talents. Scarcely ten years elapsed before he resigned the editorship, hoping as a gifted artist to aid more powerfully by his compositions than by his literary work. After this period it was only on special request that he contributed minor articles. He broke this rule on the occasion of his introduction of Brahms to the world, which he did in an article entitled "New Paths," as he found in the music of that composer much that was in sympathy with his own nature, and many novel features. A very important item in Schumann's literary work is his first reference to Chopin. No one like Schumann has pointed to the importance of Chopin as the composer of pianoforte music of a most poetical and refined character, and the creator of a fresh feature in the new Romantic school. No one has exerted himself with so much energy to gain for Chopin an appreciative reception, in spite of the attacks of the Philistines, than the composer of the *Peri*. Though we introduce Chopin into this chapter, which had been set apart for the discussion of the great German talents, it must not be inferred that we have any desire of claiming for Germany the possession of that composer. Chopin's position is peculiar. He cannot be identified with the French school, no Polish school existed in the first half of the nineteenth century to which he could be affiliated, therefore we are only just in classing him as a pianoforte composer with Mendelssohn and Schumann. Both masters admired Chopin, and there are moments in the pianoforte works of Schumann and Chopin in which the mental relation and mutual influence of the composers cannot escape notice. It is worthy of note too that Chopin, notwithstanding the number of monographs and notices in dictionaries of biography, has, with the single exception of Brendel, received no notice in the most important musical histories of the latter half of our century. Arrey von Dommer closes his musical history with Beethoven; and Ambros, who was a warm admirer of the works of Chopin, was prevented by death from continuing his work beyond the life of Palestrina. Owing to his descent from a French father and Polish mother, and the influence exercised on him by the German school, Chopin may well be styled cosmopolitan.

Chopin was not only a highly-gifted musician, but possessed of a most poetical and refined nature. He has invested every form of pianoforte composition employed by him, be it nocturne, polonaise, mazurka, or waltz,

with exquisite pathos and charm, and may be said to be the creator of an entirely new pianoforte style. Though the waltz was first raised from the level of a common dance tune by Franz Schubert, in his "Valse Sentimentales," Op. 50; "Valse Nobles," Op. 77; and by Karl Maria von Weber, in his "Invitation à la Danse;" Chopin was the first to enrich the art of music by forming a special *genre* of this class of music. His productions were by no means intended to serve as mere dance music, but rather as complete poems depicting the various emotions and sentiments engendered in the mind of the dancer. Just as Mendelssohn raised the German "folk-song" into an art-song, so Chopin raised the dance into an art-form, and the virtuoso salon music that found favour with his predecessors into a form of composition possessing a distinctive artistic character. He may be said to have infused for the first time the genuine spirit of romance into pianoforte music, for it is only in the works of Schubert and Field that we find isolated cases, which are still rarer in the productions of Hummel and Moscheles. We find this feature independent in Mendelssohn, whereas in Schumann's compositions it is without doubt due in part to the influence of Chopin. Indeed, as a pianoforte composer, Schumann may be with justice placed at the side of the latter contemporary, whose influence is seen directly in the works of Henselt, Schulhoff, and Hermann Scholtz.

There is yet another feature in the new Romantic school of Germany which is prominent in the compositions of Chopin; we allude to the use of the chromatic progression. This means of obtaining effect was but rarely used by earlier masters, like Schubert, Weber, and Marschner, and then in order to express the presence of something strange, supernatural, or demoniacal; in the invention and working of their themes and motivi they kept strictly to the diatonic. We only meet one exception to this rule, in the person of Ludwig Spohr, who not only used the chromatic progression without special purport, but even made it the basis of his peculiar manner, which can be traced not only in his part-writing, but also in the outline of his themes. If in Schubert and Weber the preference for the diatonic element may be regarded as a testimony of vigorous mental health, as, with the exception of Bach and Mozart (*Don Giovanni*), the chromatic element is but rarely found in the works of the heroes of the German Genius epoch, and even the most powerful ideas of Beethoven are diatonic;

the excessive use of the chromatic found in the works of Spohr, and even to a greater extent in those of Chopin, may have a pathological signification. The continued presence of an element like this in the creations of a master cannot always be considered a fault. Art presents such a boundless field that it allows the existence of a pathological character, sentimentality, discordance, and even to a certain degree that which is *baroque*, adventurous, and fantastic, beside healthy vigour, the natural, the euphonic, and the beautiful. The latter compared with the former phase is as the first crop compared to the second, or the healthy open-air vegetation to that reared in the hothouse, which is sickly and mean, commonplace, and ugly; the latter, unless used for the purpose of contrast, should be excluded from the precincts of art; whereas we can never fail to be charmed by tenderness, longing reverie, and feminine sentiment. These last qualities proclaim their presence in Chopin's works in the strong chromatic element, by which he not only bridges the space intervening between the old and new Romantic school, but approaches nearer to the head of the new Romantic school, Richard Wagner, than does any other master.

The works of Chopin include two concertos for the piano in F minor and F sharp minor, a pianoforte trio, and two sonatas for piano and violoncello, with many others. However great the beauty contained in parts of these works, they fail to show the perfect mastery of the composer; that is reserved for his smaller pianoforte works, including the polonaises, mazurkas, waltzes, études, and the nocturne, which had been previously dealt with poetically, but in more restricted proportions. The grand symphonic development of instrumental music which had been applied to the pianoforte concerto by Beethoven, Mozart, and Weber, and was continued by Mendelssohn and Schumann, was beyond the reach of Chopin, for he lacks the power of organic development of themes, and strict working out of motivi. His orchestration never rises beyond mere accompaniment; and the same fault may be found with the string parts in his chamber music. Chopin appears at his best in the smaller forms of composition, such as his twelve polonaises, fifty-two mazurkas, twenty-seven études, twenty-five preludes, nineteen nocturnes, thirteen waltzes, five rondos, as well as in his "Funeral March," and his compositions in the form of the "Crakoviak," "Bolero," "Tarantella," "Barcarole,"



FREDERIC CHOPIN.

Born 1st March, 1809, at Zelazowa Wola, near Warsaw; died 17th October, 1849,
in Paris.

(After an original Lithograph drawn from life.)

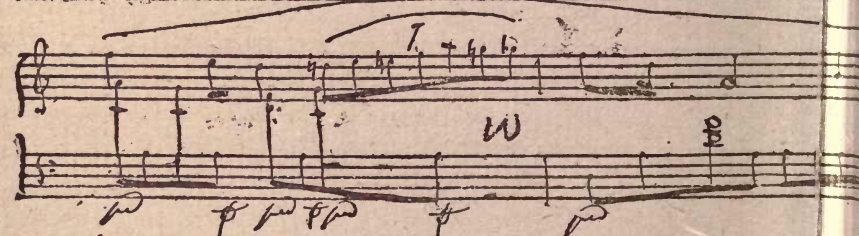
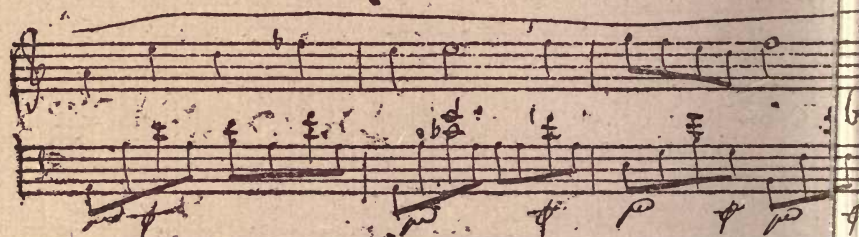
and "Berceuse." Although not a perfect master of the symphonic form, Chopin is successful in his impromptus, variations, balladen, fantasias, and his scherzi, the form of which he has extended beyond the usual limits. We must here not fail to point to the exquisite beauty and originality of his sixteen Polish songs. Chopin's originality, which is inseparable from his individuality—a feature common to the talents of his period—renders his works almost inimitable.

Frédéric François Chopin was born March 1st, 1809, near Warsaw, whence his father, Nicholas Chopin, had removed from Nancy. The name of his mother was Justina Kryzanowska. He received the earliest portion of his musical education at the Warsaw Conservatorium, under the direction of Joseph Elsner; and even as a child excited general admiration. He visited Berlin in 1828, in company with the zoologist, Professor Jarocki, who was on his way to attend a meeting under the presidency of Humboldt. It was now that he wrote about Handel's *Alexander's Feast*: "I confess I have been touched by Handel's *Cäcilienfest*. It approaches nearest to the ideal which I carry in the depths of my soul." A year later he visited Vienna in the capacity of composer and virtuoso, performing at the Karthnethor Theatre. From here he wrote: "I have been leniently criticised by my compatriots here; but what can I expect in a city that boasts of having heard the performances of Haydn, Mozart, and Beethoven?" The refined interpretation of his imaginative compositions was not altogether appreciated in Vienna, for he writes: "There is but one voice about my having played too softly, or rather too delicately, for the public here. They are accustomed to the thumping of their pianoforte virtuosos; but that does not matter. As the case stands, I prefer to be told that I played too delicately rather than too coarsely." On his return journey to Warsaw, Chopin was fortunate enough to be present at the performance of *Faust* at Dresden, given on the occasion of Goethe's eightieth birthday. Like a true poet, he had ever before him a female ideal, to whom he addressed his inspirations. His first love was Constance Gladkowska. He wrote to his friend, Titus Woyciechowsky: "I have, perhaps unfortunately, found my ideal. I have not, as yet, spoken a single syllable to her, but for six months her image has been ever before me." In 1830 Gladkowska sang at the farewell concert; and he wrote of her: "She has never sung so well as to-night; and in her white dress, her hair adorned with roses,

she looked lovely." On his quitting Warsaw Chopin was presented by his friends with a goblet filled with Polish earth; and he was implored that, wherever he might wander or reside, he would never forget Poland. At the end of the year he again visited Vienna, whence he removed to Paris. Schumann's enthusiasm was first excited by Chopin's variations on a theme from Mozart's *Don Giovanni*, Op. 2. While in Paris the young master met Liszt, Berlioz, Heine, Balzac, Meyerbeer, and Ernst, and afterwards Mendelssohn and Hiller. Besides this friendly society, he entered the aristocratic circle of the French capital. Prince Radziwill introduced him at the soirées of Rothschild, where he soon became a great favourite; and indeed, before very long, he became the hero of every Parisian salon. The master was helped into this position by the enthusiasm felt for the cause of Poland, and the identification of his plaintive melodies with the sorrows of his down-trodden fatherland. One of the composer's friends writes at the period: "Chopin is at present the hero of the ladies, which causes much jealousy among the men. He is all the rage. The fashionable world will, before long, be wearing gloves *à la Chopin*." Every year Chopin gave several *séances musicales*, to which it was very difficult to gain admission. The *entrée* was exceptionally high, as his patrons wished to keep the concerts as exclusive as those in their own salons. We may with justice assert that the refinement of his music might partly be traced to his exclusive surroundings. The daughters of the highest French and Polish families eagerly sought lessons from him. In 1835, passing through Leipzig, Chopin spent a day with Mendelssohn, concerning which the latter wrote: "I was glad to be in the company of a real musician, not one who is half virtuoso, half classic; that is, not a man who mingles *les honneurs de la vertu et les plaisirs du vice*, but who has a decidedly settled object. However different may be our objects, it makes no difference, but I cannot bear those half-hearted people." In 1836 a second visit to Leipzig brought Chopin into contact with Schumann. We cannot fail to notice how our master was attracted by Germany and German composers. Before his visit Chopin had been affianced to Maria Wodzinska, a Polish lady of noble birth, but on his return to Paris he found that she had broken faith, and was married to a Polish nobleman. It was now that he formed an intimacy with the novelist George Sand. During 1838 and 1839 they resided at Majorca,

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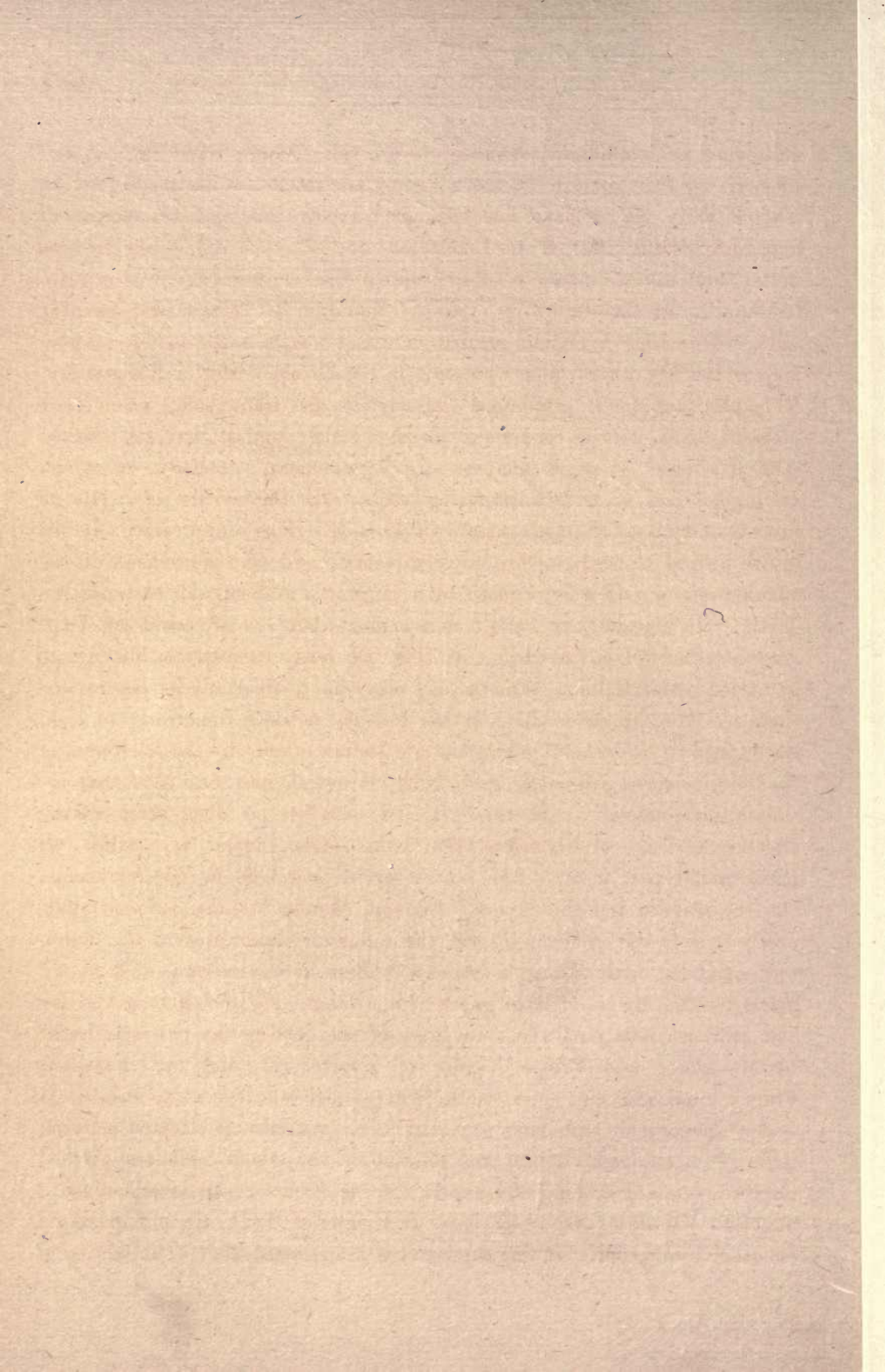
XV



Handwritten musical score for Chopin's 24 Preludes, Op. 28, No. 12. The score is written on five systems of staves. Each system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is written in the bass staff. The notation includes various musical symbols such as notes, rests, and accidentals. The handwriting is in ink on aged paper. The number '12' is written in the bottom right corner of the page.

CHOPIN'S 24 PRELUDES, OP. 28.

(Hermann Scholts at Dresden.)



occupying an uninhabited monastery. Of this George Sand says, in her memoirs : "Our sojourn in the ruins of the monastery became agony to Chopin, and a very difficult task for me ; a broken rose-leaf, the shadow of a passing beetle, affected his shattered nerves. All he cared for was myself and my children ; all else beneath the southern sky was painful to him." In the following year we find him at Nohant, her country villa. Here her favourite occupation was to write while he improvised, and to this she refers more than once in her novels. Moritz Karasowsky, Chopin's biographer, attributes the rupture between them, which took place in 1847, to the conduct of George Sand ; and it may be inferred that it caused a rapid increase of the composer's malady, of which he finally died after two lingering years. In the spring of 1849 he rallied, and accepted engagements in London. The improvement in his health proved to be, however, only temporary ; and the excitement of the London season, and worry caused by a journey into Scotland, hastened his death. On his return to Paris it was evident that his life could not be of long duration. His knowledge of this fact was evident from his wish to be buried beside Bellini. On the day previous to his death he begged the Countess Potocka, who stood at his bedside, to sing something to him. She complied by tearfully singing an Italian hymn to the Madonna, at the conclusion of which he said, "Oh, Heaven ! how beautiful that is ; sing it once more." On the 17th of October he died, after taking affectionate leave of his friend Gutmann. His funeral was public, all Paris taking part in it. The burial service was held in the Madeleine. On the way to the church his "Funeral March," which had been purposely scored, was performed, and the ceremony, according to his desire, was concluded with Mozart's *Requiem*. Thus he was accompanied to the grave by the tones of that master to whom he paid homage on his first entrance into publicity. In front of the cortège the pall was borne by Meyerbeer and Prince Adam von Czartoryski, and the musicians Franchomme and Gutmann, the celebrated painter Delacroix, and Alexander Czartoryski. Chopin's grave at Père la Chaise is situated between those of his friends Bellini and Cherubini, for whom he felt a marked respect. Amongst his lady-pupils Princess Czartoryska is undoubtedly the best. On Jules Schulhoff, born at Prague in 1825, Chopin exercised remarkable influence. It was through his inducement that Schulhoff, who

had resided several years in Paris, made his first appearance in public. The author considers that there is no such genial and characteristic pianist as Schulhoff performing at present, and that Chopin's works are performed either with too little spirit, or else with too much realism and too many accents. Schulhoff possessed the grace and chivalric spirit so prominent in the Polish character. We must reckon as one of the best editions of Chopin's works that by Hermann Scholtz.

Before we take leave altogether of the three masters, Mendelssohn, Chopin, and Schumann, who possess many features in common, we must consider the position in which they stood with their musical contemporaries, as that is the only manner in which we can gain a positive appreciation of their importance in the history of musical art. Mendelssohn is the renovator of the oratorio, which assertion will be proved beyond all doubt by reference to the sacred compositions of his immediate predecessors and contemporaries. Before the *St. Paul*, Graun's oratorio *The Death of Jesus* was regarded as an unsurpassable master-work in the north of Germany, and especially at Berlin. It was the ideal of the innumerable cantors, organists, and musik-directors, who, as representatives of the still existing *Zopf*, or the "Kapell-meister" music which had already begun its existence, composed oratorios by the dozen, but never dared compare their works with that of Graun. The immediate and most important predecessors of Mendelssohn in oratorio writing were Schneider and Klein. Friedrich Schneider (1786—1853) wrote the *Weltgericht*, *Die Sündfluth*, *Das verlorene Paradies*, *Pharao*, *Gethsemane*, and *Golgotha*. These were considered models of this species of composition, and were frequently heard at the German musical festivities at the period in which *St. Paul* was written. Though the *Weltgericht* contains much that is sound and earnest, it has, like the other works of the same master, vanished entirely from our churches and concert rooms, although less conventional than his other works. Bernhard Klein (born at Cologne in 1793, died at Berlin in 1832) approaches nearer to Mendelssohn. Klein's *David* contains much meritorious and fine writing, as do his *Jephtha* and *Job*. These works display talent and not mere imitation, but they, with those by Reissiger, also including an oratorio entitled *David*, as well as the oratorios of Spohr, the most prominent contemporary of Mendelssohn, pale before *St. Paul* and *Elijah*. We must, therefore, connect the works of

Mendelssohn, for the sake of comparison, with those of his forerunners Bach and Händel. We have already given praise to Mendelssohn for his resuscitation of the works of Bach. How well-deserved this was is clearly seen when we remember that, even in Mozart's time, very little more was known of Bach than his "Suites" and his "Forty-eight Preludes and Fugues." Mozart found Bach's cantatas and motets, which he saw at the house of his friend Doles, quite new. After his death, Bach's works again fell into oblivion. The *Passions* had long been forgotten, his motets and a few of his cantatas were occasionally performed at the Church of St. Thomas at Leipzig, and in a few isolated cases at vocal academies. Mendelssohn directed general attention to the greatness of Bach by his performances of the *Passion of St. Matthew*, 1829, after more than half a century of oblivion. The classical vocal unions referred to were that of St. Cecilia, founded by Nepomuck Scheibler (1789—1837) at Frankfort-on-the-Maine in the year 1819, and that at Breslau established in 1825 by Johann Theodor Mosewius (1788—1858). Not only was Mendelssohn successful in resuscitating Bach's vocal music, but he put an end to the organ *Zopf*, and brought about the death of the meaningless "Kapellmeister" fugue. In support of his endeavours Mendelssohn wrote six preludes and fugues for piano, Op. 35; three organ fugues, Op. 37; and six sonatas for the organ, Op. 65. Schumann aided in the same cause with four fugues for piano, Op. 72; and six fugues for the organ, on the notes represented by the letters contained in the name Bach. These works were permeated with the spirit of Bach and Handel, and, whilst removing everything meretricious, they infused into the orthodox forms the spirit of modern thought. These praiseworthy efforts produced good effect on other composers. It was under this influence that Alexander Klengel (1784—1852), the court organist at Dresden, composed his excellent canons and fugues, which were published after his death by Moritz Hauptmann. The same might be said of J. Ch. H. Rinck (1770—1846), a disciple of Bach's pupil Kittel, who became famous through his chorales; R. Hesse, whose life we have discussed in a former chapter; A. G. Ritter (1811—1885); and Gustave Rebling, born 1821.

Mendelssohn also exerted his power on behalf of the quartett for male voices, which form of composition had degenerated and become commonplace, though since the time of Karl Maria von Weber, the father of this

form, Kreutzer, Methfessel, Marschner, Zöllner, Julius Otto, Heinrich Dorn, and Abt have done some good work, yet most of the composition of this form was of the most trivial kind. With the exception of his splendid choruses to *Œdipus* and *Antigone*, Mendelssohn has written but few part-songs for male voices, yet this small number not only gained great popularity, but may be said to vie with those of Karl Maria von Weber, and have done much towards reinstating this form of art-song. This assertion will not surprise any who have heard, for instance, the "Am fernen Horizonte." We are entitled to speak as strongly in favour of Mendelssohn's composition for mixed choirs, which, as regards poetical significance, Mendelssohn may be said to have re-created. His most gifted follower in this branch of composition was undoubtedly Robert Schumann. To gain a definite idea of the value of the songs of these two masters, we must compare them with those of their contemporaries. Friedrich Silcher (1789—1860), the senior of their contemporaries, whose songs were already in vogue in the early days of Mendelssohn and Schumann, compares favourably with Reichardt and Zelter. He was, however, more successful in striking the taste of the public in such songs as "Aennchen von Tharau," "Morgen musz ich fort von hier," "Ich hatt' einen Kameraden," which, even if failing to rise to the level of art-songs, possess imperishable melody. In chronological order, Silcher is followed by Josef Dessauer, born in 1798 at Prague, who, like the other composers of the period, wrote operas, orchestral, choral, and chamber compositions, but owes his popularity chiefly to his songs and romances, many of which became extremely popular in France. The intellectual superiority of Dessauer's accompaniments almost raises him to the level of Mendelssohn and Schumann. We may almost say the same of Norbert Burgmüller (1803—1836), who has left some excellent specimens of orchestral composition, chamber music, and songs. Karl Friedrich Curschmann (1805—1841), a native of Berlin, was a pupil of Spohr and Hauptmann. Many of his songs gained great popularity. The next on the list is Heinrich Proch (1809—1878), who is followed by Friedrich Wilhelm Kücken, born at Hanover in 1810. These two, like Curschmann and Franz Abt, although popular, may be justly accused of hypersentimentality, which at times approaches dangerously near to triviality. Proch's "Alpen Horn," and Kücken's "Ach wenn du wärest mein eigen," enjoyed popularity for over twenty years. We must except

Kücken's "Ach, wie wär's möglich dann," which has become a folk-song among the Thuringians. With a reference to Wilhelm Speier, born at Frankfort-on-the-Maine in 1790; Hieronymus Friedrich Truhn, born in 1811 at Elbing; and Karl Banck, we close the list of song-writers who enjoyed popularity in the time of Schumann and Mendelssohn. In favour of Banck we may add that he aimed higher than most of his contemporaries, as may be seen in his setting of well-known poems, which give proof of Schumann's influence.

Both Schumann and Mendelssohn stand out boldly as composers of chamber and orchestral composition. In chamber music Schumann undoubtedly surpasses his contemporary, although Mendelssohn's octett for strings and his quartett in E flat major rise above most works of the same kind by his contemporaries. Though Schumann may excel in the symphony, Mendelssohn is superior in the concert overture; and if their works are carefully examined, and their value duly weighed, their importance in the history of modern tonal art cannot fail to strike the student. However clever may be the well-finished orchestral and chamber music of Kalliwoda (1800—1866), Lindpaintner (1791—1856), Reissiger (1798—1859), Vincenz Lachner (1811), Onslow (1784—1852), Hummel (1778—1837), and others, none of them have, like Schumann and Mendelssohn, approached so near to their great predecessors of the Genius epoch in thematic treatment of poetical ideas. As the best works of Lindpaintner and Reissiger, we quote the overtures to *Faust* and *Felsenmühle*. Kalliwoda's "Das Deutsche Lied" has been adopted as the national anthem by the Germans in Austria. Mendelssohn and Schumann infused new life into orchestral music. Chopin raised the waltz and mazurka from simple folk-melodies to the level of art-productions, and Mendelssohn may be said to have done the same in song. Nearly all the previous attempts to achieve this may be recorded as failures. Weber and Silcher must, of course, be excepted; Reichardt and Zelter may be said to have succeeded occasionally; Strauss, Lanner, and Labitzky have produced works far superior to those of our contemporary pianoforte composers, with the exception of Brahms, who possesses considerable artistic power, especially apparent in his waltzes for four hands, with vocal accompaniment. Schumann, Chopin, and Mendelssohn must be also regarded as the renovators of modern pianoforte music, which—the works of Weber,

Hummel, and Moscheles excepted—had degenerated as much as the other branches of the tonal art. This deterioration did not, however, extend to the opera. The three musicians with whom we are dealing in this section carefully eschewed programme music. Schumann's works of this class belong to his early period; and during the epoch of his greatness he carefully refrained from expressing more than the mere title of his work. In their great symphonic works Mendelssohn and Schumann have altogether ignored programmes, although Berlioz and Liszt had adopted them, and Wagner had even supplied one for the ninth symphony. Mendelssohn ridiculed the idea of attempting to supply programmes to his songs without words; in Chopin's works we find no traces of any programme. In this respect our composers were stricter than the great masters of the Genius epoch. Of those masters Haydn indulged to the greatest extent in musical painting; next to him we must place Beethoven, who employed programmes for several of his symphonies. This ignoring of programme music is rendered still more remarkable by the fact that the composers in question belong to the Romantic school. Many modern romantic composers consider that instrumental music is incomplete unless accompanied by a programme. The author suggests that in many cases the programme is merely a cloak to conceal artistic incapability and want of power in working in the classical art-form.

There are still more links of a mental and artistic relation between Mendelssohn, Schumann, and Chopin; for example, the feminine element which we find in their being, their creation, and conception of the world. This element is most prominent in Chopin. A special feature of these three masters is the entire absence of envy. Chopin gave proof of this by his enthusiasm for so dangerous a rival as Liszt; Mendelssohn by his interest in the works of Schumann and Gade; Schumann by his respect for Mendelssohn and Berlioz, and the extraordinary zeal which he displayed in smoothing the way for Chopin and Brahms. A trait equally common to these composers was their reverence for the classical composers and everything great in art. Mendelssohn wrote to Taubert: "Is this lofty and unpleasant manner, this bitter cynicism, as disagreeable to you as to me? And do you agree with me, that the first condition of an artist should be to bear respect towards what is great, and to bow to it and acknowledge it, and not attempt to extinguish great flames for the sake of making his own rush-

light burn more brightly?" We gave a similar utterance of Schumann's when giving the reasons for his founding the *Neue Zeitschrift für Musik*. Chopin's reverence for Mozart and Beethoven has been already referred to. Party spirit was disagreeable to all three. Schumann was annoyed at praise from the paper he had established, and the comparison drawn between himself and Mendelssohn. Mendelssohn's letters prove positively his dislike for all musical clique; Chopin, with his retiring nature, never took any part in such matters. Our three masters may be said, briefly, to have infused a new poetical spirit into all the forms of composition excepting the opera, which had been for some time before fast degenerating.





THE INFLUENCE OF THE GERMAN GENIUS EPOCH ON ITALY AND FRANCE.



E took leave of the most musically-gifted of the Latin races in an earlier chapter, when noticing the decadence of their music, which was owing to the influence exercised over European art in the eighteenth century by the entrance of the *Zopf* period. The sway of the *Zopf* was rendered

doubly potent from the fact of its emanating from the Italians, who claimed seniority as a cultured nation. Notwithstanding the power exercised by Searlatti over the French school of music, and by Bernini and Borromini over the architecture and sculpture of the period, the French nation intuitively formed an idiosyncratic artistic manner, which had been in existence even during the period of the *Baroque*. This is especially noticeable in the operas of Lully and Rameau, and the tragedies of contemporary writers. Notwithstanding the generally pernicious influence of the *Zopf*, men of talent existed in the eighteenth century who were enabled by their individual power to stand out in bold relief from among the multitude of their fellow-artists. On Italian music for piano and violin, either chamber or orchestral, the *Zopf* exercised less power than on opera, oratorio, and other sacred music. This is proved by the works of the celebrated violin virtuosi and composers, such as Tartini (1692—1770); Locatelli (1693—1764); Sammartini (1700—1775), who, by his symphonies, overtures, and chamber compositions, might be almost considered the forerunner of Joseph Haydn; Boccherini (1743—1805), who has composed much solid and tasteful music for that period; Nardini, died 1793; Lolli, died 1802; Pugnani, died 1803; Clementi (1752—1832); Viotti (1753—1824); Valentini, who lived about the latter half of the eighteenth century; and Sacchini, who has written many trios and sonatas. In France we

meet with Leclair (1697—1764), Gaviniés (1726—1800), and Duport. Although the *Zopf* reigned supreme in Italy and France, these composers were all more or less affected by the advancing stream of modern ideas which were bringing about the maturity of the German Genius epoch. If other nations could not escape the influence of Bach, Handel, Gluck, Haydn, Mozart, and Beethoven, how much greater power must those masters have exercised over the Italians and French, the most gifted of their neighbours, especially when their music had become familiar to the masses, and Germany added to its Genius epoch such a brilliant array of talents as Schubert, Weber, Spohr, and Meyerbeer, for the influence of Mendelssohn, Schumann, and Wagner had as yet not extended thus far. Proof of this is found in the works of Cherubini, Spontini, Rossini (*Tell* and *Barbiere*), and the followers of the Italian melodist. Among the French it is exemplified by the works of Grétry, Méhul, Boieldieu, Hérold, Halévy, and rarely Auber, as well as a considerable number of prominent masters who have added to the *répertoire* of French comic opera during the last half of the eighteenth and first of the nineteenth century. This *genre* of composition, notwithstanding the German influence, contains all the French grace and *finesse*.

The influence of the Germans over the French and Italian music continues at the present day, and to such an extent, indeed, that both nations imitate them in errors and in improvement. It will be remembered that when the old French school of contrapuntists of Notre Dame, the Netherland school, and the Italians ruled the musical world in turn, the position was reversed. The imitation by the French and Germans of the Italian school, albeit the Italians were then in the midst of their *Zopf* period, was attended with advantage. Such talents as Cherubini—who might almost claim a place next to the six great masters of the Genius epoch—or Spontini could never have existed without the influence of Haydn, Mozart, Beethoven, or Gluck; nor could the masters of the charming comic Romantic French opera have perfected their purity of expression, freed themselves from conventionality, and acquired such a mode of polyphonic treatment, had not they received aid from the German Genius and Talent epochs that preceded them. There is no doubt but that a great part of this charm is owing to the national character of the composers, but the depth and dramatic spirit of the works are derived from the influence of the

German school. As proofs of this statement we should mention Grétry's *Barbe Bleue*, Méhul's *Joseph*, Boieldieu's *Dame Blanche*, and Hérold's *Zampa*. This influence was extended even to literature, and can be traced in the works of Chateaubriand, Victor Hugo, Alexandre Dumas (père), Lamartine, Alfred De Vigny, Edgar Quinet, and George Sand—all of whose writings show proof of the power of such books as Goethe's "Faust," "Werther," "Wilhelm Meister," Schiller's "Jeanne d'Arc" and "Marie Stuart," and the works of Jean Paul, Theodore Hoffmann, and Heinrich Heine. In the same way we find that the works of the French Romantic school of music are inspired by Mozart's *Don Giovanni*, Weber's *Freischütz* and *Oberon*, Franz Schubert's songs and instrumental music, by the symphonies and sonatas of Beethoven, and the works of Mendelssohn, Schumann, and Wagner. The Romantic school of the French does not only consist of comic opera, but also contains a number of works by composers of instrumental, sacred, and romance music. The grand French opera has yielded in part to the influence of the Romantic school, and we shall deal with it in the following chapter with the comic opera, as an interesting, important, and influential factor in the development of dramatic music altogether. Auber and Halévy must be placed in the ranks of the composers of comic opera, notwithstanding that their *Masaniello*, *Gustave III.*, and *La Juive* belong to the grand opera. Our reason for acting thus is that the greater number of their works can be classed as comic, and in them they exhibit that musical *naïveté* and rhythmic melody which form the greatest charm of the music of this *genre*.

CHAPTER XXXVI.

THE GRAND OPERA OF PARIS AND THE FRENCH COMIC ROMANTIC OPERA.

WE remarked, while treating of the German Genius epoch, that music, after the period of the Reformation, and still more after the commencement of the eighteenth century, was powerfully influenced by historical events and by the march of learning. We intend in this chapter to furnish most striking proof of this assertion. In a nation as excitable as

the French, a reaction of historical events could not fail to find an outlet in dramatic music. This is most natural, as the French possess a facility for dramatic expression and a power of lapsing into the pathetic at will. This talent for dramatic action is noticeable in the history of the nation, for at times this tendency has affected the people as a whole, and has caused many crises and violent catastrophes, none of which have altogether lacked stage effect. Thus we find the French opera in the foreground of their musical world, reflecting, as far as music is capable, every phase of national, political, and mental existence. As the operas of Lully and Rameau exemplify the French Renaissance in the reign of Louis XIV., so the masters who succeeded the school of Lully represented a chivalric and patriotic fidelity to the sovereign. The passions of the Revolution, and the national principle which had travelled throughout Europe, found a place in the realms of sound. In the middle of the eighteenth century we meet with unpremeditated and primitive features in their art which express what we should designate the soul and innermost kernel of French dramatic music, being independent of external influences. If this music is credited with being the head of the French tonal art, the other opera school which deals with the inner life of the populace must be called the heart. We purposely employ the term school, as, where the Teutonic love of individualising is prominent, which was the case in the Genius epoch, the Latin races indulged involuntarily in forming schools. Of the above schools that which represents the innermost life of the people is the national; the other, which absorbs political events, is international, although in its present form it is only possible in France. With reference to the latter, we will consider those dramatic masters who turned their power to the stage and seized on political events, and whose field of choice consists of state events and revolutions, and who make the stage the arena for pathos and heroism under the title of "Le Grand Opéra." Although this species of composition is not without foreign influence, it can scarcely be considered less the product of the national French mind than the comic romantic opera. But the circumstance that the French possessed the power of attracting foreigners to the country and rendering them serviceable to their art-cause proves that the grand opera, as well as its sister form the comic romantic opera, is the result of the gift of the French. There exists between the two operas the essential difference that the comic romantic is entirely a French

production in character; indeed to such a degree that wherever the French language is to be found spoken by individuals or peoples, it takes root firmly. Grétry was born at Liège; Isouard was the son of a French inhabitant of Malta. The so-called grand opera may be designated the special product of Paris, particularly as all the foreign composers of that form resided at the time in the French capital. We find the most prominent French masters of the modern grand opera, Auber and Halévy, at the side of the Italian Rossini and the German Meyerbeer, the older grand French opera having been fostered by Gluck, Spontini, and Cherubini. It may be said that the foreigners—Spontini, Cherubini, Rossini, and Meyerbeer—have elevated the special style of the grand French opera in a great degree, thereby making it a standard to a greater extent than was accomplished by Auber and Halévy. The name of the father of grand opera is in justice applicable to Spontini alone; he, with his *Vestale*, preceded all the others and established the classical model, the ideal of the new style. Auber with *Masaniello*, Rossini with *Tell*, and Meyerbeer with the *Huguenots*, employed Spontini's style with a new and characteristic expression hitherto unknown in musical art.

We must not ignore the fact that a grand opera could nowhere be put on the stage to such perfection as in Paris, which city at that time was far more cosmopolitan than at present. The opéra comique, however, flourished equally well throughout all France, and in every country where the French language was spoken. A considerable difference exists between the two operas owing to the fact that the grand opera was written for the enjoyment of the wealthy, whereas the opéra comique, the outcome of the ancient pastorals or shepherd plays, ballads, and roundelays, addresses itself to the people whose unvitiated taste leads them to recognise genuine humour and *naïveté*, and to distinguish the difference between heartfelt music and empty phrase. The grand opera presents to the unbiassed observer the review of two distinct periods differing entirely in character and style. The first of these periods might be designated the "Period of the Composers of the Great French Revolution and the succeeding Empire," as the grand opera continually reflects political and social events; the second, the "Period of the Restoration, July, and Forty-eight Revolution." The composers of the former period are Cherubini, Gossec, Spontini, and Lesueur; those of the latter include Auber, Rossini, Meyerbeer, and Halévy.

One of the earliest masters of the grand opera is Pierre Montan Berton (père), born at Paris in 1727. Berton profited by the traditions of Lully and Rameau, which is proved by the great number of additions made by him to the operas of those and other masters of that school. His reverence for Gluck, in the performance of whose works he took the greatest interest, when in 1755 he was appointed conductor of the Grand Opéra, prevents his classification with the school of Lully and Rameau, which was antagonistic to the style of the composer of *Armida*. Berton is instrumental in teaching us that the influence of Gluck, Cherubini, and Spontini was necessary for the formation of that peculiar style which distinguishes the grand opera of the French. When Cherubini went to Paris for the second time in 1788, in order to reside there, musical France was under the influence of Gluck and Grétry; and the contest between the partisans of Gluck and Piccini was at its climax. Although Italian by birth, Cherubini did not side with Piccini. Gluck had revealed to Cherubini an ideal world elevated in his idea above that of the Italian, and his serious and conscientious character soon determined his choice. The ultimate result of this decision was the production of Cherubini's immortal tragic opera *Medée*, 1797. Although the grand opera is not so decisively typified in *Medée* as in Spontini's *Vestale*, which appeared ten years later, yet it exhibits features which that style still possesses. Among these peculiar features we may enumerate the greater warmth and diversity of tone-colouring, superior power and effect, wealth of harmonic changes, and the splendid development of *ensembles*. In all these qualities, more particularly the last-named, Cherubini's works rise above those of Gluck, and still more above those of Lully and Rameau. The declamatory style, and superabundance of monologues, forbids the acknowledgment of their music-dramas as the fully-developed grand opera. The pathetic operas of Lully and Rameau have nothing in common with the grand opera but the fact of their being serious. In respect to the music they differ so materially from their successors that they seem to stand separate, for Gluck neither followed the style of the old French nor of the Neapolitan school. Throwing aside all conventionalism, he insisted on dramatic truth and heartfelt expression.

Cherubini also composed a dramatic ballet, entitled *Achille à Scyros*, and an opera, *Die Abenceragen*, of which we shall speak in a following

chapter. The master is brought into close connection with the grand French opera, owing to his pupils Auber and Halévy. He by no means disdained the opéra comique, however, and contributed some of the finest specimens of that form of composition. One of his best productions is *Les Deux Journées*, which was performed in Paris in 1800, and which occupies a position between the opera seria, such as *Medée*, and the opéra comique, as developed by Grétry and Méhul. This work belongs to the grand opera only on account of its *ensembles*, choruses, and *finales*, its plot being that of an opéra comique, the subject the horrors of the Revolution. In this work the composer shows his love of liberty and sympathy with the people, though he was much opposed to the excesses which were the result of revolt. In 1794 he was dragged from his house and paraded about the streets by a band of *sans culottes* ruffians, who finally made him provide music for the accompaniment of their orgies. The dislike felt by Bonaparte for Cherubini was reciprocated by the composer. On the return of the victorious Napoleon from his second campaign, the members of the Conservatoire begged permission to perform a festival cantata and a "Marche Funèbre" composed by the master; the General took notice of neither in his speech to Cherubini, but lavished praises on Zingarelli and Paisiello as the greatest existing masters. Cherubini answered that Paisiello might be accepted as possessing some merit, but that he could say nought for Zingarelli, whereupon Bonaparte turned brusquely upon his heel, and never forgot the master's candid utterance of opinion. The mutual dislike referred to above was further made manifest when Napoleon was created Dictator of the Republic. When receiving the masters of the Conservatoire, the Consul exclaimed, "I do not see M. Cherubini." Being thus forced into the foreground, the composer could not avoid conversation, and when the Dictator resumed his praises of Paisiello and Zingarelli, and remarked to Citizen Cherubini that his music was too noisy, the composer replied, "I suppose, Citizen Consul, that you only enjoy that music which allows you to think without interruption over the affairs of State." In 1805 the master, disgusted with the condition of the empire, left Paris for Vienna, where he was unlucky in encountering Napoleon, who had proceeded to that city after his triumph at Austerlitz, and who remarked, "Since you are here, M. Cherubini, we will indulge in some music." The composer was forced to conduct several concerts at Schönbrunn, the summer

palace of the Emperor of Austria, without receiving any such reward as had been lavished on Spontini, Lesueur, Paisiello, Zingarelli, and the Bertons.

François Joseph Gossec (1734—1829) was more ardent than Cherubini in introducing incidents of the Revolution into his grand operas. The opera, however, was not so powerfully influenced by his works as it had been by those of Cherubini and his distinguished foreign contemporaries whom we have already mentioned. Gossec, though not influenced by Lully and Rameau, may have written under the influence of Gluck, which, however, could hardly have extended to Cherubini, who was much younger. In the earlier composed choruses to Racine's *Athalie*, Rochefort's *Electra*, the grand operas *Sabinus*, 1773, and *Theseus*, 1782, the working-out of the music is more fully developed and richer in scoring than the old French opera seria of Lully and Rameau. These features are still more prominent in the cantatas and operas written during the Revolution, which differ entirely from the conventional and traditional style of Lully in effective and brilliantly-scored orchestration and the exhibition of occasional traits of genius. Gossec wrote fourteen minor works, including hymns, "A la Raison," "A la Divinité," "A la Nature," "A la Liberté," "A l'Humanité," "A l'Égalité;" a "Marche Religieuse," "Marche Victorieuse;" and choruses in honour of Jean Jacques Rousseau, Voltaire, and Mirabeau—all which compositions exhibit considerable grandeur of conception. These works produced so great an effect that the composer was, by order of the Directoire, styled the "First Composer of France." His operas may be similarly criticised. The list includes *La Reprise de Toulon*, 1796, in which the "Marseillaise" is introduced with great effect. This celebrated national song was composed by Rouget De Lisle, an engineer captain, who wrote both words and music on the night of the 24th of April, 1792, at Strasburg, entitling it the "Chant du Combat de l'Armée du Rhin." It obtained its present title owing to the fact that it was sung by a battalion of volunteers from Marseilles on their entry into Paris in July. Klopstock, the poet, remarked of De Lisle that with this song he had caused the death of fifty thousand Germans. The remaining celebrated works of this class are *Le Camp de Grandpré*, 1793, and *Offrande à la Patrie*, 1792. We must credit Gossec with being the most important French composer in the latter half of the eighteenth century. Philidor

said of his funeral mass at Paris, in 1760, that it was so beautiful that he would willingly have exchanged all his compositions for the honour attached to such a work. We cannot fail to mention Gossec's "Te Deum," "O Salutaris Hostia," and *De la Nativité*, 1780, an oratorio in which there is a chorus of shepherds and angels, which excited the greatest admiration. We shall refer again to this composer in a subsequent chapter on the opéra comique. During the Revolution Gossec was appointed musical instructor to the National Guard of Paris, and must be regarded as instrumental in the foundation of the world-renowned Paris Conservatoire. This institution owed its establishment to the lack of competent performers on wood and brass instruments necessary for the army corps of the French Republic. This led the Convention, in November, 1793, to start "Une Ecole Nationale de Musique," which was amalgamated with the "Ecole du Chant et du Déclamation," established by the Baron de Breteuil, 1784. The Convention determined on an annual allowance of two hundred and forty thousand francs, and fixed the number of masters at one hundred and fifteen, limiting the number of pupils, male and female, to six hundred. Napoleon favoured the Conservatoire by increasing its income in 1803, and in the autumn of 1812 by issuing a decree from Moscow that a number of free scholarships should be established.

The last prominent composer of the period of the Revolution was Montan Berton (fils), born at Paris in 1767. Berton was an ardent supporter of the Revolution; and under this influence he wrote *Les Rigueurs du Cloître*, *Le Nouveau d'Assas*, *Viola*, and *Cynthée*. During the Reign of Terror Berton was proscribed, and, in consequence, his opinions changed entirely; the result being that he wrote an opera, entitled *Charles II.*, in which he favoured the doctrine of the Legitimists. When order was restored in Paris, he turned his attention wholly to the opéra comique, in which he gained his greatest triumphs.

Immediately following the composers of the Revolution we shall deal with those of the Empire, who were for the most part contemporaries. The first of these is Gasparo Spontini (1774—1851), an Italian by birth, who, like his predecessor of the Revolution, Cherubini, rose far above the French composers of the period. No other composer has succeeded in infusing into music the spirit of *heroism and glory* which prompted the victorious exploits of Napoleon, in portrayal of which

Desiderarei che il Signor Hauser
si recasse questa sera al teatro "
della Pionigstadt per vedere et
sentire la cantante Alanal,
onde dirmi se questa fosse
preferibile, per i grandi rolli,
alla Deisenrieder, in figura,
voce, e talento musicale —

Il suo Devoto
Spontini

giovedì 30 giugno

AUTOGRAPH OF SPONTINI.

I should be obliged if Signor Hauser would come this evening to the Königstadt Theatre to see and hear the singer Hanal, in order to tell me whether she would be preferable, in grand rôles, to D——, as regards figure, voice, and musical talent.

Yours devotedly,

Thursday, 30 June.

SPONTINI.

Spontini created a kind of artistic expression, the influence of which has extended to the present day. When the composer first came to Paris he brought several operas, written in Italy under the influence of the Neapolitan school, the performance of which, however, caused little or no enthusiasm. He had scarcely more success with his first French opera, entitled *Julie*. The second, *La Petite Maison*, 1804, gave rise to a hitherto unheard-of scandal. The ascendancy gained over the French, to the detriment of native composers, by the Italians on the Paris opera stage, had long been a source of continually increasing discontent among the musicians and the public. The last-named opera, the libretto of which was of doubtful morality, displeased the public, and their disapprobation being received with scorn by Elleviou, one of the singers, they invaded the orchestra, stormed the stage, and destroyed all within their reach, continuing the scene of disorder until checked by the police and soldiery. It was not until after the production of the one-act opera, *Milton*, at the Feydeau Theatre, and that of *Julie, ou le Pot de Fleurs*, which made its appearance, and was performed sixty times, having been re-arranged by the composer in 1805, that Spontini gained popularity. Two romances from these operas, "En vain je cherche à m'en distraire," and "Il a donc fallu pour la gloire," were sung with enormous success by the vocalist Desbordes, and were afterwards adopted by the Vaudevilles. The hatred against the composer as a foreigner had by no means subsided, and an oratorio written in 1807 was hissed to such an extent by the young musicians of Paris as to prevent a continuation of the performance. This year, however, was destined for his triumph over his opponents. The Empress Joséphine had already made him court composer, and this, though at first supplying a cause for complaint at the precedence of a foreigner, could not fail to have a beneficial effect. Joséphine had commissioned him in 1806 to write a cantata in honour of the victory at Austerlitz. This was performed in Paris, and brought the composer under the notice of the emperor, who, in spite of the opposition of the directors and performers of the Grand Opéra, ordered the representation of his *Vestale*, the score of which had been previously submitted to the empress. The libretto of this work, written by Jouy, had been submitted in turn to Méhul, Boieldieu, and Cherubini, none of whom, however, accepted it. Spontini found in it a congenial theme, and at once, according to Berlioz, "seized on it like an eagle on its prey," the result being his most magnificent

and imperishable work. In this production he has found an outlet for an artistic representation of the heroism of the period. We defer the description of the opera to a later chapter. Spontini's opponents intended to oppose the opera as they had the oratorio, and had decided to create a disturbance by laughing, yawning, snoring, and even putting on nightcaps at the *Finale* of the second act. This coarse and childish design was frustrated by the effect produced by the overture and the succeeding pieces, which were received with ever-growing enthusiasm. Henceforth the fame of Spontini was firmly established in Paris, and the *Vestale* was destined to become the model for composers of this *genre*. The Emperor Napoleon rewarded Spontini with 10,000 francs from his privy purse, the same sum being bestowed on him by the directors of the Conservatoire as the prize which was presented every ten years to the composer of the best grand opera. At the request of Napoleon, the master composed his second grand opera, *Ferdinand Cortez*. This demand was prompted in part by diplomacy, the emperor wishing to gain the sympathy of the French for the already contemplated Spanish campaign, and the reputation of being a friend to that country. The total failure of the Spanish campaign caused Napoleon to take a violent dislike to the subject of the opera, and to prevent its production by a decree. Spontini's third grand opera, *Olympia*, composed for a Parisian audience, to which it was presented in 1819, did not meet with success equal to that of its predecessors, the reason of which must be sought in the fact that affairs in the French capital had undergone an entire change, and Napoleon, who had been deposed by the Allied Powers in 1815, had been for the past four years an exile at St. Helena. France of the Restoration was happy in the enjoyment of peace, and had no sympathy with Spontini's heroic strains; the consequence being that that composer retired to Berlin, where he accepted the position of chapel-master.

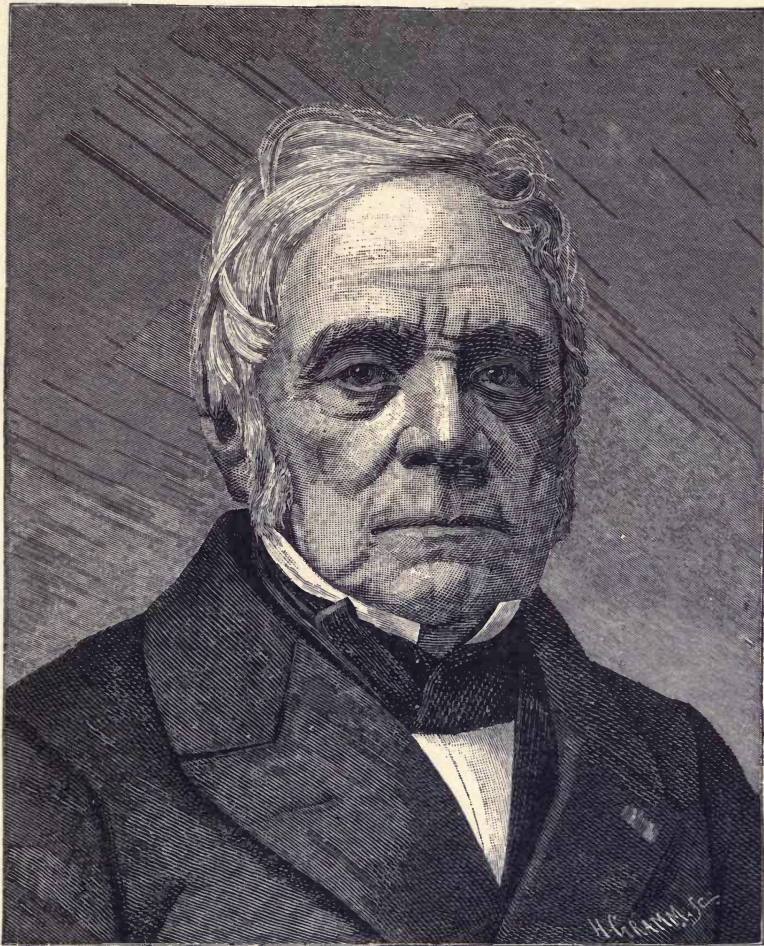
Jean François Lesueur (or Le Sueur), born near Abbeville in 1763, also influenced the spirit dominant during the period of the Empire, though as regards talent he stands far behind Spontini. Lesueur's grand operas, *Les Bardes* and *Le Mort d'Adam*, being put aside in favour of Catel's *Semiramis*, the composer, who was of passionate temperament, made a violent attack upon the masters of the Conservatoire, of which Catel was one. This led to his expulsion from the post of inspector to that

institution. Napoleon, who had heard Lesueur's *Paul et Virginie*, *La Caverne*, and *Télémaque*, and had been favourably impressed by them, appointed the composer court chapel-master in 1804, this position putting him at the head of all the musicians at Paris. Bonaparte possessed the gift of selecting those individuals likely to be of service to him, and this, doubtless, was the reason for Lesueur's sudden supremacy over all the aspirants for the post formerly occupied by Paisiello. The composer's gratitude was boundless, and he immediately composed an effective, albeit somewhat stagey mass, and a brilliantly-scored "Te Deum," intended for the celebration of his protector's coronation as Emperor of the French. Napoleon bestowed on his *protégé* every mark of approval. After the first performance of *Les Bardes*, in December, 1804, he presented him with a gold snuff-box, on which was engraved "L'Empereur des Français au compositeur de l'opéra *Les Bardes*." The dramatic works bearing the title of *divertissements*, such as *L'Inauguration du Temple de la Victoire* and *Le Triomphe de Trajan*, were intended to extol the fame of the emperor. Although self-instructed, and therefore less strictly schooled, Lesueur must be credited with being the first to introduce a full orchestra as an accompaniment to the church music of the French capital, an innovation that has done much to secure increased power and variety of colour. Nor is his merit lessened by the fact that his sacred compositions are of somewhat superficial, worldly, and too dramatic a character. These qualities can be observed in French sacred music dating from the middle of the seventeenth century to the present time, though, previous to that period, French composers must be honoured as the earliest teachers of sacred counterpoint to all nations. The attacks of Lesueur's opponents were directed less against the secular character of this sacred composition than against the introduction of the entire orchestra, where formerly the violoncelli and basses were only occasionally admitted, and the employment of this orchestra for the purpose of tone-painting. It was in defence of these innovations that Lesueur published, in 1787, his "Essai de Musique Sacrée" and "Exposé d'une Musique Descriptive." This composer may be said to have prepared the way for the grand sacred works of Cherubini, in which the prominence of the orchestra cannot fail to attract attention. He died at Paris in 1837.

There are yet two names to be added to this list, those of Loiseau de

Persuis (1769—1819) and Rudolph Kreutzer (1766—1831). The former must be credited with having gained great reputation as director of the Grand Opéra. Of his twenty dramatic works, that entitled *Jérusalem Délivrée* was the only one that gained more than a *succès d'estime*. Of Kreutzer's forty operas the *Jeanne d'Arc* alone was received with favour. We shall, at a future period, discuss the instrumental works of this composer.

Our intention is now to deal with composers whose works may be classed as forming the second period of the grand French opera. The first of these is Daniel François Esprit Auber, born at Caen, January 29th, 1782; died May 12th, 1870, at Paris. This composer must be recognised as representing in his music the modern type of French opera, which reflects in a striking manner the national French character. His father was an *officier des chasses*, who excelled as violinist, vocalist, and painter; and though at eleven years of age the lad already composed romances, he sent him to London, destined for a mercantile career. Young Auber returned from England more than ever enamoured of music, notwithstanding the commercial sphere in which he moved. In 1812 he composed an operetta, entitled *Julie*, which, notwithstanding its dilettante character, attracted the attention of Cherubini, who happened to be present, to such a degree that he undertook the supervision of the young composer's musical studies. In 1813, after a course of instruction in composition and instrumentation, Auber began the production of comic operas, which followed one another in quick succession. What this *genre* of composition owes to him we shall see in a subsequent chapter. Here we must deal with him as one of the most prominent masters of the grand French opera, who materially assisted in the foundation of the second period of its development. This assertion will at first be surprising when it is remembered that amongst his fifty operas there are but two which belong strictly to the grand opera, the majority being of that species known as the "comic romantic opera." Amongst the latter we may enumerate at most three which may be said to partake of the nature of both species of opera. His *Masaniello* must be accepted as commencing the most important period in the history of the grand French opera. Cherubini and Spontini, following the school of Gluck, had laid the foundations and reared the edifice of the former period of grand opera, of which the more prominent works were marked with the sublime grandeur of the antique, Spontini introducing in this style the



D. F. E. AUBER.

Born 29th January, 1784, at Caen; died 12th May, 1871, at Paris.

triumphs of the hero of his age. The productions of the second period not only include this epic grandeur, but in addition to it we find the portrayal of the characteristic features of the surroundings, the impressions produced by the character of the landscape, the popular song and dance. This had already been attempted by Spontini, who in his *Cortez* not only expresses the national character of the Spaniards and Mexicans, but also the effects of a tropical climate, and the peculiar religious dances. In *Iphigénie en Tauride* Gluck portrays the national characteristics of the Greeks and Scythians, the storm on the inhospitable rocks of Tauris, and the rhythmic dance of Scythian warriors, the result being a remarkably powerful specimen of musical painting—a foundation for the future productions of the French composer. The essays of Gluck and Spontini were not of sufficiently frequent occurrence to form a typical feature of their operas, whereas the latter period of the grand opera exhibits as a peculiar characteristic the attachment to a modern historical epoch, a particular locality and nationality. Consequently, the modern grand opera claims more sympathy from the public than did that of the former period; and this sympathy is strengthened by the fact that, in addition to the peculiar characteristics mentioned above, the works of this epoch are pervaded by a breath of romance. This feature was noticeable before Auber in the French comic operas, more particularly in those of Boieldieu. The false and happily superseded idea that the grand French opera of the modern period lacks all *naïveté* and purity of style, should be carefully repulsed. This notion can be entertained only by one who possesses no historical knowledge, whose ideas are merely superficial, and whose objectivity has vanished and given place to mere subjective contemplation. The grand opera was undeniably forced to employ increased orchestral, scenic, and decorative means to effectively express the extended range of subject caused by the advancement of the period. The opponent of this *genre* of dramatic composition, that is, the supporter of the modern grand romantic opera, is by no means backward in availing himself of increased and unusual scenic effect and the support afforded by an augmented orchestra. But as to the charge brought against the grand opera, that it lacks purity of style and that its composers are artistically degenerate, we can only say that a school which regards all traditional forms of art as antiquated and as mere obstacles to the flight of genius, can only find the “purity of style,” which it desires,

in the union of the dramatic and musical elements presented by a musical drama or opera. This faultless unity is found in a greater degree in *Der Freischütz*, *Oberon*, *Eurynome*, *Lohengrin*, and *Die Meistersinger*, than in *Medée*, *Vestale*, *Cortez*, *Olympia*, *Masaniello*, *William Tell*, *Huguenots*, and *Norma*. These latter are compositions which for nearly half a century have maintained their positions on the stages of nearly all civilised nations, and have proved to every satisfaction that they are not children of fashion. Notwithstanding the beauties of both species of composition, neither represents the perfect form of musical drama. This ideal is represented by *Orpheus*, *Alceste*, *Armide*, *Iphigenie*, *Don Giovanni*, *Figaro*, *Magic Flute*, *Fidelio*, *Wasserträger*, and *Joseph in Egypt*. These works cannot be quoted as belonging entirely to the classic, romantic, tragic, comic, or heroic style; neither can they be expressed by the term *genre*: they include and express every sentiment, and may be taken without fear as the ideal of human perfection. Time and place can never affect these productions; no future period of development can lessen their value; they are objective in character, and, therefore, eternal. Should not this lead the partisans of the grand romantic operas to a more just judgment of the respective worth of the works they admire? All that is strained or exaggerated, partial or exclusive, should be carefully shut out from the realms of art. Instances of these faults occur in the grand and romantic operas alike.

As a proof that the grand French opera is not the result of calculation and meretricious striving for effect, as has been asserted, we will quote Auber's *Masaniello*, which is undoubtedly the creation of an ingenious and unfettered imagination. The music of this opera, the plot of which is founded on the revolt of the Neapolitans, proclaims its origin from a most gifted Frenchman by its intelligible and charming rhythm, its popular themes and melodies the bold expression of which occasionally bears resemblance to the "Marseillaise," its extreme correctness of declamation, and its natural and unrestrained pathos. The interest is riveted by the vigorous and pleasing expression which pervades the entire work; and notwithstanding the tragic *Finale*, in no instance does the work become laboured and dull, a remark not applying equally to all French operas. While attracted by the ever-flowing imagination displayed in the work, we are surprised by the rich harmony, development, novel instrumentation, and local colouring. The composer's idea of supplying the

speech of the dumb girl by means of the orchestra is so perfectly executed, that her every gesture is explained with a precision almost verbal. We know of no master who has succeeded in painting in music the beauties of Italy with a character equal to that obtained by Auber, who, though the most national of all French composers of the first half of the nineteenth



Fig. 274.—J. F. E. Halévy.

century, has achieved what has been attempted with but moderate success by many Italians. How striking are the parting between the brother and sister in the second act, the scene in the market, and the prayer before the battle. And how greatly is the effect heightened by the introduction of the *Barcarole* and *Tarantella*, the national character of which has been caught by Auber in a manner more successful than that of any other composer.

The influence of this work, which was first performed in 1828, can be

clearly traced in Rossini's *Tell*, which appeared in the following year, Halévy's *Juive*, produced in 1835, and Meyerbeer's *Huguenots*. Rossini's *Siège de Corinthe* and *Moïse*, given in 1826-7, have vanished from the stage, owing to their want of the influence of the new style, having been composed before the appearance of *Masaniello*. *Tell*, on the contrary, owes its present vitality to the fact of its production taking place after that of Auber's grand work. Meyerbeer's *Robert le Diable*, though not performed until three years later than *Masaniello*, owes its freedom from the influence of the latter work to the fact that its subject and style belong not to the grand but to the romantic opera. In this respect its musical and historical position is due to the introduction into French musical art of the mannerism and strained romance of such German poets as T. A. Hoffmann and Arnim. The innovation of this species of poetry is continued in the works of Victor Hugo and Alexandre Dumas (père). It was this affinity of *Robert le Diable* to the peculiarities of the then most celebrated poets of France that caused its unprecedented success, which was aided considerably by the evident German spirit pervading it, and the numerous concessions made in the score to French musical taste. These items were important factors in increasing the interest taken by the French for a considerable period in the romantic school of German music and poetry. Meyerbeer's *Robert le Diable* may thus be considered in the light of a mediator between the mental streams of two great nations, which, if considered without prejudice, fulfil a most important mission in the history of the art. Not only the music of *Masaniello*, but the plot and the mode of treatment, influenced the works of the masters belonging to the second era of the grand opera; thus *Tell*, *La Juive*, and the *Huguenots*, in which we find portrayed the principal incidents of great revolutionary movements belonging for the most part to modern history, admit of a greater variety of musical form and instrumental colouring than do the simple subjects on which antique operas are founded, such as *Medée*, *La Vestale*, and *Olympia*, which allow only that grandeur of simplicity which characterises the first period of the grand French opera. Rossini succeeds no less completely in *Tell* in representing in music the character of the Swiss and their surroundings, than does Auber in portraying the beauties of the Bay of Naples and the fiery temperament of the inhabitants of its shores. Both works treat in the same manner of social and political, religious or national contests, represented alike by

individuals and masses. These struggles partake of an ideal as well as a real nature, and afford ample scope for musical expression. Such contests as these are represented in *Masaniello* by the revolt of the fishermen against the oppression of the aristocracy; in *Tell*, by the efforts of the Swiss to cast off the Austrian yoke; in *La Juive*, by the ancient hatred existing between Jew and Gentile; whilst the *Huguenots* and the *Prophète* represent the horrors resulting from religious fanaticism. The preference of the composers belonging to the latter period of the grand opera for revolutionary themes must not be confounded with that entertained by the masters who composed during the earlier portion of the first period, whom we have styled the composers of the French Revolution. These masters recorded their impressions of the circumstances surrounding the period in which they lived. They were, therefore, restricted to the same country, nationality, and epoch. The composers of the second period of the grand opera only selected the events of past historical periods, whether of national, political, or sectarian import, and were therefore enabled to express their impressions in a manner far more objective than that of their predecessors, who were induced through their sufferings to record subjectively passing events. Notwithstanding the recognition of this difference of surroundings, the earlier masters could not compete either as regards talent or musical skill with the composers of the latter era. Auber's *Masaniello* possesses a double interest, as it not only recorded but even foreshadowed historical events. Spontini's *Cortez* and Rossini's *Tell* were but the musical echoes of history; as also were Mozart's *Magic Flute*, which reflected the humanity and tolerance springing out of the period of Joseph II., and Spontini's *Vestale*, which celebrated the French Consulate. *Masaniello* proved the harbinger of the July Revolution, which produced a tremor throughout Europe. Only a few weeks later this opera was the signal for a general rising of the townspeople of Brussels, who, on the 25th of August, 1830, leaving the theatre, hastened to attack the Dutch authorities, and thus began the movement which ended in the forced separation of Belgium from Holland which followed a year later. Auber's second grand opera is his *Gustavus III.*, or *The Masked Ball*, which was performed in 1833; and although in freshness of invention and dramatic power it does not approach its predecessor, it is still not unworthy of notice. The character of the page is a creditable conception, musically

considered, and the remainder of the work does not lack moments of happy inspiration.

A truly grand work is Rossini's *William Tell*, which immediately followed Auber's masterpiece. The composer of this opera was so struck by the dramatic superiority of the French operas which he heard in Paris while on his way to fulfil important engagements in London, that he determined to make the French capital his home. This resolution was carried out on his return, and he accepted the direction of the Italian opera in Paris, a post occupied formerly by Paer. His inability to control the finances of the company caused him to resign this position after an experiment of eighteen months' duration. In order to retain him in Paris, however, he was appointed "Premier Compositeur du Roi et Inspecteur Général du Chant en France," an engagement which produced 20,000 francs per annum. He now wrote an opera, *Il Viaggio di Reims, ossia l'Albergo del giglio d'oro*, to celebrate the coronation of King Charles X. The best portions of this work were afterwards embodied in an opera entitled *Le Comte Ory*. The master reconstructed two other operas: the *Maometto II.* was embodied in the *Siège de Corinthe*, and the *Mosè* was reproduced as *Moïse*. These works both show the composer's determination to suit his music to the taste of a French audience, and his keen perception of the leading characteristics of the operas in vogue during the early period of the grand opera. But it was not until influenced by Auber that the great Italian *maestro* exhibited the full power of his latent gift. The foreign yoke under which his native country lay oppressed was brought vividly to his memory by the work of the great French master. Under this impression he wrote his *William Tell*, the revolutionary character of which for a long time caused its prohibition in Vienna, where it at last gained admission under the title of *Andreas Hofer*. When we consider Rossini's earlier serious operas, such as *Semiramide*, *Otello*, and *Tancredi*, we cannot fail to see in *William Tell* that the man and the artist had undergone an entire transformation. This result cannot be assigned exclusively to French influence; in his earlier years the composer was an ardent admirer of the works of Haydn and Mozart, and their power can be traced throughout his *Tell* and *Barber of Seville*. Even the influence of Gluck, Cherubini, and Spontini would not be sufficient to account entirely for this change. We cannot but ascribe it to the power exercised over the master by Karl Maria von Weber, whose

Freischütz and *Euryanthe* had considerably lessened Rossini's supremacy on the German operatic stage. The influence of the last-named operas on Rossini was increased by a personal meeting of the two masters, on Weber's passing through Paris while repairing to London. Rossini began to occupy himself seriously with *Tell* in the winter of 1826-27, but a little while before all Europe lamented the loss of Weber, who died in the English metropolis at an early age. The *maestro* was weary of the mere melody and effect of the operas exclusively written for the exhibition of the vocalists' skill. He was fired by artistic ambition, and the fame of his operas beginning to wane in France and Germany, he determined to convince the public that he required energetic resolution alone to make for himself a position among the greatest dramatic composers. The lax and almost mechanical method of composition into which he had fallen after the production of *Il Barbiere* yielded to a serious power, which was shown in *Tell*, to the surprise of the whole civilised world. In this work Rossini embodied the musical spirit of three nations, but fused so thoroughly the German depth, French *esprit*, and Italian grace into one artistic whole, that in no case can we perceive any one of these qualities standing in isolation. The distant horns announcing Gessler, the Swiss hunting chorus, the march in C major in the first act, and Matilda's romance in the second, could not have existed without Weber's hunting choruses, the peasants' march in *Der Freischütz*, and the aria of Agatha; nor could the music descriptive of the storms have found birth without Beethoven's pastoral symphony and Auber's musical creations; whilst Gluck, Spontini, and Auber inspired the grand recitative.

All these items are welded into perfect unity with an ingenuity never before exhibited; for although Meyerbeer's *Huguenots* approaches closely to *Tell* in this respect, that master shows the restraint under, and the power of will by which he achieves this result, whereas in *Tell* we cannot ascribe the effect to aught but inspiration. In this work Rossini forsook the past, and with it the slight and merely mechanical part-writing into which he fell after his enormous success with the *Barbiere*, and adopted in the *ensembles* a form truly classical. Nowhere do we find a superfluity of sensuous effect. Having referred to the *Huguenots* as the next work of the grand opera in order of merit, we have here but to add that in this work Meyerbeer follows the grand opera school, inasmuch as he adopts

the style of Gluck and Spontini, and the power of expression developed by Auber and Rossini. In choice of subject he follows the school of the second period. Meyerbeer's German origin is pointed to more prominently in the *Huguenots* than in *Robert le Diable*, by the more developed and intellectual polyphony of his orchestra and *ensembles*, the greater harmonic richness of the score, the vigorous structure of the *finales* to the second and third acts; while the conspirators' scene in the fourth act is superior to similar scenes in *Tell*. Two very important items in the work are the employment of Luther's hymn and the effective septet in E major. In the *Prophète* Meyerbeer has made very many concessions to the prevailing taste of the Parisians of the period, in the shape of forced stage effects and a musical *olla podrida*. According to Heine, Ferdinand Hiller, seeing a conversation imminent on Meyerbeer's *Prophète*, then about to be produced, sarcastically remarked, "Gentlemen, let us avoid politics." *L'Africaine*, also composed for the Paris Grand Opera, though far more decided in character, and containing many instances of beauty, more especially in the third and fourth acts, must be considered as showing evident proofs of the degeneration of the master's work. Meyerbeer's *Huguenots*, Auber's *Masaniello*, and Rossini's *Tell* form a triad which stands out in bold relief from among the many works belonging to the second era of the grand opera. Between this trio and the *Juive* of Halévy, which is next in order of merit, there exists a considerable interval. Although art admits of many degrees of excellence, a glance will be sufficient to impress us with the fact that, important as is Halévy in the history of French comic opera, his productions belonging to the school of the grand opera can bear no comparison with those of Meyerbeer, Auber, or Rossini. Halévy's best works written for the latter school, such as *La Juive*, 1835, *Guido et Genevra*, 1838, and *La Reine de Chypre*, 1841, cannot, however, be placed on as low a level as the works of Gossec and Lesueur, whose operas obtained but a transient success, and were forgotten even before the death of the composers. The incomparably higher merit of *La Juive* is proved by its existence, accompanied with undiminished success, for half a century upon all important European stages. Halévy attempted in the *Juive* to portray musically the aspect of religious fanaticism, and thus aided in preparing the way for Meyerbeer, who a year later, in the *Huguenots*, exceeded by far the essay of his predecessor. We must bear in mind that Spontini

had preceded Halévy by twenty-six years in depicting religious frenzy in the choruses and dances of the Mexicans in *Cortez*. Spohr, in 1823, had portrayed in *Jessonda* the philosophical placidity of the Brahmins, whilst Marschner, in 1829, had musically painted the religious sentiment of the Jewess in *Ivanhoe*. Meyerbeer has succeeded to a greater degree of perfection than did any of his predecessors in expressing in musical colouring the bigoted rage and blind madness of the fanatical Roman Catholics.

Jacques Fromental Elie Halévy was born at Paris in 1799. He was a favourite pupil of Cherubini, under whose direction he studied counterpoint and composition. In 1819 his cantata, *Herminia*, gained for him the Prix de Rome. He immediately adjourned to Rome, where he ardently studied the works of the Italian sacred writers under the tuition of Baini. Before returning to the French capital he resided in Vienna for a year (1822-3), the Austrian capital then being the centre of musical study in Germany. It is said that during this visit Halévy made the acquaintance of Beethoven. We see in *La Juive* not only the result of serious self-criticism and great industry, but moments of passionate feeling and tender expression, evincing proof of remarkable dramatic gift. Instances of this occur in the second and fourth acts. Although in the works of Halévy traces of the influence of Meyerbeer's *Robert le Diable* and the *Huguenots* are undeniable, these works have in no great degree affected the master's individuality, as exhibited in his grand operas, and still less in the comic operas with which he gained such great success. Besides the grand operas already named, Halévy wrote *Charles VI.*, 1843, *La Magicienne*, and *Le Juif Errant*. These do not approach *La Juive* in merit, and do not even equal *Guido et Genevra* and *La Reine de Chypre*. In the three former operas Halévy indulges to a greater extent in a propensity for strained melody and forced and glaring contrast. Notwithstanding this, he appears as the last prominent talent among the composers of the grand French opera, as not one of his successors can bear comparison with him. He died at Nice in 1862. A talent, however, has recently developed in the French opera school. We refer to Massenet, of whom we shall speak in a future chapter. As a reason for not mentioning Gounod's *Faust*, we must state that in company with Meyerbeer's *Robert le Diable* we class it as one of the comic romantic operas.

The grand French opera has obtained a rich harvest from the foreigners, who, from contemporaries of Halévy, have continued to the present time.

Of the productions of the Italians who figure amongst them, we will only quote the *Puritani* and *Norma* of Bellini; *Belisario* and *La Favorita* of Donizetti; *Il Giuramento*, by Mercadante; *Don Carlos*, *Rigoletto*, and *Il Trovatore*, by Verdi. Those of the Germans include *Ivanhoe*, by Marschner; *Jessonda*, by Spohr; *Catarina Cornaro*, by Lachner; *La Reine de Saba*, by Goldmark. Of these works we have already made mention, or shall do so in a following chapter. With the exception of the German operas, most of the works we have just mentioned were composed to French libretti, and intended either for performance at the Grand Opéra or the Opéra Italien.

We cannot leave the subject of the grand opera without mentioning two of their most celebrated tenors—Adolphe Nourrit, born in 1802, and Louis Duprez, born in 1806. These vocalists were both natives of Paris. The latter possessed the renowned “ut de poitrine.” Nourrit made his *début* in 1821 as Pylades in Gluck’s *Iphigénie in Tauride*, and excelled as Arnold in *Tell*, Robert in Meyerbeer’s opera, Eleazer in *La Juive*, and Raoul in *Les Huguenots*. Duprez was equally renowned in the same parts.

In turning to the French comic opera, which sprang from the fading school of Lully and Rameau, we must go back from the nineteenth century to the middle of the eighteenth. We divided the history of the grand opera into two different periods, according to their characteristics; the comic romantic opera we will separate into three distinct periods. The first, which extends from Philidor and Monsigny to Gaveaux and Jardin, was preceded by a few dramatic creations, which may be considered as forerunners of the artistic movement which raised the primitive folk-theatre to the song-play stage. Such precursors, although mostly conceived in a different mood and style, we meet with in the comic operas of Rameau, and especially in the *Devin du Village*. For it will readily be admitted that the French operetta and the modern comic and comic romantic opera are not direct descendants of Adam de la Hale, King Thibaut de Navarre, or Guillaume de Maschaud, of the thirteenth and fourteenth centuries, nor of the ballads, ballets, rondeaux, and song-plays of the species of *Li Jus de Robin et Marion*. These primitive musical dramatic or half-danced pantomimic attempts, which graced the old French stage, can scarcely claim anything in common with the operas composed during

the eighteenth century by Duni, Monsigny, Dalayrac, and Desaiides, which show the novelty of their species by their decided form. At most the only existing link would be their leaning to modern tonality and their pastoral subjects, which features are occasionally to be found in the works of the first period of the modern comic opera. The later masters employed the polyphonic method for their song-stage compositions, which have no relation, even in subject-matter, style, or musical form, to the present comic opera, into which the earliest composers introduced solos, and whose folk-songs, chanson, and rondeaux were rendered by soloists to a soft orchestral accompaniment. History records but the most meagre items of the five centuries which elapsed between the old French pastorale and the operetta.

The French Opéra Comique, which sprang up in the middle of the eighteenth century, and which, for reasons we shall state hereafter, we prefer to call the comic romantic opera, is essentially French, and differs as widely from the Italian opera buffa as from the German *Singspiel*; whereas in the opera buffa the *recitativo-parlante* is employed, in the comic romantic opera dialogue alone is used. The emotional element contained in the libretto of the comic opera is more often wanting in that of the opera buffa, and lastly the French chanson is entirely different from the Italian aria. This chanson is, to a certain degree, related to the *lied* of the older German song-play, which is also totally distinct from the aria, but is more fully developed as regards musical form, which fact would be clearly established by a careful comparison of the works of Monsigny (1729—1817) and those of J. A. Hiller (1728—1804).

The first composer of this new species of opera is François André Darnican Philidor, born at Dreux in 1726, died in London in 1795. His predecessors in comic opera writing, the elder Philidor and the Neapolitan Duni (1709—1775), who wrote French comic opera for representation in Paris, lack the peculiarities which distinguish his work. François Philidor commenced his career as an operatic composer by writing one-act operas, all of which were stamped with the characteristics of the genuine comic opera. The list of these works include *Blaise le Savetier*, 1759; *L'Huître et les Plaideurs*; *Le Quiproquo*; *Le Soldat Magicien*, 1760; *Le Jardinier et son Seigneur*, 1761. The two last-named works and his two-act operas, *Le Maréchal Ferand*, and *Le Sorcier*, 1764, gained for him the favour of the Parisian public, giving him a position in the history of music which

for several decades had a decided influence upon his successors. Of his lighter operas we must enumerate *Sancho Pança*, *Le Bûcheron*, *Les Trois Souhairs*, and *Tom Jones*. Like his contemporary, Berton (père), Philidor is one of the first composers of the grand opera. Amongst his works of this class we must draw attention to his *Ernelinde*, or *Princess de Norwège*, 1767; *Persée*, 1780; *Thémistocle*, 1786; and *Belizaire*, 1795. As he is much less important in connection with the grand than the comic opera, we have with justice placed him in the foreground in this chapter. The works of Philidor go far to prove the theory which we have submitted elsewhere, viz., that what is understood to-day by the "grand opera," differs greatly from the opera seria of Lully and Rameau, and that its birth is contemporaneous with that of the French comic opera, whose *bourgeois* character has nothing in common with the mythological characters inseparable from the mask plays of Lully, nor with the pedantic comic operas of Rameau.

With the upgrowth of the two new species of opera, we have to notice a remarkable feature, which had never occurred before the commencement of the late era. We refer to the frequent composition of both styles of opera by one master. When this had been the case in the earlier period, it was confined entirely to the writing of *Intremèdes* and *Comedies-Ballets*, which exhibit nothing in common with the real French operetta. An incident, not without interest, in the life of Philidor, was his success in the chess tournament held at London, the enormous prize which he obtained on that occasion forming a large part of his fortune. Berlioz accuses this master of having taken his aria of the *Sorcier* from Gluck's *Orpheus*. Fétis vehemently defends him from this charge. We agree with the latter, that a master who has given proof of such fertility of invention could have well dispensed with any extraneous assistance, and that cases of unintentional reproduction are of such frequent occurrence in the works of greater masters that we might even defend him on this score alone.

We find a contemporary of Philidor in Pierre Alexandre Monsigny, who became tutor to the Duke of Orleans. Monsigny was born near St. Omer in 1729, and died at Paris in 1817. He was first led to the composition of comic opera by Pergolesi's *Serva Padrona*. At a later period, however, he adopted the style of Philidor. Amongst his sixteen operas and pantomimic ballets, his comic operas, *Rose et Colas*, 1764, *Le Déserteur*, 1769,

and *Félix, ou l'Enfant Trouvé*, were the most successful, and gained him great renown. His reputation was based more on his natural musical and dramatic talent than on a profound knowledge of the theory of his art. One of his chief merits is his judicious employment of the pronounced French declamation which he combined with the light and somewhat conventional forms of the Italian opera buffa, by which he gave to the chansons and romances of the Parisian comic opera that attractive and *spirituel* expression which forms its most pleasing characteristic. In Paris Monsigny's operas are not yet entirely forgotten, and his *Félix* or *Le Déserteur* would be well worthy of reproduction. At the anniversary of the French Republic, 1798, the name of Monsigny was proclaimed, linked with those of Cherubini, Lesueur, and Martini, as deserving well of the nation, he being a composer of great merit. We may notice at this point that Monsigny, like Dalayrac, Grétry, Isouard, Boieldieu, and Adam, belongs to the small body of comic opera composers who exerted their talent in this branch alone, or gained infinitely greater success with this form than with the grand opera. We must now discuss the comic operas of Gossec, which include *Le Faux Lord*, 1764; *Les Pêcheurs*, 1766; *Le Double Déguisement*, 1767; and *Toinon et Toinette*, 1767. Of these the *Pêcheurs*, which contained the greatest attractions, enjoyed continued favour. Jean Benjamin Delabord, or more correctly De la Borde, a gentleman-in-waiting to Louis XV., who afterwards became *fermier général*, gained some success with comic operas and operettas, which he wrote as an amateur. His works of this description number twenty-eight, of which *Gilles Garçon Peintre*, *Annette et Lubin*, and *Trois Déeses Rivales*, achieved some success. His talent, however, was questioned by Grimm in his "Correspondance Littéraire." Works of lasting merit by this amateur composer are his "Essai sur la Musique Ancienne et Moderne," published in four volumes in 1780, and "Memoires Historiques sur Raoul de Coucy," published in 1781. Delabord fell a victim to the guillotine in 1794. We meet a most gifted and well-schooled musician in Johann Paul Ægidius Schwartzendorff, who adopted the name of Martini. He was born in the Upper Palatinate of Bavaria in 1741, and died in 1816. He obtained the direction of the Théâtre de Monsieur, formerly the Théâtre de Feydeau, where both Italian opera buffa and French comic operas were performed. Martini composed nine operas, of which the *Amoureux de Quinze Ans*, 1771; *Le Fermier Cru*

Sourd, 1772; *Le Rendezvous Nocturne*, 1773; *Henri IV., ou la Bataille d'Ivry*, 1774; and *Le Droit du Seigneur*, 1783, enjoyed a success almost fabulous. These works were characterised by great imagination and *esprit*, and were based on the graceful style of the French comic opera. They remained in the Parisian *répertoire* for a much longer period than many of the productions of native composers. Martini figures prominently among the composers of romances, and the pleasing melody and touching melancholic vein which we find in these productions are the cause of their adoption as models by the present school. He was followed by Nicholas Dalayrac, born in Languedoc in 1753, a member of a noble family. His early operettas, which were anonymous, met with such success as to cause him to attach his name without further scruple to all succeeding works. He enriched the list of comic operas by the addition of sixty works, great and small, including *Les Deux Savoyards*, *Raoul de Créqui*, *Nina*, *Les Sauvages*, and *Camille*, which were greatly praised by Fétis. These productions were received with considerable favour in Germany. There are extant, in Paris, some beautiful editions of the scores of these operas, and the composer's charming melodies have survived, and are still enjoyed in Paris as Vaudeville music. Dalayrac died at Paris in 1809. Pierre Gaveaux (1761—1825), a celebrated tenor, contributed a number of charming operettas to increase the musical wealth of Paris, from amongst which *La Famille Indigente*, *Le Petit Matelot*, and *Léonore, ou l'Amour Conjugal*, may be selected as favourable specimens. The last-named has also been composed by Paer, and although not superior to many contemporary productions, gained renown owing to the fact of its libretto being employed by Beethoven under the title of *Fidelio*. The most complete collection of the scores of Gaveaux is perhaps that left by Meyerbeer. The last composer of the early period of the school of opéra comique was Louis Emanuel Jadin, born at Versailles in 1768. Jadin was a page-musician to Louis XVI. During the Revolution he joined a band attached to the National Guard, and at the Restoration was promoted to the post of chief page-musician. The number of his operas and operettas amount to forty. The most celebrated are *La Superchérie par Amour*, *L'Avare Puni*, *Les Bons Voisins*, and *Les Deux Lettres*. During the disturbances in Paris Jadin's choruses, "Ennemis des tyrans" and "Citoyens levez-vous," enjoyed great popularity with the people. This composer died at Paris in 1853.

In taking a retrospective view of the first period of development of the opéra comique, we find that its chief features are the correct and refined musical declamation, the peculiar but simple rhythm of its chansons and choruses, and the expression of its melodies, which at times equal the



Fig. 275.—A. E. M. Grétry.

heartfelt sentiment of the folk-song, romance, and roundelay. The musical simplicity and originality of the works belonging to this era justify their identification with the genuine national character of the French. In the latter period of French opéra comique we find the composers influenced by the works of composers of various nationalities. Grétry and Méhul are influenced by Gluck, Isouard and Boieldieu by Mozart. With the exception of Grétry, the above French composers may be said to have yielded to

the power of Cherubini, in addition to the already named foreign composers. An elegiac and romantic spirit is found to a far greater extent in the latter period, thereby justifying our designation of its productions as *comic-romantic* opera. The romantic breath pervading Isouard's operas *Cendrillon* and *Joconde*, and Boieldieu's *Jean de Paris* and *La Dame Blanche*, was without doubt inspired by Mozart. The last-named work also bears traces of the influence exercised by Weber's *Freischütz*. Those composers who established the German romantic opera, Mozart with *Don Giovanni*, and Weber with *Der Freischütz*, have greatly influenced the second period of French opéra comique. The introduction of this romantic spirit into German, and, finally, French poetry, facilitated the increase of its influence on the French comic opera, which we shall notice when reviewing the principal features of the third period.

The works of all the composers between Grétry and Méhul and Isouard and Boieldieu may be classed as belonging to the second period of the French comic opera. This list includes the operas of the Revolution, of which we must select Cherubini's *Porteur d'Eau*, as it not only influenced his later works written for Paris and Vienna, *Lodoiska* and *Faniska*, 1806, but also the best operas of Méhul, Berton (fils), Isouard, and Boieldieu. Since the production of Cherubini's *chef-d'œuvre*, the status of the comic romantic opera has risen considerably. This improvement of intellectual working-out can be seen in the polyphony of the *ensembles*, the more refined musical portrayal of character, and the richer and more independent orchestration. The thoroughly French character of the *Porteur d'Eau* is seen in the romance in G minor and the song in E flat major. Both are gems of French grace, reminding one of the chanson and the national folk-song, and the melodramatic episodes are of a truly French character. We must leave the remainder of Cherubini's works, with further discussion on the *Porteur d'Eau*, for a subsequent chapter, and have but to add that the last-named work stands uninjured by any change of school or time. *Lodoiska* and *Faniska*, although not real romantic operas, like *Don Giovanni* and *Der Freischütz*; contain a certain amount of romance, which has helped to influence the masters of the second period. Amongst these masters, the one most independent of Cherubini's influence is André Erneste Modeste Grétry, born at Liège in 1741. This independence may be attributed to his possession of romantic tendencies in a greater degree

than that of his contemporary compatriots. Whereas Grétry's predecessors wrote instinctively, he formed special doctrines for the guidance of his successors in the national school. Influenced, perhaps, by the principles of Gluck, Grétry says, in his memoirs, "The true element of musical expression is to be found in the accents of the verbal language which must be correctly rendered in music by the composer." This caused the composer to become a regular frequenter of the Théâtre Français. The comic romantic opera of the French owes to Grétry a still greater advance by his addition of affecting and dramatic sentiment, which his predecessors allowed only in exceptional cases, and his introduction into it of the features of real life, thereby giving it a charm and variety to be sought for in vain among the conventional mannerisms and almost fossilised characters of the older opera buffa of the Italians. Grétry's vocation as a comic opera composer was only determined on his seeing the score of Monsigny's *Rose et Colas* while at Rome. This so excited the hitherto composer of sacred music, that he was anxious to try his hand at the same *genre*. At the Lake of Geneva he met Voltaire, who pointed to Paris as the only city where world-wide renown could be gained. Grétry made many essays, which were but partially successful, but at length with *Lucile*, 1769, he gained great celebrity, and the quartett, "Où peut-on être mieux, qu'au sein de sa famille," became exceedingly popular. No less successful was his charming opera, *Le Tableau Parlant*. Deeming his position secured, he gave the rein to his unbounded fertility, and in the ensuing thirty years composed no less than fifty operas. Of these the best are *Les Deux Avides*; *Zémire et Azor*, 1771; *L'Ami de la Maison*; *La Fausse Magie*; *L'Embaras des Richesses*; *La Caravane de Caïre*, which was performed five hundred and six times in the lifetime of the composer; *Richard Cœur de Lion*, 1784; *Raoul Barbe Bleue*, 1789; and *Le Barbier du Village*. In opposition to these works we must place his *Céphale et Procris*, *Andromaque*, and *Aspasie*, which, being specially pathetic in subject and style, must be classed as belonging to the grand opera, and failed entirely even in Paris, whilst his charming comic operas were triumphant on every French and German stage. The same fate met his revolutionary *Pierre le Grand*, *Guillaume Tell*, *Les Deux Couvents*, *Denys le Tyran*, and *La Fête de la Raison*. It is as wrong to say that Grétry's *Richard Cœur de Lion*, *Barbe Bleue*, and *La Caravane de Caïre* are really grand operas, because performed as such, as to assert that *Zémire et Azor*

and the *Tableau Parlant* do not belong to the comic opera, as not being exclusively comic. Fairy subjects like *Barbe Bleue*, *Zémire et Azor*, and romantic such as *Richard Cœur de Lion* and *La Caravane de Caïre*, have since Grétry been acknowledged as distinguishing features of French comic opera. The French composer Saint-Saëns asserted, in 1885, that Grétry had proposed a slanting auditorium, without boxes, and with covered orchestra, sixteen years before the birth of Richard Wagner. The works which have survived Grétry, and which still remain as proof of his talent, are *Richard Cœur de Lion* and *Barbe Bleue*, which are still produced in Paris, and seen at times on German stages. In the latter opera Schroeder-Devrient produced a great effect. In 1785 the street leading to the Théâtre Italien was named Rue Grétry, to commemorate the triumphs of that composer in the theatres of the French capital. In the previous year the Abbot of Liège had appointed the composer privy councillor. The Institut de France made him a member on its foundation in 1796, and Napoleon created him one of the first Knights of the Legion of Honour, and settled on him in 1801 a considerable pension. On his death, which took place at Montmorency in 1813, the town council of Liège entered upon a lawsuit as to the right of burying the heart of their composer under the pedestal of the monument to be erected in his honour in that city, in front of the university. This curious case was decided in favour of the Liègeois as late as 1828. Fourteen years later a bronze life-sized statue was added to the monument, and was unveiled with great ceremony.

The next master of importance belonging to the same school is Etienne Nicolas Méhul, born at Givet, in the Ardennes, in 1763. We have already mentioned this master in the chapter on Gluck as the composer of *Joseph in Egypt*, which bears an impress almost classical. Here we will discuss his comic-romantic operas. The first of these is *Le Jeune Henri*, written in honour of Henry IV. of France, and performed in Paris in 1797, where it was hooted and hissed on its first representation for introducing a king, though a favourite, during the dominion of the Republic. A remarkable evidence of the discrimination and just appreciation of the Paris Republic may be found in the fact that a repetition of the overture was demanded twice at the close of the performance. With the exception of Méhul's *Joseph in Egypt*, which is unique, no other of his operas approaches the level of the

Jeune Henri, although his *Euphrosine*, 1790, *Les Deux Aveugles de Tolède*, 1806, and *Uthal*, which was produced in the same year, contain much that is beautiful. Méhul was led by the sombre and dreamy character of Ossian's poetry to leave out the violins, giving their part entirely to the violas, which seemed to him to supply a more fitting tonal colouring. The monotony thus produced by the want of brilliancy caused Grétry,



Fig. 276.—E. N. Méhul.

who chanced to be present at the first representation, to exclaim, "I would give a louis to hear the sound of a chanterelle" (the E violin string). Méhul's grand operas met with the same fate as did those of his predecessor, for neither his *Cora* nor *Stratonice* achieved more than moderate success. It is noticeable also that even the *Pont de Lodi*, 1797, written in honour of Napoleon, was not received with enthusiasm. Méhul's *Joseph* can be classed with the grand operas as little as Grétry's *Richard Cœur de Lion*; for with its Oriental colouring, elegiac rather than heroic spirit, and grand *ensembles*, it stands alone, unapproached by any other opera. Indeed, Méhul might be placed more

fitly among the typical romantic writers than among those of the grand opera, for the foreign scene and period of antiquity belong undoubtedly to the romantic.

The next on the list of romantic writers is Henri Montan Berton (fils). The works of this gifted master do not equal in depth and artistic finish those of Grétry, Méhul, and Boieldieu; they are the outcome of a happy and inventive imagination. There are two works, however, which rise above this level—*Ponce de Léon* and *Aline, Reine de Golconde*. These succeeded in Germany as well as in Paris, and might with advantage be reproduced at the present day. Berton wrote his *Montano et Stéphanie* under the supervision of Grétry, and the beneficial influence can be clearly traced in the more serious portions of the work. Anton Reicha, though born at Prague in 1770, must also be included in the list of French comic opera composers of the first half of the nineteenth century. Reicha composed three comic operas, *Cagliostro*, *Natalie*, and *Sappho*, which were performed about 1810 to 1822, in Paris. Their success was so slight that the composer desisted from any further attempt in this field, and devoted the remainder of his life to instrumental music. He died at Paris in 1836.

Nicolo Isouard, born at Malta in 1775, achieved great success as composer of comic opera. His father was in the service of the Knights of Malta, and, intending him to become a merchant, placed him in a large mercantile house at Palermo. The boy, entertaining a passion for music, composed an opera, and fled with the score to Florence. It was not until his arrival in Paris, however, that he justified the step which he had taken. In the French capital he was happy in receiving much encouragement from Kreutzer, Méhul, and Boieldieu; but it was not until 1802, when he produced an opera, *Michel Ange*, that he gained much success. Before this he had written several operettas which had not been received with much favour, but the success of *Michel Ange*, both in Paris and Berlin, where it was performed in 1805, decided his future career, and placed him high among the composers of comic opera in Paris. The operas, *Les Confidences*, *Le Médecin Turc*, 1803, *Léonce ou le Fils Adoptif*, and *L'Intrigue au Fenêtres*, 1805, followed in quick succession, and helped to assure his position. Isouard became a great favourite, owing to his wealth of melody and refined musical taste. He won great triumphs in 1810 with his opera *Cendrillon*, which was performed not only in France, but on almost every

European opera stage. The performances of this opera produced, in Paris alone, over 100,000 francs as the share of the composer. Until a few years ago this work was still in favour with the public. Isouard's greatest achievement, from an artistic point of view, was the honourable position maintained by him when in competition with Boieldieu for the favour of the public. The works by which he won this position were *Joconde* and *Colin et Jeannot*. This master died at Paris in 1818.



Fig. 277.—F. A. Boieldieu.

Isouard's rival, François Adrien Boieldieu, who may be justly designated one of the greatest of the French comic opera composers, was born at Rouen, December 16th, 1775. His father, private secretary to the Archbishop of Rouen, perceiving his talent for music, made him a member of the cathedral choir, and afterwards placed him as pupil with the organist of the metropolitan church, by name Broche. The lad ran away to Paris whilst with this severe master, having overturned an ink-bottle on the keys of the organ, but he was brought back to his native town. At the age of seventeen Boieldieu composed an operetta entitled *La Fille Coupable*, the libretto of which was supplied by his father. This first work meeting

with success at Rouen encouraged the young composer to go and seek his fortune in Paris, which he did in 1795. Notwithstanding the "Reign of Terror" from 1792 to 1794, no less than thirty-seven new comic operas were produced in the French capital. In the morning crowds attended to witness the horrors of the guillotine, in the evening the theatres were overflowing. The difficulty for an impoverished composer to obtain a performance of one of his works was great, and Boieldieu for a long time was compelled to exist on the miserable earnings of a pianoforte tuner. He had the good fortune, however, of an introduction to the celebrated pianoforte manufacturer Erard, in whose *salon* he met Cherubini, Méhul, and Rode. He now sold a number of romances for the sum of twelve francs apiece, and these becoming great favourites greatly enriched the publisher. Boieldieu's name thus becoming known to the Paris public, Fiévée, a celebrated poet of the period, offered him a libretto, *La Dot de Suzette*. This was accepted, and the opera performed in the same year at the Opéra Comique. A further success was his one-act opéra comique, *La Famille Suisse*, which followed soon after, but it was not until 1798 that the production of his opera *Zoraimé et Zulnare* firmly established his fame as a superior composer among the Parisians. In this opera Boieldieu's peculiarities, as remarked by Fétis, are clearly visible. They consist in the possession of a vein of genuine tenderness, refined orchestration, and complete mastery over musical form. Boieldieu's sentiment is the deepest to be found in the works belonging to the first and second periods of the comic romantic opera. Notwithstanding this sentiment, the master bore in mind the principles of all French librettists and composers of the comic romantic opera, viz., to afford intellectual amusement and dramatic entertainment. Thus Boieldieu aided in preserving that superiority of the French comic opera and song-play over that of the Germans, whose works of the same class are heavy and undramatic. It is but very rarely that this master yields to the French tendency to allow calculation to supply the place of ingenious imagination, and to employ powerful contrasts with no artistic result, and to indulge in capricious musical mannerisms, which might not inaptly be compared to musical witticisms. In 1800 he produced the *Caliphe de Bagdad*, a one-act opera, the music of which is still popular throughout France and Germany. Two years later he married a *danseuse*, Clotilde Mafleuroy, but the union proved an unhappy one. He was soon glad to

accept an engagement at St. Petersburg. Before leaving Paris he produced an opera in three acts, entitled *Ma tante Aurore*, in which there is evidence of his progress in the art. Alexander I. of Russia appointed him court chapel-master, insisting on his composing three operas annually, the subjects to be of his own choice. Of the operas Boieldieu composed while at St. Petersburg, amounting to nearly a dozen, only two travelled beyond the confines of that city, viz., the minor song-plays *Rien de Trop* and *La Jeune Femme Colère*. It was not until his return to Paris in 1811 that the master developed such a genius as is evinced in his opera *Jean de Paris*, performed in 1812, which, with *La Dame Blanche* and *Le Caliphe de Bagdad*, has survived his other works, and still maintains a position on every stage where regard is paid to true art. In *Jean de Paris* we can perceive the commencement of a transition caused by an absence in foreign countries of seven years, and the influence of a close acquaintance with the works of Mozart formed in Germany and Russia. Without interference with the national character of the work, Boieldieu has introduced into the last-named opera a greater wealth of ideas, a deeper sentiment, and more artistic development. The aria of the Princesse de Navarre, "Ah, quel plaisir d'être en voyage," and that of the Seneschal, are unequalled in *esprit*. The three great works named above are only separated chronologically by *Le Chaperon Rouge*, which followed *Jean de Paris*, and which is founded on the well-known fairy tale of Little Red Riding Hood. This opera met with great success. Seven years later Boieldieu crowned his former successes with the production of *La Dame Blanche*, without doubt his greatest work. This dramatic tone-poem is unique in its kind, and forms now, after a lapse of half a century, an attraction on every opera stage. The spirit of the melody is inspired by Mozart; the original modulation, dramatic recitatives, and orchestration are all superior to those of any other French composer.

We have as yet only spoken of the musical merits of *La Dame Blanche*, and have not discussed its significance in the history of French art. After Boieldieu had exhibited the deep romance of his nature in his song of the minstrel, and that of the troubadour in *Jean de Paris*, he continued to allow this feature to exercise its power by omitting to preserve the balance of the romantic and comic, as observed by his predecessors. Although we agree, as a rule, with Riehl's opinion of Boieldieu, we do not favour his assertion that *La Dame Blanche* is a perfect romantic opera,

since we find in it a number of purely comic scenes. In *Der Freischütz* we meet with only two such scenes; in *Euryanthe* and *Lohengrin* they are altogether wanting. We agree, however, with the opinion that in this work Boieldieu approaches the boundary which separates the purely romantic from the comic romantic opera, and the consequences of this we shall treat of in the chapter on the third period of the comic romantic opera. In this opera the master introduces, in a manner most successful, the fusion of the music of a foreign nationality with his own, by the introduction into the opera of the Scotch "Robin Adair." Boieldieu might, for many reasons, be designated the Weber of France. Although we cannot say that the French composer presented his country with the first complete romantic opera, as did the German, yet he contrived to bring into close union the highest art-form with the simple folk-music. Boieldieu follows closely the plan adopted by Karl Maria von Weber in his overtures, by employing important themes from the opera and combining them with the folk-motive in a skilful and intellectual working-out, producing a grand whole, without ever degenerating into mere musical mosaic. Notwithstanding the great number of the themes, they are welded in a most masterly fashion. The introduction to the overture begins with the motivo of the first *Finale*, followed by the ballad with chorus from the same act; the *Allegro* begins with the drinking song, its episode being selected from the trio. The chorus, "Sonnez," could never have found birth had not the composer studied the hunting choruses of Weber. The aria, "Ah! quel plaisir d'être soldat," and the cavatina, "Viens gentille dame," are thoroughly French. Such *ensembles* as are contained in this opera had never been known to the opéra comique before the appearance of the works of Boieldieu.

We cannot take leave of the masterpiece of Boieldieu without referring to his most successful interpreter. We refer to Hippolyte Roger (1815—1879), who rendered the rôle of George Brown. Roger was an excellent tenor, and gave a classic dignity to every part entrusted to him. As regards Boieldieu's domestic life, we must mention that at St. Petersburg he married Jeanne Philis. The composer's amiable and unpretending character is easily perceived in the charming letter to his future bride respecting the performance of his operetta *Rien de Trop*. "On my way to the theatre I looked anxiously at the weathercock over the Feydeau to see from which

direction the wind was blowing. It came from the north ; that gave me hope. I said to myself, 'This wind bears the kindest wishes of my best friend, whose joy I should have gladly witnessed this evening.' You would have been happy, I am sure. Of course I was called before the curtain, led on by Chénard, Gavaudan, and Martin. Cherubini, of whom my



Fig. 278.—Hippolyte Roger.

brother had never lost sight during the performance, and who never ceased applauding, came to tell me, before the whole assembly, that this music enchanted him. Had you been here excessive joy would have killed me." No less modest were his acknowledgments of the unexampled triumphs he gained with *La Dame Blanche*. He writes: "My success appears to be a national one, and all the world tells me it will create a fresh epoch in the history of music. The fact of the matter is, foreign music had gained such an ascendancy that the public understood that all that could be done was to follow in Rossini's wake. The task of overcoming this

prejudice was by no means easy. The honour has been awarded to me of achieving it, and all French artists, painters, poets, and musicians continually bestow on me their thanks. But I fear that their zeal in indiscreetly uttering their opinions will cause dissension. Rossini's partisans are enraged; they only await an opportunity of taking up arms on behalf of their hero. The most amusing feature of the case is that whilst our respective adherents quarrel, we, the principals, Rossini and I, are excellent friends."

After the most romantic of all the French comic romantic operas, that is Boieldieu's *Dame Blanche*, by an increase of the romantic element in the works of this school nought could result but a complete separation of the comic from the romantic school. The increasing influence of romance in music could not tend otherwise than to cause a separation of the hitherto united elements of comic romantic opera, the former element being admitted after the production of *La Dame Blanche* in only exceptional cases, most frequently in the shape of satire. There can be no doubt but that the example set by Boieldieu in his masterpiece was aided strongly, though indirectly, by the works of Weber, Schubert, Spohr, Marschner, Meyerbeer, Hoffmann, Fouqué, and Heine; and inasmuch as many of their works partake of a romantic nature, Mozart and Beethoven, Goethe and Schiller may also be reckoned as helping in this development of romance. In the third period, which speedily followed the production of Boieldieu's *Dame Blanche*, opéra comique was subdivided into two separate species, comic romantic and romantic or lyric. The very names of the Paris theatres go far to support our theory, for while the Opéra Lyrique employs an entirely romantic *répertoire*, the Opéra Comique supports the comic romantic opera. Many of the works written by French composers for the Opéra Italien may also be added to the new *genre* of the romantic opera; for example, Halévy's *Tempesta*.

The third period may be accepted as dating from Auber and Hérold, who each adopted a different branch of opera composition, both of which exist at the present day, as is proved by the works of Thomas, Delibes, and Bizet. The two first-named composers stand alone as the successors of Boieldieu; but whilst Auber favours the comic romantic character of the *Caliphe de Bagdad* and *Jean de Paris*, Hérold inclines towards the strongly developed romantic mood of *La Dame Blanche*

in such a marked manner as to make the romantic opera triumphant on the French stage. Louis Joseph Ferdinand Hérold was born at Paris in 1791, and died at Maison des Ternes, where he was residing, in 1833. He received instruction from Adam, Catel, and Méhul, and gained his first success in Paris with an opera entitled *Charles de France*,

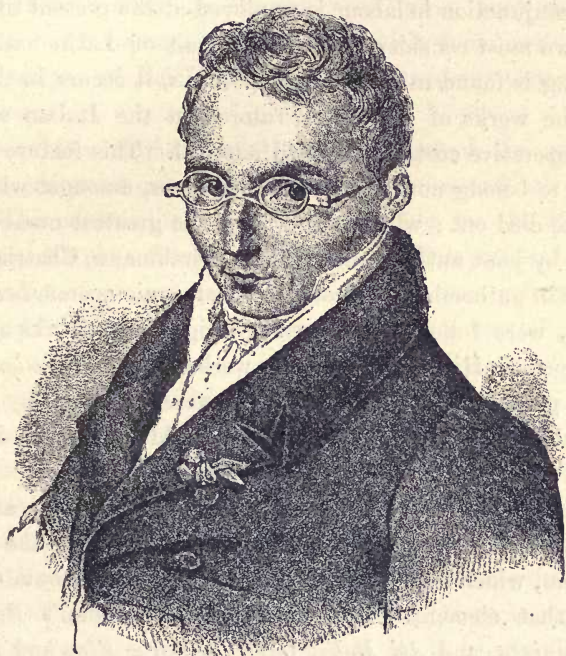


Fig. 279.—L. J. F. Hérold.

which he wrote in co-operation with Boieldieu. It is of historical interest to notice the frequent and widespread custom of the eighteenth century in France and Italy of composing in co-operation, the result being much like that produced by a manufactory, works lacking artistic unity. With reference to Italy we may regard this habit as an outcome of the *Rococo* and *Zopf*, but in France it cannot fail to surprise us, as the comic and grand operas of that nation had risen to a standard far above the influence of a *Zopf*. Our astonishment is increased by the recollection that this custom was by no means confined to petty composers, but that it was followed by

Cherubini, Spontini, Méhul, Boieldieu, Auber, and Hérold. Auber, Batton, Berton, Blangini, Boieldieu, Carafa, Cherubini, and Paer, all united in composing *La Marquise de Brinvilliers*; Cherubini and Boieldieu wrote *La Prisonnière*; Catel, Boieldieu, Cherubini, and Isouard produced *Bayard à Mezières*; Spontini, Persuis, Berton, and Kreutzer composed *Les Deux Rivaux*; while Hérold and Carafa contributed *L'Auberge d'Auray*. As this plan of conjunction in labour is employed at the present time by French littérateurs, we must consider it a special trait of Latin nations. Where this proceeding is found in German composition, it occurs in the eighteenth century in the works of composers tutored in the Italian schools, whose *Zopf* and co-operative custom they had adopted. This feature cannot, however, be said to belong now to German composers, amongst whom the habit has long since died out; whereas in France the greatest number of libretti are produced by joint authors; and Dumas, Erckmann, Chatrian, and others are associates in authorship. Hérold's earliest comic operas, *Les Rosières* and *La Clochette*, were followed by several insignificant works and ballets for the grand opera. His next important works are *Le Premier Venu*, 1818, and *Marie*, performed in 1826. These were followed by seven comic operas, but his position in the musical world was assured by *Zampa*, 1831.

It is strange that such a work as this, with so tragic an end, can be classed among comic operas, but we must explain it as the result of the French custom, which designates all operas comic which contain the smallest amount of that element. Thus it is that Cherubini's *Porteur d'Eau*, *Lodoiska*, *Faniska*, and *Ali Baba*, Grétry's *Barbe Bleu* and *Richard Cœur de Lion*, Hérold's *Zampa* and *Le Pré aux Clercs*, Auber's *Lac des Fées*, Halévy's *Tempesta*, Thomas's *Mignon*, Gounod's *Faust*, and Bizet's *Carmen*, are styled opéra comique. This generalisation is occasionally modified by the terms Lyric and Italian being applied to various operas, though these distinctive expressions bear no very significant meaning. Some of these works have been classed even with the grand opera on account of the excessive expenditure necessitated by the required scenic effect, their subject matter being by no means suited to the character of that genre. In the face of such confused though accepted classification, we have ventured to separate Boieldieu's *Porteur d'Eau* and Méhul's *Joseph* from the mass of operas of the period; Grétry's *Barbe Bleu* and Boieldieu's *Dame Blanche*

we have designated semi-romantic ; while Gounod's *Faust* and *Romeo and Juliet*, Halévy's *Tempesta*, Thomas's *Mignon*, and Bizet's *Carmen* we include in the list of romantic operas. This last-named class found origin in Hérold's *Zampa*. We must not forget that Meyerbeer's *Robert le Diable* was produced in Paris at the same time as Hérold's *chef-d'œuvre*, and that this opera, with its extraordinary combinations, went far to bring the romantic into favour with the French, who, when once excited, sought eagerly for strained contrast and effect, which found no place in the classical productions of Boieldieu and his contemporary German composers of romantic operas.

In discussing the commencement of the period of the opéra comique, we noticed the increased influence of German genius and talent on French composers. This assertion is proved beyond doubt by the first exclusively romantic opera, Hérold's *Zampa*. Although in Boieldieu's *Dame Blanche* we called attention to a general influence of German masters, now, with regard to Hérold's *Zampa*, we can point directly to a special German work, *Don Giovanni*, the first German romantic opera, without which Hérold's work could never have found birth. In these two operas the introduction of the supernatural, with its attendant horrors, necessitates a special method of musical treatment, such as the employment of trombones on occasion of the marble statues assuming vitality. Hérold's best dramatic effort was a comic opera in one act, *La Médecine sans Médecin*, which was followed by *Le Pré aux Clercs*, performed in 1832. This opera charmed the French to such an extent that by 1871 it had undergone a thousand representations. Auber was as successful a writer of comic as he had been of grand opera, and as such was directly opposed in style to his contemporary Hérold, who was an idealist and romanticist, whereas Auber himself gained great popularity through his cheerful realism. In 1820 *La Bergère Châtelaine* gained for Auber his first success ; it was not, however, until he began to compose to Scribe's libretti that his continuous triumphs commenced. Scribe was destined as an opera-writer to hold in France the position occupied a century before in Italy by Metastasio, with the exception that while the libretti of the latter now appear conventional and stiff, those of Scribe—especially when written for comic opera—are full of life and dramatic interest. This writer contributed many of the libretti of the works of interest belonging to the period of the grand French opera, such as *Masaniello*, *Les Huguenots*,

Le Prophète, and *La Juive*. Although at times he favours tragedy, there can be no denial of his rare knowledge of stage effect and poetic conception of character. The first opera by which Auber gained a real and lasting success was *La Maçon*, written by Scribe, which was performed for the first time in Paris in 1825. The music of this work is pure and simple in expression, and therefore calculated to affect us more deeply than many other works of the same kind written by him with more pretension and calculation.

In this work Auber reflects the amiable character of the lower classes of the Parisian population in the most advantageous manner. The composer contrives to produce the most striking effects by his graphic Turkish music, which, in juxtaposition to that of the simple-minded and light-hearted French workmen, becomes invested with a highly dramatic expression. Auber's other great works of this class include *Fra Diavolo*, 1830; *Le Domino Noir*, 1837; *Les Diamants de la Couronne*, 1841; and *La Part du Diable*, 1843, all works which have remained on the stages of Europe and America, and which gained on their production the fame they still retain. *Fra Diavolo* obtained in the first few years after its production a popularity of which we can barely form an idea; and now, after a lapse of half a century, it still attracts crowded houses. The charming solos and romances, as well as the *ensembles*, are specimens of Auber's best finished compositions, and are only equalled by the music of *Le Maçon* and *Le Domino Noir*. Auber, as the most important master of the comic romantic opera of the French, differs from Boieldieu, the most important master of the immediately preceding period of this class of opera, since the latter draws the musical ideas of the situation of his dramatic characters almost always from his innermost soul, whilst Auber sketches his in graceful outline, and treats their feelings as momentary moods rather than as heartfelt emotions. Consequently, Boieldieu employs a more fully developed method of working out, and greater unity of construction, welding the two into an organic whole. Auber treats form and contents superficially; and instead of employing his power for the purpose of giving unity to the work, directs his attention entirely to the elaboration of details; indeed, in many of his less important works he descends to a mere manufacture of musical mosaic. Nevertheless, we are occasionally surprised by charming ideas, striking rhythm, and most appropriate modulation. As a rule,

his music is neither strained nor affected, and in his better works the striving after even small effect is natural, and never interrupts the graceful flow of the music. If in every work of his we fail to find the depth and sentiment of *Le Maçon*, *Le Domino Noir*, and *Fra Diavolo*, we are at least recompensed by his never-failing knowledge of stage effect and dramatic interest. In the *Lac des Fées*, the libretto of which is founded on the fairy tale by the German poet Musäus, Auber has essayed to enter upon the field of purely romantic opera, the success of which, commencing from its birth, had incited him to make an attempt in this direction. Notwithstanding that this composition contains many glimpses of beauty, the romance of Weber and Schubert lay beyond his power, and in some instances the work becomes laboured and dry. In such works as *Fra Diavolo*, when Auber follows his natural gift, influenced by no desire of imitation, we find more romance, though of a French and realistic character, than he exhibits when imitating German romantic opera. In 1842 the master was appointed director of the Conservatoire as successor to Cherubini, who had occupied the post for almost half a century. In this position he proved himself of the utmost value, and even at the age of eighty had not missed a single examination or distribution of prizes. Napoleon III., in 1857, created him court chapel-master. The list of Auber's best known operas includes *La Nièce*, 1823; *L'Ambasadrice*, 1836; *L'Enfant Prodigue*, 1850; and the last of nearly half a hundred, *Rêves d'Amour*, 1869.

Scarcely less important than Auber, in the history of the comic and comic romantic opera, is Halévy, of whose works written for the grand opera, viz., *La Juive*, *La Magicienne*, and *La Reine de Chypre*, we have already spoken. As a master of opéra comique he gained renown with the one-act piece, *L'Artisan*, produced in Paris in 1827. His first essay for the opéra Italien, entitled *Clari*, produced in 1829, was a work of indifferent merit, and only received favour through the persistent efforts of Malibran. *Le Dilettante d'Avignon* and *Les Souvenir de Lafleur*, performed in the Théâtre Feydeau, gained a lasting success by their intrinsic worth. It was in *L'Eclair* and *Les Mousquetaires de la Reine*, produced eleven years later, that Halévy exhibited his real worth, which obtained for him a place amongst the most prominent masters of the opéra comique. In 1850 the master composed *La Tempesta*, a comic romantic work for the London Italian Opera, in which, about a year later, Henriette Sontag made her

re-appearance at Paris, after many years of retirement from the stage. This work, and *Le Val d'Andorré*, composed in 1848, although containing many instances of inspiration, exhibit on the whole a decided decline of the master's productive power. Halévy, who may be designated as one of the most scientific of French musicians, was an erudite scholar and an indefatigable worker. In 1833 he succeeded Fétis as professor of composition at the Conservatoire. Three years later he was created a "Membre de l'Institut" in the place of Reicha. He became vice-president of the Paris Academy of Fine Arts in 1844, and in 1854 he accepted the post of recorder to the same institution, and in this quality he has presented the world with masterpieces of reasoning in his minutes, criticisms, and advice. He was chosen to represent Paris in the Assembly in 1848, an honour conferred on no musician before him, and only met with since in the case of Verdi, who was returned to the Italian Parliament in 1860.

Adolphe Charles Adam was born in Paris in 1803. It was originally intended that he should become a scientist, but his love for music made him oppose the wishes of his parents. His first attempts consisted of occasional pieces of Vaudeville music, and it was not until 1829 that he succeeded in gaining a performance of his *Pierre et Cathérine*, an operetta in one act, at the Opéra Comique. After the production of several similar works he came to London to superintend the performances of his ballet of *Faust*, with which he achieved considerable success. He gained little renown in Paris until 1833-4, when his *Proscrit* and *Le Chalet* were received with favour. In 1838 his *Postillon de Longjumeau* was received with great *éclat* in Paris, and he gained celebrity throughout Europe. In no succeeding work did he achieve such happy results. Of his later operas the most successful were *Le Brasseur de Preston*, *La Reine d'un Jour*, and *La Poupée de Nuremberg*, with which he tried to improve the style of the Parisian opéra bouffe, founded by Offenbach in 1855. Adam, as a rule, wrote quickly and without effort, but his music was for the most part superficial; in his best works, however, we find much gracefulness, good taste, and humour. This composer, who was created a "Membre de l'Institut de France," died in 1856. By adding Hippolyte Chélaré, born at Paris in 1789, we shall complete the list of French comic romantic opera composers to the middle of the nineteenth century, for Gounod, Maillart, Delibes,

Thomas, Bizet, and Massenet belong strictly to the present period, with which we shall deal in a subsequent chapter. Chélaré produced an opera in 1830, *La Table et Logement*, performed in Germany under the title of *Der Student*. Into his *Macbeth*, produced in Paris and Munich, he introduced the romantic element favoured by Boieldieu and Hérold. He died at Weimar as chapel-master in 1861. That the French comic romantic opera found favour in other countries of Europe is proved by the adoption of its form by Donizetti in his *Figlia del Reggimento*, by Flotow in *Martha*, and by Ignatz Brüll in his *Golden Cross*.

We have now to call attention to a new feature of musical art which was developed independently of the French stage from 1750 to 1840 ; and in connection with which we shall meet with several masters whom we have discussed as composers of French opera. This period is represented by a body of prominent French orchestral and chamber-music composers, and violin and pianoforte virtuosi, and is signalised by the growth of elevated style. Besides those virtuosi who united artistic purpose to technical perfection, there were many who, although gaining great celebrity in Paris, possessed no artistic quality but mere mechanical skill. It is of the latter class that we shall treat in the present section. The influx of virtuosi into Paris was commenced by the Italians, and their example being followed by artists of other countries, the French capital was crowded during the latter part of the eighteenth and earlier portion of the present century with singers, pianists, and violinists of almost every European nationality, who hoped to make here the fortunes they could never realise in their own country. Among the most prominent of these were François Hünten, born in 1793 at Coblenz, where he died in 1878, and Henry Herz, born at Vienna in 1806. Hünten resided in Paris from 1819 to 1837, and Herz from 1816 to 1874. Both pianists were pupils of the Paris Conservatoire, of which institution Herz was afterwards created a professor. For many years they enjoyed great renown as performers and prolific composers of pianoforte music. Such celebrity was easily obtained, as the semi-educated always welcome superficial productions as being understood without effort. Their innumerable compositions and arrangements are, like the majority of the productions of this class, out of date, and even their concertos for the piano and orchestra are almost entirely forgotten.

Though musicians of this class can now interest us but slightly, those

men who have aided the development of the national instrumental music, and consequently that of the orchestra, deserve special notice. The last important violin virtuoso and composer of the period of Rameau was Jean Marie L  clair, born at Lyons in 1697. Ferdinand David has published, in his "High School of Violin Playing," two of this master's violin sonatas, which cannot fail to prove his importance as a composer. He wrote several "Concerti Grossi" for three violins, alto, violoncello, and organ; overtures, trios, and sonatas. Of the latter his wife engraved one with her own hands. L  clair was assassinated at night in one of the streets of Paris in 1764, the cause of the crime being jealousy. The next violin virtuosi whom we shall discuss approach closer to our own period. The first of these is Pierre Gavines, the founder of the modern violin school. He was born at Bordeaux in 1726, and died at Paris in 1800. This artist, who was designated by Viotti "the Tartini of the French," was self-taught. If we judge by his concertos, sonatas, and studies (entitled *matin  es*), Gavines must have possessed considerable power as a virtuoso, the technical difficulty of these works being extremely great. Gossec, who succeeds chronologically, has already been mentioned as a master of the French opera schools of the eighteenth century. This master occupies a position among the early orchestra composers by no means unimportant. This is proved by his twenty-nine symphonies, of which three are for wind instruments alone. Several of his compositions belonging to this class have been performed at the Paris Concerts Spirituels. Gossec's string quartetts, duets for violins, and serenades were much in favour among his contemporaries.* The interest engendered by orchestral music had gradually inculcated a taste for the performances of virtuosi. Amongst those assembled in Paris at this period, the violoncellist Louis Duport (1742—1819) stood pre-eminent, composing many sonatas, variations, and duos. He was appointed chief soloist by the Emperor Napoleon. His instrument, a magnificent Stradivarius, was bought by Franchomme for 25,000 francs.

Rodolphe Kreutzer, born at Versailles in 1766, was as important a violinist as his contemporary Duport was violoncellist. In 1769 Beethoven heard him while on a concert tour through the Netherlands, Italy, and Germany, and dedicated to him his violin sonata, Op. 47, thus helping

* It is supposed that Gossec was the first to introduce the clarinet into his orchestral compositions.

to hand his name down to posterity. Kreutzer's "Quarante Etudes, ou Caprices" for the violin are accepted as classical even at the present day, and much beauty is to be found in his double concertos, concertos, and string-quartets. He died at Geneva in 1831.

The elder Jadin is still more important as an instrumental and opera composer, and has left a great number of orchestral and chamber compositions, consisting chiefly of symphonies, overtures, quintetts, and string-quartets. Hyacinthe Jadin (1769—1802), a younger brother of the last-named composer, was a professor of the Conservatoire. He emulated his brother in his works, of which many chamber compositions still remain. Reicha, who is next on the list, has written no less than twenty string-quartets, twenty-four quintetts for flute, oboe, clarinet, horn, and bassoon; six quartets for flute, violin, viola, and violoncello; and very many chamber compositions. Reicha's contemporaries were Baillot and Rode, two of the most gifted of French violinists. These virtuosi, like their compatriot Kreutzer, were disciples of the famous violin school founded by the great Italian master Viotti. Before the appearance of Viotti, who, with short interruptions, resided in Paris from 1782 to 1822, France possessed a number of violinists whose school can be identified with that of Gavines; Kreutzer, however, with François Baillot (1771—1842) and Pierre Rode (1774—1830), through their relation to Viotti, helped in the fusion of the violin schools of modern Italy and France. Like Kreutzer, Rode was happy in attracting the notice of Beethoven while on a concert tour through Austria, the result being that the great master dedicated to him his romance, Op. 50. Amongst Rode's still prized compositions we will enumerate his thirteen concertos; four "Quatuors Brillants," in which the first violin is solo; four string-quartets, twenty-four "Caprices," twelve "Etudes," and "Thèmes Variés" with orchestra. A work of great value is the "Méthode de Violon, par Rode, Baillot et Kreutzer, rédigée par Baillot." Rode was appointed in 1800 solo violinist in the private chapel of the First Consul, with a salary of 10,000 francs. In 1803 he accompanied his friend Boïeldieu to St. Petersburg. Of his works the "Etudes," "L'Art du Violon" (1835, Paris), 24 preludes, 9 concertos for the violin, 15 string trios, and three string-quartets are still in great request among violinists. As littérateur Baillot gained his greatest success with his "Notice sur Grétry" and

"Notice sur Viotti," published in Paris in 1814, and again in 1825. Though Rode enchanted his audience with his exquisite bowing and the perfect purity of his intonation, Baillot exhibited an unequalled grandeur of conception in rendering his own works and those of other composers. Both



Fig. 280.—Teresa and Maria Milanollo.

these masters were unsurpassed as quartett performers. Though no virtuoso, George Onslow, born in 1784, was an important composer of French chamber-music. He was of English descent, but being born at Clermont-Ferrand in the Puy-de-Dôme, and passing his life entirely in France, Onslow cannot but have been influenced by his surroundings, and must, therefore, be accepted as a French composer. It has been asserted that the composer was not born at Clermont, but that he bought an estate there when very young. Halévy, however, when delivering a funeral oration at

the Institut, lauded Onslow as a gifted Frenchman. Onslow followed by preference the classical examples of Haydn, Mozart, and Beethoven. He has, therefore, left many excellent works which are still in vogue in Germany. Not only was he a thorough and refined musician, but his works exhibit deep sentiment; his quintetts for string instruments and his pianoforte sonatas for four hands are very beautiful, especially the sonata



Fig. 281.—Malibran Garcia.

in F minor, Op. 22. Of his string-quartetts several remain, which have lost none of their interest through the lapse of time. Later in life Onslow began to write carelessly, and his works were never on a level with those produced during the first half of his career. In 1842 the composer was chosen to succeed Cherubini as "Membre de l'Institut de France." He now wrote three comic operas which, though performed in Paris, met with but a *succès d'estime*. Onslow died at Clermont-Ferrand in 1852. The next famous violinists were the sisters Teresa and Maria Milanollo. These sisters were born in Piedmont in 1827 and 1832 respectively. Though they commenced their career in Italy, it was not until they visited Paris that they gained a world-wide fame. It was here, too, that Maria, the younger

of the sisters, died in 1848. At the present day, when the musical world possesses such a performer as Neruda, the sisters Milanollo, excellent as was their performance, would hardly have created such a sensation as they did at that period, when the appearance of two female violinists constituted a new feature of the concert-room. As the violin school of Paris was formed through the influence of the Italian Viotti, so was the Paris school of vocalists established by the Spaniards Manuel Garcia, father and son. Under their influence, from 1828 to 1850, this school threatened to surpass that of Italy. Manuel Garcia, the son, is to be credited with the invention of a mirror for examination of the larynx,* this ingenious contrivance being named after the inventor. The elder Garcia transmitted his incomparable method to his youngest daughter as well as to his son. This daughter, Pauline Viardot Garcia, is undoubtedly the most gifted female vocalist and teacher of singing. Pauline's elder sister was the celebrated Maria Felicità Malibran, born at Paris in 1808, and who died at Manchester in 1836. Malibran possessed a splendid contralto voice, in addition to which she was enabled, by her unusual range, to render successfully high mezzo-soprano parts. On her first appearance in 1824 at Paris, she completely electrified her audience. From 1827 to 1832 she performed with great success in Paris, London, and Italy. Her chief rôles were from the operas of Rossini, such as Arsace in *Semiramide*, Tancredi, and Rosina in *Il Barbiere*. She was especially successful as Palmira in Meyerbeer's *Crociato*, and in Beethoven's *Fidelio*. In 1836 she again married, her second husband being the celebrated violinist Charles Auguste de Bériot. This Belgian virtuoso was born at Leuven in 1802, and died in 1870 as professor at the Brussels Conservatoire. Malibran was one of the best pianists of her period, and composed many charming and original songs, romances, nocturnes, and canzonets. Manuel Garcia (*père*) was followed by the French master Auguste Panseron, born at Paris in 1796. Panseron was undoubtedly influenced by his Spanish predecessor, though not sufficiently so to destroy his own individuality. His "Solfeggios" and "Méthode de Vocalisation" are still of great value. We shall now return to the French instrumentalists and virtuosi. Louis Drouet (1792—1873) was solo flautist to the court of the first Napoleon. Vivier, the celebrated horn-player, was born in 1821. He enjoyed great reputation as a wit.

* This is usually known in England as the "Laryngoscope."—F. A. G. O.

Henri Bertini (1798—1876), who enjoyed great reputation as a pianist and composer, came to Paris at the age of six. His studies are in general use at the present day. Though Italian by birth, he must be reckoned amongst the masters of the French school, owing to his long residence in Paris, and his connection with the French pianists. We have already discussed the influence of Chopin and Liszt, as virtuosi and composers, on the Parisian masters of pianoforte performance and composition. Simultaneously with, and even before, Liszt and Chopin, Pierre Joseph Guillaume Zimmermann (1785—1853), born at Paris, and Frederick Kalkbrenner (1784—1849), born at Cassel, greatly influenced the French pianoforte school. These masters both died in Paris. Of the pupils of Kalkbrenner the most important were Stamatz, the master of Saint-Säens, and Madame Pleyel; Zimmermann's most noteworthy pupils were Alkan, Dejazet, Prudent, Marmontel, Lacombe, and Ambroise Thomas. Kalkbrenner introduced Logier's "Chiroplast" or hand-guide, which was intended to keep the fingers free from any influence of the fore-arm when practising scales and exercises, and the wrist from that of the upper arm while playing sixths and octaves. Zimmermann employed the method of teaching set down in his "Encyclopédie du Pianiste."

We must now glance retrospectively at the development of the science of music among the French during the period in which the two species of opera began to flourish. The two first names which we must consider belong to the last century, and are those of Villoteau and Laborde. Benjamin de Laborde, a lord-in-waiting of Louis XV., born in 1734, was guillotined at Paris in 1794. He was celebrated as an historian and theorist. The most important of his works was his "Essai sur la Musique Ancienne et Moderne," published in four volumes in 1780. Guillaume Villoteau was born in the Department of the Orne in 1759, and died in Paris in 1839. He commenced his career as a choir-boy, and eventually became tenor at the Cathedrals of Le Mans, La Rochelle, and Paris; and after the Revolution he studied philosophy at the Sorbonne. His essays gained for him such notoriety that he was appointed a member of the commission of scientists which followed Napoleon's army to Egypt. Villoteau's valuable work on the music of the Oriental nations was published at the expense of the State under the title of "Descriptions de l'Egypte," which embodied, among others, treatises on "Les Diverses

Espèces d'Instruments de Musique que l'on remarque parmi les Sculptures qui decorent les Antiques Monuments de l'Egypte;" and "Description Historique, Technique, et Littéraire des Instruments de Musique des Orientaux." Amongst his many other works on the theory of music, we must mention as the most important the "Mémoire sur la Possibilité et l'Utilité d'une Théorie Exacte des Principes Naturels de la Musique," published 1807. Proceeding in chronological order, we meet next with Alexandre Choron, who was born in Normandy in 1772, and died at Paris in 1834. By Fétis, Choron was designated as the most profound of French theorists. Of his works the most important are the "Dictionnaire Historique," written in conjunction with Fayolle, and published in two volumes in 1810; "Principes de Composition des Écoles de l'Italie," a second edition of which appeared in 1816; "Méthode Élémentaire de Musique et de Plain-Chant," published in 1811; "Liber Choralis Tribus Vocibus ad usum Collegii Sancti Ludovici," published in 1824; and a "Manuel Complet de Musique Vocale et Instrumentale, ou Encyclopédie Musicale," written in collaboration with La Fage, and published in eight volumes in 1836. The last of these scientists is Catel (1773—1830). Of his works the "Traité d'Harmonie," which has been used for many years at the Conservatoire of Paris, is without doubt the most important.

The opinion of the French that the importance of Rossini, Meyerbeer, and even of Gluck, Cherubini, and Spontini, rests solely on their relation with the grand French opera, must be regarded as one of those pardonable errors which soon creep into the mind of a nation which is anxious to assert its pre-eminence in the world's history by the possession of the greatest names in art. Gluck and Spontini not only belonged to the grand opera, but, as we have proved before, were its founders; yet like Rossini, Meyerbeer, and the versatile Cherubini, their relation to the French opera represents only one phase of their artistic activity; they belonged to their own nation and the entire musical world more than to the grand opera, owing to their artistic individuality and national character. In order to do justice to these masters, we have already devoted two chapters to the discussion of the respective merits of Gluck and Meyerbeer, and are entitling the following chapter "Cherubini, Spontini, and Rossini."

CHAPTER XXXVII.

CHERUBINI, SPONTINI, AND ROSSINI.

IN a former chapter we proved the Italians to be the representatives of the musical *Zopf*, and, as such, the leaders and model of entire Europe, by which this period was considered to be the climax of musical art. That the Italians had not already completed the performance of their mission is proved by the appearance of the names of Cherubini, Spontini, and Rossini at the close of the eighteenth and commencement of the nineteenth century. This ought to suffice for a proof to those biassed phraseologists and musical pharisees who have for an entire generation deplored the decline of Italian music during the last century and a half. In addition to the three great masters we have Mercadante, Bellini, and Donizetti, the most important of the remaining Italian tone-poets, who prove that the nineteenth century produced a rich after-crop of the genius prevalent in the sixteenth and seventeenth centuries. Operas such as *Il Giuramento*, *Norma*, *Lucrezia Borgia*, *La Favorita*, *La Sonnambula*, *Don Pasquale*, *L'Elisir d'Amore*, *La Figlia del Reggimento*, and many other works, prove that the reactionary classicists or romanticists contradict historical truth when they declare such works as extinct. These operas have not disappeared totally from European nor American stages; and even had they disappeared occasionally, their resuscitation proved always a great and joyful surprise to the public, who found in them, even after a lapse of fifty years, a marvellous fertility of invention, beauty, and charming melody, allied to dramatic passion and musical grace and humour. This favourable reception cannot fail to increase the ire of those composers whose stilted attempts at artistic profundity cause the withdrawal of their operas after the usual three performances.

As we have stated elsewhere, Cherubini and Spontini came as young men to Paris, where the former, with the exception of a few journeys, remained to the close of his life, and where Spontini resided for a number of years. Yet the influence which was to direct the mind and style of these men cannot be accepted as French, but rather as German. None can reproach us, however, with having underrated the influence exercised over these masters by the intelligence of the Parisian population, the national music,

such as that of Grétry, Méhul, Isouard, and Boieldieu, and the historical importance attached to that period of the existence of the French capital, as, it must be remembered, the composers were respectively twenty-six and twenty-nine years of age when they entered Paris, and had received their musical education entirely in their own country. In the French capital the masters were influenced by the operas of Gluck, and also in part by

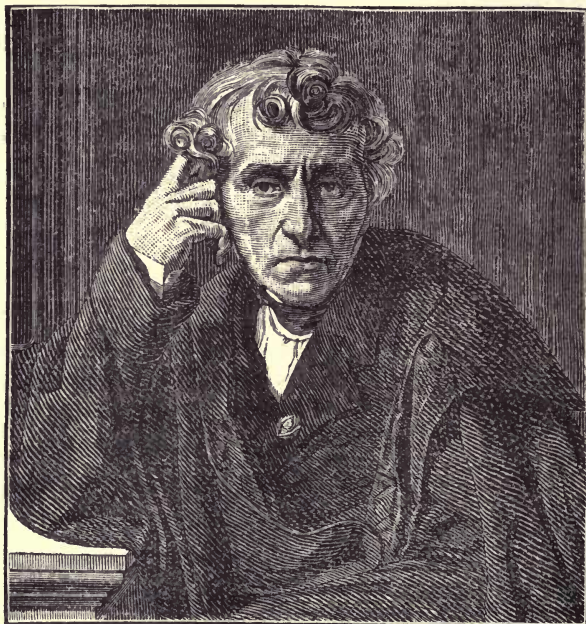


Fig. 282.—M. L. Cherubini.

the symphonies and overtures of Haydn and Mozart, of whose chamber music, besides, Cherubini made a close study. Although they could not escape the beneficial influence of the French school, the result was by no means equal to that produced upon them by the classical school of German music, which was continually advancing westwards. This influence was afterwards increased by Cherubini's sojourn in Vienna, and Spontini's residence in Berlin, as the masters then came into contact with the representatives of the art. As we have not here to discuss the connection existing between the composers of *Medée* and the *Vestale* and the French school, we shall

pass in review their lives, for the purpose of portraying completely the events attendant on the development of their artistic activity. Maria Luigi Cherubini was born September 4th, 1760, in the Via Fiesolana, at Florence. Strange to relate, the master erroneously quoted the 8th of September as the day of his birth, but this was corrected by the register of the church in which he was baptised. His father was "Maestro al cembalo," whose duty in the orchestra was to accompany the recitative on the piano, an institution which lasted until the middle of the present century. Cherubini therefore received the elements of his musical education at home. At the age of eighteen his talent attracted the attention of the Grand Duke of Tuscany, afterwards Emperor Leopold II. of Austria, an eminent patron and lover of music. The duke sent him as a pupil to Sarti, a learned musician. Under this indefatigable master Cherubini received a profound schooling in the strict style, and there can be no doubt that it was to him that he owed his thorough mastery of polyphonic writing. When advanced in years, he expressed his gratitude in the following terms: "It is to Sarti's advice and example that I owe my education in counterpoint, both in sacred and dramatic composition." Until 1779 Cherubini composed nothing but sacred music. A year later, his first opera, entitled *Fabio*, was performed, and during the next five years six operas were performed with success in different Italian towns. The Venetians said, with reference to his name, "Toccante meno al suo nome dalla dolcezza di suoi canti," referring to the peculiar charm of purity of melody in his operas, which, however, still bore slight traces of the influence of the contemporaneous Neapolitan school. These early successes spread his fame to such an extent that in 1784 he received an invitation to London. Here he composed an opera in two acts, *La Finta Principessa*, which was tolerably well received; but the second work, *Giulio Sabino*, met with a complete fiasco, being abused not only by the critics, but by the public. Mortified at this failure, Cherubini in 1786 returned to Paris, and thence, after a short stay, to Italy. In 1787 he produced at Turin an opera entitled *Iphigenia in Aulide*, the last of his works written in the then prevailing style. He now visited Paris, as he thought *en passant*. However, meeting his countryman Viotti, the violin virtuoso and composer, the close friendship he formed with him induced him to remain there. We have already discussed the principal events of his stay in the French capital.

Before composing the *Medée*, Cherubini wrote *Démophon*, 1788; *Lodoïska*, 1791; and *Élise, ou le Voyage du Mont St. Bernard*, 1794, which contains many traits of truly tragic grandeur. Between the *Medée* and the *Porteur d'Eau* he composed *L'Hôtellerie Portugais*. After the *Porteur d'Eau* he wrote *Anacréon*, 1803, and *Achille à Scyros*, 1804. His first work written for the Grand Opera was *Démophon*, and although in it he had attempted to adopt the French declamation, it was not very successful. With the exception of the *Porteur d'Eau*, which was written for the Théâtre Feydeau, the above-named works were performed at the Théâtre de la Foire St. Germain, founded by Léonard, the hairdresser to Marie Antoinette, and of which Cherubini was conductor from 1789 to 1792. During the Revolution the master lost his position. In 1793 he married Cécile Tourette, the daughter of a former royal chamber musician. On his visit, in 1805, to Vienna, which we have mentioned before, he was accompanied by his wife and daughter. In the Austrian capital he was received like a son by the patriarchal Haydn, whom he approached with the most profound veneration. He also met Beethoven here, but his relations to Haydn were of a more familiar character. At the death of the latter master he composed a funeral cantata, which was performed at Paris, at the Conservatoire, with great celebration. The respect he bore for his revered friend may be estimated by the fact that when asked his reason for not dedicating the *Porteur d'Eau* to Haydn, he replied, "The work was not worthy of such honour." Yet this grand work has been an object of admiration to all great men and artists from the date of its production to the present time. After the 200th representation of this work, which soon arrived, Grétry headed a committee of French musicians, who wished to express to the composer their respectful congratulations. Goethe praises the work in his celebrated correspondence with Eckermann; the score is said to have had a settled place of honour on Beethoven's writing-table; Karl Maria von Weber called it "divine music;" Robert Schumann describes it as a masterly and intellectual work, whose composer, the refined and learned Italian, in his strict independence of thought, he compares to Italy's greatest poet, Dante.

It is strange that of Cherubini's *Abencérages*, which contains so much beauty, nothing is popular but the brilliant and romantic overture, that has become a favourite with all the orchestras of France and Germany.

Two of the most characteristic items of this opera are the tribunal scene, with its powerful choruses, and the *Finale*. At the age of seventy-three the master's intellect was still youthful and vigorous, and he wrote *Ali Baba*, an opera in which all the effects of modern orchestration are displayed, anticipating those produced by Berlioz, Wagner, and Liszt. The overture of this work forms an entire symphonic tone-picture, and with those of the *Medée*, *Lodoiska*, *Faniska*, *Anacreon*, *Abencérages*, and *Porteur d'Eau*, constitutes a constellation sufficient in itself alone to immortalise the name of Cherubini.

This master was as prominent among the writers of sacred music as among those of opera and orchestral works. He rose far above the generality of sacred composers, both French and Italian, belonging to the eighteenth and nineteenth centuries, and his sacred works may be fairly said to rival those of his Italian precursors Palestrina, Gabrieli, Lotti, and Scarlatti, as well as of the greatest German masters in this branch of the tonal art, Bach, Mozart, and Beethoven. It is interesting to notice the causes which led him for a number of years to confine himself to writing music entirely for the Church. Vexed by the neglect of Napoleon and the entire Parisian public, which could not understand his works with ease, with the exception of the *Porteur d'Eau*, and which respected him more than it admired him, Cherubini deserted his art and devoted himself, in company with his learned friend Desfontaines, to the study of botany. He left Paris in 1808, accompanied by his pupil Auber, having accepted an invitation from the Prince de Chimay to visit him at his château. The botanical studies which he eagerly prosecuted in the parks attached to the château led him more than once to dissertations with his host on the philosophy of nature. It was by mere accident that the composer returned to the pursuit of his former art. The townsmen of Chimay wished to celebrate the Feast of St. Cecilia, with the performance of a mass. They were unsuccessful, however, in finding a work suited to their restricted means of production, and having petitioned Cherubini to compose one for them, had been brusquely refused. One day the master, returning from his usual day's botanising, entered the *salon* of the princess, and seated himself at the table where his herbarium had its place. Here by some chance was lying a quire of manuscript music-paper, and the composer, almost unwittingly, began writing, heedless of the assembled company, who forbore noticing

his action. The immediate result of this was a "Kyrie" in F major for three voices, to which he added later on a complete mass in the same key. Such were the circumstances attendant on Cherubini's resumption of his art, which tended to the increased wealth of Church music. Amongst his sacred compositions we must draw special attention to his grand mass in A, written in celebration of the coronation of Charles X. ; a mass in C major ; an Ave Maria ; an occasional *credo a capella* ; and his two Requiems, of which the first, in C minor, is for a mixed choir and orchestra, the second, in D, for male voices only with orchestral accompaniment. The absence of female voices in the latter work has been regarded as a concession to the Church dignitaries of the Restoration, who, influenced by the bigotry of former periods, wished to exclude female voices from all Church music. It may be asserted, however, that it was through the preference of the composer himself, for the darker colouring, as more suitable to the sombre character of a Requiem. Beethoven was so impressed by the master's first (C minor) Requiem, which bears traces of Mozart's influence, that he was influenced by it while writing his *Missa Solennis*, which was not produced till a much later period. Cherubini's great Requiem must be reckoned as one of the grandest creations of modern art. The master has determined his line of action ; there is no hesitation. Everything in this grand poem *exists*. The listener is carried away, and becomes in spirit a co-actor in the terrible drama which is unrolled before him. What mastery does the composer display over the strict choral style ! how bold an innovator in the realms of orchestration ! Until the climax, the crash of the tam-tam, and the terrible blast of the trombones, depicting the destruction of the world, the composer has confined himself to the use of the viola in the place of the violin, the subdued colouring thus produced representing effectually the night of death ; then how effective are the shrieks of the violins in the "Dies Iræ," resembling the wild flickerings of a sea of flame. The grandeur and passion displayed in this creation remind us involuntarily of that wonderful work of the great Florentine painter Michael Angelo, the "Last Judgment." The Requiem was performed for the first time on January 21st, 1816, in the Cathedral of St. Denis. Amongst its numerous performances following we must notice specially that on the occasion of the interment of Boieldieu in October, 1834. Cherubini's second Requiem, in D, composed in 1836, was intended specially for the celebration

of his own burial. As a reward for the Coronation Mass, the composer was created Officer of the Legion of Honour by Charles X.; and afterwards promoted to a higher rank. In 1822 the master rose from the rank of professor and inspector of the Conservatoire at Paris to that of director, a post which he was destined to retain for twenty years, although sixty-two years of age on his acceptance of it. At the Conservatoire he taught many French masters of note, including Auber, Halévy, Adam, Carafa, and Fétis. Mendelssohn and Hiller both sought him at Paris to gain his opinion of their works, and Rossini entertained great reverence for him. Méhul may be reckoned as having been one of his closest friends. In fact Cherubini enjoyed the respect of both French and German masters, and composers of all nations sought his advice. The veneration in which the Italian master was held among his pupils may be gathered from the fact that Auber, when visited by the author, promised to show him the most valuable of his possessions, and carefully unlocking a case he produced a coffer whence he took a score, which as far as the author remembers was that of Cherubini's great mass. Cherubini was possessed of a high mental culture, which was allied with refined humour and biting irony. Though conscious of his own merit he was naturally modest. On one occasion when he found his own name on the programme next to that of Beethoven he exclaimed, "I shall appear but as a boy next to the great German." On another occasion, however, having been requested to attend a performance of a symphony of a composer of whose talent he had formed a very low estimate, he answered, "Why should I go and hear how one is not to compose." His pupil Halévy, having invited him to a dress rehearsal of one of his operas, sat next to him during the whole of the first act, anxiously expecting some opinion from him. Cherubini maintained a strict silence; but on Halévy's inquiry as to the reason of his silence, he replied, "Why have you not told me anything?" Berlioz once expressed an opinion in the presence of Cherubini that he did not love fugue; the Italian master rejoined, "The fugue loves you just as little," implying that the younger master's training had not been altogether strict. Cherubini died on March 15th, 1842, at the age of eighty-two, deeply regretted by the musical world. His funeral was public, and was attended by all the prominent men of Paris. One of the best portraits of the great master was that painted by Ingrès, the celebrated French artist.

If Cherubini is specially characterised by idealism, Spontini's most prominent feature is realism. We use the term realism here in that high sense in which it has been employed with reference to art by Goethe. Gasparo Luigi Pacifico Spontini was born on November 14th, 1774, at Majolati, a hamlet situated near Jesi, then belonging to the pontificate. His father, a man of humble position, was most ambitious with regard to



Fig. 283.—G. L. P. Spontini.

his children, and would not allow Gasparo to adopt music as a profession. The boy was sent to his uncle Joseph Spontini, a priest at Jesi, in order to be educated for the Roman Catholic Church. He ran away from his guardian, but returned, and his uncle, at length recognising his great talent, ceased to oppose his adoption of music as a profession. Consequently in 1791 he entered the Conservatorio Della Pietà, at Naples, where he became a pupil of Sala and Tritto. He soon gained celebrity by his insertions in the operas of earlier masters. This induced Sigismondi, then director of the Argentine Theatre at Rome, 1796, to persuade him to leave the Conserva-

torio clandestinely, and follow him to Rome, where he should compose an opera for production at his theatre. This work, entitled *I Puntigli delle Donne*, met with a success so striking that his escape from the Conservatorio was forgiven, through the intercession of Piccini, who made him one of his favourite pupils. Several operas which the young composer wrote for Rome, Florence, and Naples caused his invitation in 1800 to Palermo, where the Neapolitan court had fled before the advancing French. Here he fell in love with an Italian princess, thus compromising his position. This fact, in conjunction with the unhappy state of his country, compelled him to establish himself at Paris in 1803. In the previous chapter we have called attention to the powerful influence of Gluck's master-works over Spontini; it was so powerful as to make him resign his musical position, and develop rapidly his great talent. We left him, no striving beginner, but a composer of world-wide celebration. In Paris he married the daughter of Sebastian Érard, the wealthy and renowned pianoforte manufacturer. His wife proved most devoted, and with true admiration for her husband's gifts she remained a fond partner of his triumphs and trials. When in 1814 King Frederick William III. of Prussia entered Paris at the head of the allies, he not only heard Spontini's operas there, but was much impressed with the composer's individuality. This induced him to invite Spontini to Berlin in 1819, appointing him "General Musik-Director," court composer, and conductor of the Royal Opera at Berlin. His income in the Prussian capital was 6,000 dollars (Fétis states the sum to be 10,000 dollars, but this is incorrect). The power given to him by order of the king was immense. The following is copied from the instructions, dated September 26th, 1821, under the royal signature:—

"Spontini has the exclusive right with respect to the performance of operas, &c., of

"(a) Assigning the rôles.

"(b) The ordering and direction of rehearsals.

"(c) The power of excising ineffective vocal pieces, and introducing others.

"(d) The scenic arrangements so far as the effect is connected with the music, his orders to be strictly carried out by the stage manager and his subordinates, such as the scene-shifters, wardrobe-keepers, scene-painters, &c.

“(e) The appointment of a conductor of rehearsals and performances in his own absence.

“(f) The choice of understudies for the principal characters.”

We may say in addition that to Spontini belonged almost the sole right of accepting and refusing operas for performance; and very great power respecting the imposition of fines on the members of the opera company. On June 28th, 1820, Spontini commenced his career as conductor with his own opera *Ferdinand Cortez*. The royal orchestra soon had reason to be proud of its conductor. A member of this body wrote: “The *piano* desired by Spontini resembles the *pianissimo* of a quartett, the *forte* vies with the loudest thunder. Between these extremes occur his unparalleled *crescendo* and *decrescendo*. He pays the greatest attention to light and shade. Through the great number of rehearsals, occasionally amounting to eighty, the performers gain a most complete acquaintance with his operas, and the result is an incomparable *ensemble*. I was thunderstruck when I performed for the first time in one of those operas; it was not playing, it was hard work. Spontini entered the orchestra like a king, assumed command like a general, and looking about him with that piercing glance, he noted the heavy battery, as he calls the contrabassi and violoncelli, and gave the signal to begin. Like a pillar of bronze he stood at his desk, moving only his forearm—a very model of a conductor. The orchestra, from the leader to the drummer, sat in fear of the master, but followed his bâton with enthusiasm to the last note. Then with the words ‘Ick danke,’ he left the orchestra.” It will be seen that Spontini was always imperfect in his pronunciation of German. We will add to this letter of one of Spontini’s orchestra a few more items concerning his rule in the orchestra. He insisted on uniform bowing on the part of the string performers, even in the most insignificant passages, gaining by such means extraordinary refinement. With his *sforzandos* he produced remarkable effects. Eckert mentions one in Gluck’s aria in F, from *Armida*, in which the heroine conjures up fury and hatred from the nether world, remarking that the effect resembled a series of stabs with a dagger. After the last rehearsal of a grand opera, Spontini left the company with the words “Au revoir, messieurs, au champ de bataille.” When in rehearsal a grand *crescendo* was necessary, he would call upon the orchestra as a general upon his troops, “Allez ! en avant, martelez.”

We have ventured to dilate at length upon Spontini's characteristic peculiarities as a conductor, for though conducting is subordinate to composition, we hoped by this means to complete our portrait of the master, whose ambitious spirit, like that of his emperor, would brook no contradiction, and steered towards a settled purpose with a determination to overthrow every obstacle. Thus the dissensions which occurred later in his career could not but be of a most serious nature. Spontini's reception in Berlin augured most favourably for his future; his *Cortez* and *Vestale* were received with enthusiasm; and even *Olympia*, which met with but small success in Paris, became the means for an extraordinary ovation to the composer. After the performance of the last-named opera, the master was literally covered with flowers and laudatory verses, which were showered upon him by the enthusiastic audience. But their excitement rose to the utmost when the *müestro* attempted, in broken German, to address his thanks to the public. In 1822 his *Nurmahal* was performed with the same success, on this occasion showers of eulogistic German verses and Italian sonnets being thrown from the roof upon the audience. This public ardour at length abated. In 1824 the king commissioned Spontini to compose an opera—*Alcidor*—in celebration of the wedding of the Crown Prince with Elizabeth of Bavaria. With this opera began the decline of public favour: the composer was reproached with noisy instrumentation, and a number of tuned anvils which were employed in the opera formed the subject of much abuse, and were regarded as meretricious means of concealing poverty of invention. No less cold was the reception of his opera *Agnes von Hohenstauffen*, which was produced in 1829, and the libretto of which was from the pen of Raupach, a then popular writer. Although it cannot be denied that the three operas which Spontini composed at Berlin, viz., *Nurmahal*, *Alcidor*, and *Agnes von Hohenstauffen*, stand, on the whole, considerably below the level of the three Paris operas, *Vestale*, *Cortez*, and *Olympia*; yet it was not the decrease of artistic power of the tone-poet, but rather the position that he assumed in the musical world of the Prussian capital that brought about this development of public animosity. Unlike Cherubini, the *müestro* did not favour contemporary works, but with the immense power with which he had been invested by the king, and which he employed for his personal interest, he placed his own works entirely in the foreground, excluding,

with the exception of the operas of Gluck and Mozart, all German productions. This could not but wound the national sentiment, and was without doubt the cause of the opposition which ensued. As early as 1821 the seeds of dissension between Spontini's supporters, the court and the majority of the aristocracy, and the German party, which consisted of the civic classes and the people, were sown by the first performances of Weber's *Freischütz*. The first representation of this work was given on the 18th of June, the anniversary of the Battle of Waterloo, in which Spontini's idol, Napoleon, had been overthrown by the allied Powers. The admirers of the Italian composer did all that lay in their power to prevent the success of the German opera; but the majority of the people, who loved Weber's music—*i.e.*, the composition of Körner's songs of liberty and *Preciosa*—were so moved by the fresh and national character of the *Freischütz* that the work met with a fabulous success. Spontini's vanity was wounded to the quick, and his resistance to German national music became more and more energetic, widening continually the breach between his supporters and those of the German master. At length, feeling the power of the national sentiment, Spontini invited Spohr and Weber to conduct the first performances of their operas, *Jessonda* and *Euryanthe*, but this must be recognised as a diplomatic move rather than as a token of acknowledgment. The press united with the public; and when, angered by the challenges of the Italian, Ludwig Rellstab, the most important of Berlin critics, discussed the question whether a composer like Spontini, who was known in Berlin only as a compounder of such vapid compositions as *Lallah Rookh*, *Nurmahal*, and *Alcidor*, could be accepted as the creator of *Vestale* and *Cortez*, a fact which he seriously doubted, a deplorable crisis occurred. At first Spontini seemed to triumph. He brought an action against Rellstab for libel, as well as for pre-arranging a scandalous scene to take place in the opera house, the result being that the journalist was sentenced to be imprisoned for fourteen days. This did not, however, mitigate the opposition to the *maestro*, for in the eyes of the people Rellstab, who, by-the-by, had been soured by his imprisonment, had been made a martyr for the German cause. Count Brühl, the director of the royal theatres, whose influence had been considerably lessened by the power with which Spontini had been invested, gladly seized the opportunity for revenge by joining the ranks of the popular party. William IV., on ascending the throne, appointed a com-

mission to arrange matters to the satisfaction of both parties ; but before this committee could arrive at any decision the master ventured to declare that the sacred promise of two Prussian kings would be compromised were they to decide against him. This was regarded as a threat, and therefore as contempt of a commission appointed by His Majesty, and an investigation ensuing according to the criminal code, Spontini was sentenced to imprisonment in a royal fortress for nine months. The king, respecting the artist and excusing the man, overruled the judgment, and in 1841 freed the composer from his functions, allowing him his full income and the maintenance of his titles, and still permitted him to exert his pen on behalf of the Royal Opera, giving him at the same time the privilege of conducting his own works. Spontini, however, felt that his position in Berlin was untenable, and therefore relinquished all engagements. He could not fail to see that he had sinned more against the public than they against him. He even acknowledged this in 1842, at the farewell banquet at Leipzig, saying : " I leave Berlin with a heavy heart, but one full of gratitude. The insults which have been directed against me by individuals, and which I have long pardoned with all my heart, fail to make me ungrateful to the city which for twenty-three years has afforded me protection, esteem, and love. Berlin will ever remain in my mind the noblest and most sacred memory of my life, and I shall continue to love and bless it until my death. I leave Berlin as the singer of ' Jerusalem Delivered ' left the court of Ferrara. Tasso could not have loved his Leonora more than I have my Prussian king." Spontini occasionally visited Berlin, but never again resided there for any length of time. In 1838 he visited his birthplace, but stayed there only for a short time. On leaving he went to Paris, where he met with a cool reception. His compatriot Rossini divided with Meyerbeer almost exclusively the laurels which the French capital could bestow. It appeared as if the creator of the *Vestale* had outlived his span, and that the rising generation had no desire to become acquainted with him. The majority were indifferent to his being created " Conte di Sant' Andrea " by the Pope, or his membership of the Paris Institute, or of the Senate of the Berlin Academy of Arts. Nor could his breast, crowded with orders and decorations received at the hands of emperors and kings, recompense him for the carelessness with which the public now regarded their once highly-revered composer. But there was yet solace in

store for the master, for just when he was suffering from the indolent respect as shown by the inhabitants of the imperial city to a past greatness, and when the Italian fatherland scarcely knew the name of its great son, the immortal portion of his works was revived in Germany. The contention had been forgotten, and the *Vestale* and *Cortez* commenced life anew on the German opera stage. In 1844 Spontini was invited to Dresden to conduct his operas; and in 1847 the committee of the Rhenish Musical Festival invited him to Cologne. Here the aged master enjoyed the satisfaction of conducting some of the splendid *scenas* and choruses from the *Vestale* and *Olympia*, for the benefit of thousands of hearers, whose enthusiasm was manifested in a storm of almost interminable applause. Shortly before his death the Italian master experienced a longing to re-visit his southern home, and on his passage through Rome received an enthusiastic reception at the house of Landsberg, a clever German musician, whose house formed the rendezvous of all artists at Rome. His last days were spent at Majolati, his birthplace, to the inhabitants of which place, and to the institutions of the neighbouring hamlet of Jesi, he left a considerable portion of the large fortune he had amassed. In his last moments his mind was occupied with the memory of the *Vestale*, and this name is said to have been on his lips at the moment he died. It seemed as if he were being received, on his entrance to a new existence, by a band of his noblest creations. He died at Majolati on January 24th, 1851.

Spontini's dramatic creations are impressed with the noblest and most heroic elements, to which he added the most serious, passionate expression at will. He was imbued with the spirit of tragedy, and the representation of grand tragic conflicts, with imposing massive and orchestral effect, had become a second nature with him. He never descended, however, to the employment of hollow theatrical pathos. He could with a simple solo affect the hearer, and enchant him with all the grace of chaste beauty, the *Vestale* furnishing splendid examples of this power. Spontini has depicted the grandeur and majesty of Rome in as classical and plastic a manner as that in which Gluck had achieved the portrayal of the beauty and nobility of the Grecian era. Whereas Gluck, following the example of the Greek tragedians, describes the internal emotions of individual heroes, Spontini employs as a theme the action of conflicting masses. The latter had been preceded in the representation of Roman character by Mozart.

The *Titus* of Mozart compared to Spontini's *Vestale* may be fitly likened to a picture replete with harmony standing in juxtaposition to a group of marble statuary, such as would be found on the temple of Jupiter Capitolinus. It must be remembered, however, that *Titus* was but a hastily composed opera, whilst the *Vestale* was the outcome of a great love and consequently ardent study of the subject. In the heroine we possess a creation whose ideal purity alone would be sufficient to gain for the opera every sympathy. The dramatic action and the conflicting passions of the *personæ* with which Spontini dealt are far more exciting and more serious than those of Mozart's heroes. The manner in which the Italian master portrays the sorrowful abnegation on the part of the priestess, in whose heart the fire of love at length bursts into passion, leading to a terrible combat between duty and love, forms at the close of the second act one of the grandest conceptions to be found not only in the region of opera, but of the entire drama. Although the *Vestale* should, like all great works, be judged in its entirety, we cannot refrain from calling attention to the chief and most noble features of this creation; they include the choruses of the priestesses, the grand duet between the Vestal virgin and Licinius, the triumphal march, the affecting *Finale* to the second act, and the funeral march, to the sound of which Julia is led to death by the priests and populace. The lamentation with which she takes leave of her youthful existence bears strong resemblance to a similar outburst occurring in *Antigone*. Spontini's second immortal opera, *Cortez*, partly lacks the youthful vigour, the flow of melody, and that seeming facility of production so prominent in the *Vestale*. It exhibits increased artistic reflection, but we miss in it the intense human emotion which affects layman and artist alike. Nevertheless this work still maintains its position as one of the prominent art-productions of the period; and when we consider the masterly manner in which Spontini in the *Vestale* has delineated the Roman character, we cannot fail to be astonished at the objectivity he displays in his treatment of *Cortez*, a subject so entirely different. The chief feature of the latter work is the juxtaposition of the adventurous chivalry common to the Spaniards of the sixteenth century, with the childlike *naïveté* and religious fanaticism shown by the uncultured Mexicans. In representing these items Spontini has succeeded in a manner unsurpassed. In the grand *Finale* of the second act the composer ventures on an entirely new field. The hero

Cortez quells the revolt of his attendant warriors, who long for the return to their distant home, by destroying with fire the very ships which conveyed them to the Mexican shores, thus severing all connection between the newly discovered world and the native country of the adventurers. When the master undertook the task of painting in music this historical tradition, he added a hitherto unknown expression to the musical art. Ever increasing in intensity, in this *Finale* we find the most varied emotions which at length unite into a complete whole. The vigour of the songs of the men and the seductive dances of the maidens, the home-sickness of the Spaniards, their revolt, and the contempt of death exhibited by their leader, are worked into an harmonious and perfect entirety. He who has enjoyed the good fortune of seeing a performance of this work, with such a tenor as Tichatscheck in the title-rôle, supported by choruses and orchestra as at Dresden, cannot fail to have been carried away by enthusiasm, and must have felt that Spontini had represented in music the noblest spirit of the Napoleonic age as well as if in marble or bronze. No less vividly does the composer depict the demand of the priests for human sacrifice and the fanatical fury of their religious dances. The orchestration seems to reflect something of the warm breath of the south and the tropical heat of Mexico. The trio of the condemned Spaniards makes the listener almost long for the distant home, which in their contempt of death they despair of seeing again.

It will scarcely seem rational at the first glance to place Rossini on a level with Cherubini and Spontini, who—the former with his severe grandeur and chaste beauty, the latter with the energy and boldness of his composition—stand above the majority of their effeminate contemporaries. It cannot be denied that the self-criticism, artistic earnestness, depth of musical expression, and serious conception of the age exhibited by Cherubini and Spontini, are partly wanting in the works of the third great Italian. Rossini was not inferior, however, in the natural gifts which had been so lavishly bestowed on the former two masters, and he has proved, moreover, in *Tell* and *Il Barbiere*, that when in earnest he was equal to them in artistic power. We have already said that Cherubini and Spontini rose far above the level of their contemporaries, and we think it but just to apply the same remark to Rossini; in fact, we may say that his two above-named operas are as far removed from the standing of his former works as he himself is from the level of his contemporaries.

The fact that Cherubini, Spontini, and Rossini stand together above their contemporaries does not form the sole link connecting this triumvirate. Another feature common to the three composers, one which characterises them not only in the musical history of Italy but in that of the entire universe, is the powerful influence exercised over them by the great masters of the German Genius epoch. We have already devoted a section to the discussion of the influence of the German Genius epoch on Italy and France ; we now assert that this influence was nowhere so powerful as in the case of Cherubini, Spontini, and Rossini. As the former two masters owed their great position in the history of music to Gluck, Haydn, and Mozart—Spontini more especially to the first—so was Rossini's position assured by *Tell* and *Il Barbiere*, which were written under the influence of Haydn and Mozart, whose works he adored. Each of these masters owes his best creations and their continued success to the love and enthusiasm with which he has studied the model offered by the works of the great masters of the German Genius epoch, on whom, in their vanity, their Italian contemporaries had turned their backs, the result being that their works have been long forgotten, whereas those of their three great compatriots are still performed. We must add that we find in Cherubini, Spontini, and Rossini (as regards the latter only as the creator of *Il Barbiere* and *Tell*) composers of works which replaced the vapid "concert-operas" of Sacchini, Paisiello, Zingarelli, and Paer with creations containing dramatic life and truth, substituting for the degenerated duets and the conventional passages of thirds and sixths, *ensembles*—polyphonic in form. The employment of this polyphonic form was extended even to the orchestra, which, in the hands of their countrymen, had been lowered to a mean accompaniment. With this began the emancipation of the orchestra, and the introduction into Italy of musical colouring.

Gioachino Rossini did not appear in his early years as the great master we have considered above. He was but a composer of those national Italian melodic operas which seemed for some time to the inhabitants of Europe to be the resuscitation of the great Italian musical supremacy. He was born on February 29th, 1792, at Pesaro, in the Romagna. His father, besides fulfilling the duties of an inspector of meat, was a performer on the horn ; his mother was a singer in an insignificant travelling opera troupe. It may be supposed, therefore, that the lad

received some musical impressions when young. His possession of a fine voice when a boy caused him to be sent to Bologna, to study under Tesei at the Lyceum; and he afterwards received lessons in composition from Mattei, a pupil of Padre Martini, 1807. A year previously the boy, then fourteen years of age, had, owing to his remarkable gift, been elected conductor of the *Accademia dei Concordie*, and had produced successfully Haydn's *Seasons*, a work even at that period one of his favourites. Unfortunately, Mattei was a dry, pedantic scholar, and little able to interest his gifted pupil in the study of the fugue, fugal style, or double counterpoint; therefore Rossini, with his usual lax disposition, accepted as serious the contemptuous satire of his master, who declared that simple counterpoint would be quite sufficient for any one who, like him, aspired no higher than the composition of operas and profane music. The youth borrowed from the celebrated library of the Lyceum the works of Haydn and Mozart. It being the old Italian custom to rest content with the possession of the parts, young Rossini composed the scores for his own benefit. He thus scored a number of string quartets of these great masters. This marked preference for German music obtained for the youthful composer the name of "Il Tedeschino." In 1810 Rossini's first comic opera, in one act, entitled *La Cambiale di Matrimonio*, was produced at the San Mosè Theatre, at Venice. This work was followed, a year later, by another opera buffa, *L'Equivoco Stravagante*. Of his next three operas, composed in 1812, for Venice, Ferrara, and Milan, one only achieved a great success; we refer to *La Pietra del Paragone*. The success of this work was altogether eclipsed by that of *Tancredi*, performed in 1813 at the Fenice Theatre, at Venice. The extraordinary excitement caused by the first production of this work raised Rossini at once to the head of the operatic composers of Italy.

In *Tancredi* we meet all the defects as well as the beauties which distinguished the *unclassical* Rossini of that period, whose works ruled all European opera stages, from the Rossini the composer of *Il Barbiere* and *Tell*. The title-rôle of *Tancredi* was written for a contralto voice. The characters in this work were by no means dramatically treated; the parts appear to have been intended for concert singers wishing to exhibit their power of vocalisation. Instead of musical expression depicting the action on the stage, we find mere striving for vocal effect. Even in the most tragic moments the music is only composed of pleasing melodies and facile

rhythms. Nothing can afford a better proof of this than the celebrated aria, "Di tanti palpiti." We find in *Tancredi* features which distinguish it, and all Rossini's subsequent works, from the conventional opera as produced by his predecessors and contemporaries; the stiff aria, with its fatiguing *ritornelli* and endless repetitions, assumes, under the hand of this master, something of the form of the melodious canzone, the rondo, and the *tempo di marcia*; the *secco* recitative is reduced and adorned with graceful *fioriture*; harmony and modulation are no longer restricted to the tonic, dominant, and their parallel keys; and the orchestra exhibits, even if modestly, some attempts at independence. With *Tancredi* and *Otello* Rossini commenced the substitution of the second related minor key for the usual dominant; for example, he goes from F major to A minor; he introduces his celebrated *crescendi* into the *stretto*. The latter effect had been already attempted by Jomelli, but without the same success. At the same time Rossini introduced the commonplace triplet passages for the violin, consisting only of an *arpeggio* chord as accompaniment to the singer; and the *cantilena*, which seems merely calculated to provide the vocalist with a foundation on which to improvise *soffeggi* and variations. We are consoled, however, with occasional sweetness and freshness of melodic invention, such as no other Neapolitan could create. Rossini carefully avoided the tedious length and consequent dulness which occur in the opera seria of his older contemporaries. *Tancredi* was composed when Rossini was twenty-one years of age, and between that age and that of thirty the composer produced thirty operatic works, all of which have, in common with *Tancredi*, defects and beauties. The best known of these works are *L'Italiana in Algeri*, 1813; *Il Turco in Italia*, 1814; *Elisabetta*, 1815; *Otello*, 1816; *Cenerentola*, 1817; *La Gazza Ladra*, 1817; *Il Califfo di Bagdad*, 1818; *La Donna del Lago*, 1819; *Maometto*, 1820; *Semiramide*, 1823; *Le Siège de Corinthe*, 1826; *Moïse*, 1827; and *Le Comte Ory*, 1828. Rossini, who never missed an opportunity for joking at the expense of himself as well as of others, said, in reference to most of these operas, that if you had heard one you had heard them all, so typical and conventional are the *personæ*, situations, and musical manner. Their conventionalism, however, is far removed from that of the later masters of the Neapolitan school. The above-named operas have given rise to the designation of Rossini as the composer of the European reaction which

took place after the Revolution, the Consulate, the Empire, and the overthrow. W. H. Riehl says: "Rossini's world-wide fame dates from the Vienna Congress. The wearied nations were in need of rest, and the Italian composer provided them with charming lullabies. Tired of the stilted pathos of the Napoleonic school, on the stage as well as in daily life, the source of entertaining art from which oblivion could be drunk was eagerly sought. Where was art more entertaining than in the operas of Rossini? The heroes had played their parts; their duties were replaced by diplomacy, and certainly Rossini was the finest diplomat to be found amongst artists. How excellently does his syren song suit a wearied race, anxious to read of travelling prima donnas and favourite dancers rather than the reports of battle and even victory. The Italians ascribed to Rossini's music a pleasant perfume; perfume indeed was necessary to remove the scent of those past years of bloodshed."

Among the operas of Rossini which we have named above, and which have for the most part been forgotten, we must draw special attention to those which occupy an honourable position midway between the immortal *Barbiere* and *Tell* and those works in which the composer shines merely as a gifted melodist. They include the *Elisabetta*, *Semiramide*, *Otello*, and *Moïse*. In the first of these works, *Elisabetta*, *Regina d'Inghilterra*, the composer exhibits unusual earnestness, and introduces into the *secco recitativo* an entirely new feature, viz., replacing the usual violoncello or piano accompaniment by that of the string quartett. In the third act of *Otello* we encounter not only refined musical beauty, decidedly above that of the average of his productions, but tragedy and pathos by which we cannot fail to be affected. As instances, we will quote the song of the gondolier, "Nessun maggior dolore," the grand duet, and the plaintive romance sung with harp accompaniment by Desdemona. The opera *Mosè*, which had been re-arranged for the grand Paris opera under the title of *Moïse*, contains, besides the celebrated "Prayer," several touching scenes. The same may be said of *Semiramide*, the overture of which enjoys great popularity.

Il Barbiere di Siviglia contains not only isolated instances but one continued flow of beauty. Nowhere are any defects visible, the work never flags; it is a masterpiece, assuming the rank in the opera buffa that *Tell* occupies in the *répertoire* of the grand opera. In a previous chapter we designated as the "Comic Romantic Opera" that species of French opera

known as the "Opéra Comique," on account of the latter title inadequately expressing the diverse elements contained in this form of composition. The *Barbiere*, however, would necessitate no alteration of the title of its species, it being entirely restricted to the limits of the old Italian opera buffa, which, beginning with Loggroschino and Pergolese, only reached its ideal at a hundred years from its birth with the work of Rossini. This classical work, which stands so high above the similar productions of the master, was composed in thirteen days, a fact all the more remarkable when we consider that not one of the parts exhibits signs of haste or mere musical craft. *Il Barbiere* not only reflects the humour and refined taste of the composer, but even seems to breathe the voluptuous climate of the country of its birth. The master in many of his serious operas overlooks the dramatic requirements of the work; for instance, he leads to death a condemned victim to the accompaniment of a cheerful melody, whereas he puts into the mouth of one who is happy a plaintive ditty. In the *Barbiere*, however, he adheres conscientiously to the fitting dramatic characteristics. This is visible in the melody of the gracefully entwined voices of the *ensembles*, in the rhythm which is replete with irresistible humour, in the modulation and harmonic treatment, and the choice and delicate instrumentation of the entire work. Indeed, the work might have been inspired by the graces, so well balanced are its parts; nowhere is it laboured or dull, and in no instance does it trespass on the borders of frivolity. The characters of Dr. Bartolo and Basilio, which in the early opera buffa would have been grotesque and extravagant, are depicted with a refined irony truly Shakespearian. The barber, instead of being a shrewd and designing servant alone, is fashioned into a genial Gil Blas. Almaviva and Rosina might be well compared to a Romeo and Juliet of comedy. It seems incredible that this creation was, on the first night of its performance at Rome, February 5th, 1816, hissed and hooted. This occurred through the influence of the adherents of Paisiello, who were indignant at the subject being selected by Rossini, as it had already been composed by their favourite. The opera was conducted on the first night by the composer, who quitted the theatre immediately after the performance. His disappointed friends calling at his house later on, intending to console him, found him in bed and asleep. The following evening the opera was not conducted by the composer, who remained at home, and who was astonished by a crowd

assembling under his windows after the performance shouting "Evviva il maestro," in atonement for the injustice which they had shown on the previous evening. In the year 1815 Rossini had entered into an agreement with Barbaja, an enterprising impresario at Naples, who had perceived what a source of wealth would be open to him through the talent of the gifted composer. By this contract Barbaja had the sole right of producing the master's operas, supplying him with libretti and performers, an agreement which suited the taste of the indolent maestro. The impresario soon reaped the profits of his speculation, and though providing the composer with but a petty honorarium, supplied him with such lavish *cuisine* and cellar that, having been accustomed to moderate circumstances, the master soon developed into a gourmand, and in after-years surprised his Parisian friends with his love for and knowledge of the culinary art. The operas *Mosè*, *La Donna del Lago*, and *Maometto*, performed 1818—1820 at Naples, owed a great part of their success to the rendering given by the prima donna Mademoiselle Colbran. We cannot be surprised that this vocalist charmed the young composer, and in 1822 became his wife. In the summer of the same year the newly married composer visited Vienna for the purpose of fulfilling a new engagement procured by Barbaja. During the Congress at Verona, Rossini was recalled to Italy by Prince Metternich, who wrote to him that "Orpheus must not be missing where diplomats were busy in restoring harmony between princes, people, and cabinets." The master, whose vanity was flattered, obeyed the call, and it was not until afterwards that he recognised in the actions of the prince merely the working-out of a scheme to maintain the Austrian supremacy in Italy. It was out of revenge for this that Rossini composed his *Guillaume Tell*. The coolness with which the *Semiramide* was received in Venice wounded the composer so deeply that he decided to leave his country for ever. In 1824 he received an invitation from the Italian Opera in London, where King George IV. and the aristocracy showered laurels and gold upon him. In a few months he realised 180,000 francs, which, in addition to his previously acquired fortune, made him a wealthy man. On his journey to London, Rossini had visited Paris, where the cheerful atmosphere and his flattering reception had already inspired him with the desire of residing. This plan was realised on the composer's return, as we have mentioned in a previous chapter.

We will now consider the later years of this master. Whilst Bach, Händel, Gluck, and Haydn composed their grandest works when advanced in years, Meyerbeer wrote the *Huguenots* at the age of forty-five, and the two great Italians Spontini and Cherubini composed, the one his *Olympia* at the age of forty-five, the other the *Porteur d'Eau*, *Anacreon*, *Abencérages*, *Ali Baba*, and his two Requiems between the ages of forty and seventy, Rossini completed his career as a composer on arriving at the age of thirty-seven. When we remember that the master, enjoying the full power of his intellect, lived beyond the span of a lifetime after the composition of *Tell*, this fact will appear incredible. It is true that in 1832 Rossini began the *Stabat Mater*, a work more fitted for the stage than the church, notwithstanding its charming melodies, and to this he added his "Soirées Musicales," and "Solfeggio per soprano, per rendere la voce agile," and the new instrumentation of a short mass composed in his earliest days, nevertheless these works appear trifles when compared to the magnitude and number of his compositions prior to this age, and we have to face a period of unproductiveness extending over forty years, and for which we can supply no psychological explanation. The only proposition which appears in the slightest degree satisfactory is that after the poor success attending the first performance in Paris of *Tell*, and the loss of one of his dearest friends, a reaction took place, causing the master to desert for ever the arena of his triumphs. It could not fail to wound the master deeply when he considered that the second of the works destined to bring his fame down to posterity was received with more coolness than had been shown at the first performance of *Il Barbieri*. How could the composer help despising the public who were indifferent to his greatest works, while showing favour to those creations of which he himself had but slight opinion? Had the master been a Cherubini, he would have proudly disdained the judgment of the public, and remained firm in the assurance of the purity of his intentions. But, being of a nature much less energetic than that of his compatriot, and having been spoilt by previous adulation, the failure of *Tell* made him quit Paris in 1836 to return to his birthplace and revisit the scenes of his childhood. After some time he left Pesaro for Bologna, where he resided in solitude apparently unmoved by the great success achieved by *Tell* in Northern Germany, and afterwards in Paris. In 1841 he was visited by Fétis, who experienced uneasiness at the master's appearance and humour.

Rossini seemed satiated with and indifferent to fame and success. He was thoroughly wearied of the world, and disgusted with mankind; he had no longer any faith in art nor in himself, and echoed the sentiment of the preacher that "all is vanity." The master evinced such a dislike for music



Fig. 284. — Gioachino Rossini.

(Painted by H. Grevedoy, 1828.)

that not a note could be played in the house in which he resided. While at Bologna he occupied himself with fishing and pig farming, the latter it has been supposed as an outburst of irony and contempt. By degrees this misanthropy was dispelled, and in 1853 the composer once more returned to Paris. In the French capital he was received with open arms; a street, theatre, and café were named after him. His hospitable dwelling on the Boulevard des Italiens was the rendezvous of all the representatives of intellect, art, and science. He died on November 13, 1868, and was

followed to the grave by half Paris. Cherubini was too individual to form a school, Spontini did so only in respect of the grand opera in France, but Rossini, versed in all the mechanical contrivances of his art, and not above striving for effect, with such a knowledge of writing parts flattering to the vocalists, could not fail to form a large school, especially in favour with his Italian contemporaries. After his first success he was surrounded by a group of imitators, including Mercadante and the now forgotten Generali, Tadolini, and Pacini. Influenced by the facility with which Rossini's works had driven from the stage the respected creations of the older masters, such as Sacchini, Anfossi, Paisiello, Zingarelli, Cimarosa, Paer, and Simon Mayr, who had entirely adopted their style, Italian composers followed eagerly in his footsteps, though not possessed of his gifts. Saverio Mercadante, the most gifted of Rossini's disciples, and the only one whose works are not entirely forgotten, was born near Bari in 1795. The best of the sixty operas composed by this master are *Elisa e Claudio* and *Il Giuramento*. The latter work not only contains powerful dramatic *ensembles* and *solis*, but differs from Rossini's school more than any other of his works, as it contains passages which remind us of Meyerbeer and the *Rienzi* of Richard Wagner. For this reason the *Giuramento* appears more modern than either *Tancredi* or *Otello*. This master, who lived until 1870, might be accused of imitating the more modern masters, were we not aware that the opera in question had been produced in 1837. The second in importance of Rossini's disciples was Vincenzo Bellini, who was born at Catania, in Sicily, in 1801, and died in Paris in 1835. This composer, like Rossini, was endowed with the gift of spontaneous melody. He, however, differed from his predecessor in many respects. Rossini was more versatile than his follower, and had as much dramatic pathos as humour. Bellini, on the contrary, never composed a comic opera, a fact all the more surprising when we consider that it was customary with Italian composers to begin their career with the creation of an opera buffa. The cause of this was undoubtedly the composer's dreamy nature and inclination for melancholy sentiment. It was owing to this elegiac character that Bellini became the favourite of his period, and was admired so greatly by his nation. The friends of liberty, and the opponents of foreign oppression, had been ardently hoping that with the July Revolution a complete political and national regeneration of Europe would take place. They were, however,

doomed to disappointment, for a brutal reaction took place everywhere, affecting the Italians more powerfully than any other nation. This led on the one hand to hatred and desire for revenge, on the other to melancholy and effeminacy. No Italian composer represented so thoroughly in his music the latter mood. Vincenzo entered the Conservatoire at Naples when eighteen years of age, 1819. His first real success was obtained at Milan with the opera *Il Pirata*, the libretto of which was by Felice Romani. The chief rôles of this work were rendered by Lalande, Rubini, and Tamburini. *Il Pirata* was followed in 1828, at Milan, by *La Straniera*, which in turn was succeeded by *I Capuleti ed i Montecchi*, 1831, and *La Sonnambula*. These works carried the fame of the composer throughout Europe. In 1832 the young master reached the climax of his renown with the production of *Norma*, the libretto of which was supplied by his friend Romani. This work ranks higher than any other of Bellini's operas, and wants but little to obtain the attribute of "classic." It has been surmised that, like Rossini, who represented his patriotic sentiments in *Tell*, Bellini has masked the Italians under the form of the Druids in *Norma*. The overture to this opera is undoubtedly superior to those preceding the other dramatic works of this composer. Its *motivi* are more fully developed, and are characteristically orchestrated. The well-known chorus and march of the Druids, and the *Finale* of the first act, never fail to produce striking effects. The grand trio and the *ensembles*, with the exception of the trivial duet in thirds allotted to Norma and Adalgisa, show what Bellini might have achieved had he possessed more energy and gained further experience with a longer life.

Bellini, whose music so easily degenerates into the effeminate and melancholy, has most happily avoided all false sentiment in Norma's "Casta Diva" and grand aria, in the latter of which he exhibits a tragic expression and nobility of sentiment equalled only by the chorus of Druids in the second act. The latter number can almost be said to bear traces of the influence of Beethoven's moonlight sonata, and the entire work seems influenced by the music of Spontini and the German composers. *Norma* was followed by *Beatrice di Tenda*, which appears almost to have been the composer's farewell to his country on going to Paris. In the French capital the master composed *I Puritani*, in 1834, for the Italian opera, having previously made a serious study of the style of the grand French opera to

which this work adheres. It was the composer's last opera, for he died in 1835. The pleasing amiability of Bellini's character is powerfully reflected in the music of his operas, which are, therefore, in great favour among prima donnas, who prefer his simple *cantilenas* to Rossini's arias replete with brilliant passages. The most renowned interpreters of Bellini's vocal music include Pasta, Grisi, Viardot Garcia, Jenny Lind, Bürde-Ney, Schroeder-Devrient, Johanna Wagner, Artôt, Patti, and Nilsson. The chief male vocalists celebrated for their performance of Bellini's operas are Tamburini and Rubini.

Bellini, whose character was similar to that of Chopin, invested the *cantilena* with a breath of romance which differed from the realism of Rossini. Notwithstanding the superficial character of some of Bellini's compositions, the master cannot altogether be accused of that negligent writing according to routine which is so often encountered in the operas of Rossini, and which is the result of the Neapolitan *dolce far niente*. The orchestration of those of Bellini's operas produced previous to *Norma* is considerably weaker than that which is found in most of Rossini's compositions. Bellini in the commencement of his career endeavoured to make the vocalist the medium by which to express the emotion and sentiment of the opera, employing the orchestra as a mere means of accompaniment, thus rendering the wind instruments practically superfluous, the string quartett fully supplying the requirements of such an accompaniment. In *Norma* and the *Puritani*, the second in importance of this master's operas, we find a more fully developed orchestration, and one which would bear comparison with that of Rossini's *Tell*, *Barbiere*, *Siège de Corinthe*, and *Semiramide*.

The last great talent belonging to the school of Rossini is Gaetano Donizetti, born at Bergamo, in Lombardy, in 1797, where he died in 1848. This composer, though not so gifted as Rossini, was decidedly more versatile than his contemporary Bellini, and exerted his talent in every branch of opera with the exception of the Romantic, although he outlived Weber, the founder of that class of composition, by twenty-two years. Apart from the tuition received by this master from the hands of Simon Mayr, he was undoubtedly influenced by the German school, as can be plainly seen in *La Favorita*, the most important of his operatic works. Donizetti's composition was neither as natural nor flowing as that of Rossini or Bellini,

his works are more the result of reflection than are those of the latter masters, and the variety of his subjects, local colouring, and strained effect, prove him to be an adherent of the eclectic school. In consequence of this method of speculation, the greater number of the master's seventy Italian and French operas are at the present day forgotten, but there are some in which his natural gift and reflection are so evenly balanced that they have remained favourites on every opera stage to the present day. Amongst his comic operas, *La Figlia del Reggimento* and *L'Elisire d'Amore* are still performed with success. Both these operas contain much genuine humour, skilful musicianship, and dramatic interest. *La Figlia*, written about 1841, bears strong evidence of its birth in the French capital; but *L'Elisire d'Amore*, written in 1832, is of a thorough Italian character, and its sparkling humour calls to mind the happiest efforts of Rossini.

We must now distinguish between Donizetti's important serious operas and those of less interest. The musical development of *Ia Favorita* is the result of serious reflections, its *ensembles* and *recitatives* are characterised by powerful dramatic expression, and most parts are replete with musical charm. There are other numbers, however, which detract seriously from the value of the entire work.

The works which obtained for Donizetti the greater portion of his renown were *Lucrezia Borgia*, produced at Milan, 1834; *Lucia di Lammermoor*, performed in 1835 at Naples; and *Don Pasquale*, which appeared in 1843 at Vienna. These works contain much beauty of expression, and are replete with melodious invention. *Belisario*, in which the composer has emulated Rossini's *Guillaume Tell*, exhibits a lack of power, self-criticism, and artistic earnestness. *Lucrezia Borgia* is, without doubt, a work superior to that we have named above, owing chiefly to the serious spirit in which the composer has treated the subject. The weak character of such operas as *Belisario*, *Anna Bolena*, *Maria Stuarda*, *Linda di Chamounix*, and *Marino Faliero*, notwithstanding their great success, have gained for their composer the *soubriquet* of "Donizetti-dudelsac." The master has not been altogether fairly judged. On the one hand he has been exalted, on the other debased to the utmost. But his admirers have too often been led astray by the doubtful taste of the period, whereas his detractors have failed to acknowledge the master's great gifts. Donizetti's last opera, written for Naples, was *Catarina Cornaro*, 1844, which was composed but a little

while before the first attacks of his illness, which eventually proved mental. The master visited his birthplace, where a cure was attempted, but the malady had gained too great a hold, and the composer lived there for the last two years of his life under the hallucination that he was dead, and greeted every visitor with the remark that "poor Donizetti is dead."

Turning from this sad picture, we will now deal with the remainder of those masters who belong to that period which is marked by the great names of Cherubini, Spontini, and Rossini. Antonio Zingarelli was born in 1752 at Naples, where he died in 1837. This composer, like Paer, was one of the last of the Neapolitan opera composers belonging to the period of the decline. Zingarelli was a great favourite of Napoleon, who pointed to him as a model whom Cherubini should follow, much to the disgust of that great master. The success of this composer's operas, which was furthered by such vocalists as Marchesi, Crescentini, Rubinelli, Catalani, and Grassini, shows us into what Italian music would have degenerated, in the end of the eighteenth and commencement of the nineteenth century, had not Cherubini, Spontini, and Rossini arisen to rescue the art from its gradual decay. Pietro Raimondi, born at Rome in 1786, was one of Italy's greatest contrapuntists of the nineteenth century. His extraordinary proficiency in polyphonic combinations too often induced him to indulge in the mere display of theoretical knowledge. For instance, he published at Ricordi, in Milan, four four-part fugues which can be performed as a sixteen-part work, and six four-part fugues which can be made into one twenty-four-part work. His inclination for contrapuntal and polyphonic exhibition led him to compose a sixty-four-part fugue for sixteen four-part choirs. This work was followed by a triple Biblical drama, *Potifaro*, *Giuseppe*, and *Giacobbe*. These three parts were performed consecutively at the Argentina Theatre at Rome, on August 7th, 1852, and again, simultaneously, on the following day. Raimondi also composed many oratorios, masses, requiems, operas, and ballets, in addition to the composition of the entire psalter in the Palestrina style. Francesco Morlacchi and Niccolò Vaccai were two of the last composers of the almost extinct Neapolitan opera school. They differed from their colleagues, inasmuch as they were strongly influenced by the spirit of modern times, the works of Spontini and the grand French opera. This caused them to write in more than one style, and they therefore enjoyed two separate periods of activity.

Morlacchi, born in 1784 and died in 1841, was a pupil of Zingarelli. Amongst other works, he composed a cantata in celebration of Napoleon's coronation as King of Italy. He was appointed court chapel-master to the King of Saxony, and was a companion of Karl Maria von Weber and Reissiger while at Dresden. He was the last of the Italian chapel-masters who had so long officiated in the Saxon capital. Niccolo Vaccai (1790—1848) has gained greater renown than his compatriot as a composer, and was, moreover, a celebrated teacher of singing. His "Metodo Practico di Canto Italiano per Camera" is accepted as a classical work, and his twelve "Ariette per Camera, per l'Insegnamento del bel Canto Italiano" are still much used in tuition. The great number of operas and sacred compositions of Morlacchi and Vaccai are now forgotten, and even if revived they could at the present time possess no other than an historical interest. We shall complete our list with the names of the brothers Luigi and Federigo Ricci. These brothers lived during the years 1805—1859 and 1809—1877 respectively. Their operas, both serious and comico, were performed with great success until the middle of the present century on the stages of Italy, Trieste, St. Petersburg, and Paris. These works were based on the principles of the old Neapolitan school, but bear traces of the evident influence of Rossini. The greatest success was achieved by the comic opera *Crispino e la Comare*, the joint production of the two brothers, which was performed at Venice in 1850.

That period of development of Italian music which is rendered famous by such names as Cherubini, Spontini, and Rossini was characterised by the upgrowth of a great number of remarkable instrumental and vocal virtuosi. Foremost amongst the female vocalists was the celebrated Angelica Catalani. This singer was born in 1779 at Sinigaglia. She was educated at the Convent of Santa Lucia at Rome, where her voice attracted much attention, to the great profit of the institution. It was a powerful soprano of extraordinary compass and exquisite charm, and she soon developed that facility of execution, united with a grand style, that has made her recognised as the greatest singer perhaps of all times. Catalani first appeared in Zingarelli's *Clitemnestra*, and Niccolini's *Baccanali di Roma*, and her wonderful voice, beauty, and dramatic talent obtained for her an unusual success. All Europe soon resounded with her fame, and she visited Rome, Naples, Florence, Venice, Trieste, Lisbon, Madrid, Paris,

and London, meeting everywhere with a success unparalleled in the history of the art. In England she remained from 1807 to 1814, receiving a fixed salary of 96,000 francs per season. Like Madame de Staël, Catalani incurred the displeasure of Napoleon by preferring in 1806 an engagement in London to one in Paris. She only returned to the French capital after the fall of Napoleon in 1814, and was by Louis XVIII. created directress of the Italian Opera, with an annual income of 160,000 francs. On the return of Bonaparte from Elba she again left Paris, whither she returned after his overthrow and exile to St. Helena. Her last performance in public was at Berlin, in 1827, at the conclusion of a tour throughout Northern Germany. She died in Paris in 1849.

We have alluded before to the importance of Pasta in the success of the performances of Rossini's and Bellini's operas. Giuditta Pasta was born at Como in 1798, where she died in 1865. She achieved her greatest success in rôles requiring passionate expression and dramatic action. Her voice was a magnificent soprano* of unusual compass. She was followed by the sisters Giuditta and Giulia Grisi. Giuditta Grisi was born in 1805 and died in 1840; it was for this singer that Bellini wrote the mezzo-soprano part in his *I Capuleti ed i Montecchi*. Her sister Giulia was born in 1811 and died in 1869; she possessed a high soprano voice, for which Bellini wrote the part of Juliet in *I Capuleti ed i Montecchi*. This sister was especially famous as Donna Anna in Mozart's *Don Giovanni*. Fanny Persiani was born at Rome in 1812, and died at Passy, near Paris, in 1867. She was the favourite for many years at the Italian Opera both in London and Paris, and in Venice rivalled Malibran. One of the most celebrated contraltos, who possessed also the range of a mezzo-soprano, was the gifted Marietta Alboni, born in the Romagna in 1823. The character of Orsini in Donizetti's *Lucrezia Borgia* was composed especially for this artiste. We have already referred to Antonio Tamburini; this incomparable bass was born in 1800 and died in 1867, and with Giovanni Rubini, a brilliant tenor (1795—1854), united with Lablache, Persiani, Grisi, and Viardot Garcia in forming in Paris, during the years 1832—1841, an *ensemble* which placed the Italian opera stage above all stages of Europe.

* Rather mezzo-soprano, as her lower notes were somewhat contralto in quality.—F. A. G. O.

We took leave of Italian instrumental music with the mention of Sammartini and Boccherini. Sammartini was the precursor of Haydn in instrumental composition, and the teacher of Gluck. Twenty-four of this master's symphonies were published in Paris, and twelve trios, for two



Fig. 285.

violins and bass, were published in London and Amsterdam. Boccherini was celebrated as a composer of chamber music, and not undeservedly so, for some of his most prominent works are often performed at the present day. His compositions include ninety-one string quartetts and 125 string quintetts. Between these masters and Cherubini and Spontini we find no composer of instrumental music whose works can be compared with the former or the latter, either in respect of artistic earnestness, grandeur

of form, or brilliancy of colouring. The period of activity of these masters was rendered famous by the existence of a number of classical virtuosì, some of whom even preceded this epoch. The first of these was Gaetano Brunetti, a pupil of Boccherini, celebrated for his execution on the violin. Brunetti was of more importance as a virtuoso than as a composer, as is proved by his manuscript compositions both for orchestra and chamber. He was born at Pisa in 1753, and went to Madrid to reside when still a youth. The siege and capture by Napoleon of this city in 1808 so affected the master that he died there. Of still greater importance is Giovanni Battista Viotti, the founder in Italy of modern violin playing. He was born in 1753 near Vercelli, and died in London in 1824. On his first concert tours throughout Europe, during which he visited Paris, London, Berlin, and St. Petersburg, he created great excitement. In 1782 Viotti was accompanist to the Queen Marie Antoinette, and solo performer of the Paris "Concerts Spirituels." The success gained by a young and insignificant violinist, together with the indifference shown by the public at one of his concerts, caused such annoyance to Viotti that for a number of years he refrained from appearing in public, and played only to a circle of friends and connoisseurs. For some time he assumed the directorship of the Théâtre Feydeau, but was ruined by the Revolution, and quitted Paris for England. On his return to Paris, Cherubini and Rode persuaded him to resume his performances as soloist at the Conservatoire, and it was found that, far from having lost any of his power, he had improved to such an extent that he was at once acknowledged to be the greatest of European violinists. Viotti's grand style caused the formation of a school, which was followed by all the most prominent violinists of Italy and of the French capital. Amongst his compositions there are twenty-nine violin concertos of the first order, and many quartetts, trios, duets, and sonatas of minor importance. Viotti was followed by Niccolò Paganini, born at Genoa in 1784. As a child Paganini performed on the mandoline and guitar, but soon adopted the violin, which was destined to make his name immortal. Of a violent and untamed nature, Paganini ran away from home when still a boy, and in gambling lost all his possessions, including his beloved violin. The extraordinary effect produced by his fascinating performances on the people of Italy until the year 1827 was repeated in France and Germany. So great was the excitement caused by

his performance that in many bigoted places he was credited with magic and an alliance with the Evil One. Paganini was self-taught, and it was not until he had obtained an almost perfect mastery over his instrument that he began to notice and acquire the methods of other virtuosi, which he imitated with the greatest facility. He therefore exhibited in his performance his own power, combined with the technical peculiarities of others.



Fig. 286.—Paganini.

To a grand tone he united the most touching expression. He employed unheard-of double stops, and introduced remarkable effects, such as the imitation of the flageolet, and *pizzicatos* performed with either hand. He could continue his performance with the loss of one or even two strings, so perfectly indeed that the difference was scarcely perceptible to the connoisseur. He tuned his instrument according to the effect he desired to produce, following a method of his own, and even possessed the power of accomplishing it while playing. Thus this mysterious man, whose genius was not unmingled with trickery, who could move to tears his audience and at the next moment startle them with the maddest tricks, who could imitate all other virtuosi

and yet possessed an independent style, and who resembled nobody and excelled all, stands unique in the history of practical music. Of the works published under his name only a moderate number can be regarded as composed by him. Of those we must mention the concertos in E flat major and B minor, the latter of which is known as “à la Clochette;” twenty-four “Capricci per violino solo,” which have been arranged for the piano by Schumann and Liszt; twelve “Sonate per violino e chitarra;” three “Gran quartetti a violino, viola, chitarra e violoncello;” his “Moto perpetuo,” his variations on Rossini’s “Di tanti palpiti,” and his sixty variations on the “Carnival of Venice.” These works are for

the most part characterised by a fantastic vein, a capricious form, and piquancy of expression. One of the most prominent of his pupils was Giovanni Battista Polledro (1781—1853), who, although celebrated as a performer and a composer of some importance, can bear no comparison with his master.

There can be no more convincing proof of the power of a school such as was created by the masters to whom we have devoted this chapter than its influence over the art-productions of other countries, the position it has maintained in spite of the numerous styles of most different character, and the esteem in which it is held by masters of all other schools. The influence of Rossini on the composition of the period emanated from the operas *Barbiere* and *Tell*. Although as a composer he maintained his nationality, there can be no doubt but that in the above operas Rossini was influenced by the works of Haydn, Mozart, Weber, Spontini, and Auber; by the two latter especially in *Tell*. The power of the school formed by the Italian master can be no longer questioned when we consider that it

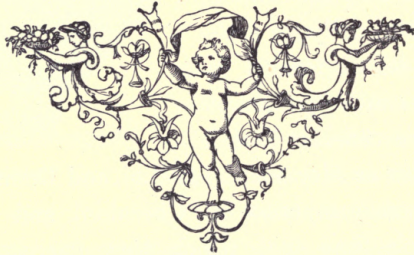


Fig. 287.—Paganini.

produced such talents as Mercadante, Bellini, and Donizetti. The influence of the German opera composers on Cherubini and Spontini was more powerful as a whole than that which they exercised on Rossini; for instance, the former idolised Haydn, and in return was declared by Beethoven his greatest contemporary; and Weber, who had pronounced his *Porteur d'Eau* divine music, feared lest by inserting into *Lodoiska* a song specially composed for the prima donna, he should cause a blemish in the work. Spontini founded his style on the works of Gluck and Mozart, of whose operas he was the avowed champion, producing in Paris, for the first time, *Don Giovanni*, and in Berlin making a special feature of the works of Gluck, Händel, Haydn, Mozart, Cherubini, and Beethoven; on the other hand, the maestro was revered by the most

prominent representatives of the New Romantic School—Berlioz and Wagner. Berlioz never tired of praising the *Vestale*, and remarked of the second act that it was a “gigantic crescendo,” rising to a climax of dramatic passion and tragedy. In his “Grand Traité d’Instrumentation et d’Orchestration,” Berlioz speaks on every possible occasion with admiration of Spontini; and when *Olympia* failed to achieve a fitting success, he opposed the verdict of Fétis, and reproached the Parisian public for the cool reception they had given the opera. Richard Wagner * says: “With Spontini an important and precious art-period has gone to its grave. Let us bend low and with reverence before the grave of the creator of the *Vestale*, *Cortez*, and *Olympia*.”

* See Richard Wagner’s “Collected Works,” published 1872, vol. v., p. 111.





THE NEW ROMANTIC SCHOOL.



THE majority of the masters belonging to the epoch of the Great Talents, such as Weber, Schubert, Spohr, Mendelssohn, and Schumann, refrained from exaggeration in their compositions as regards expression, sentiment, and instrumentation. Their manner was, as a rule, healthy and grand, and but rarely degenerated into the strained and unnatural.

How different is the case with a great number of the important masters who form the New Romantic School, in whose works the contents and form are opposed, and the idiosyncrasy and fancy of the composer replace the eternal laws of an art which has been developing for the space of a thousand years.

It would be impossible for the art-historian to successfully investigate the causes of the changes in music without referring to the history of the sister arts which have influenced it, especially that of poetry. In so doing we must return to the Renaissance, which affected poetry, architecture, sculpture, and painting alike.

Besides the Classical Renaissance, the author is convinced, after many years' study of the history of art, that there exists also a Renaissance of the Romantic. In order to understand the possibility of such an existence, we must consider of what a renaissance consists. We believe that the Renaissance at the beginning of the fifteenth century was in great part owing to the longing of the human race to regain that union with nature which the ascetic tendencies of the religion of the Middle Ages, with its contempt and even hatred of everything terrestrial, had severed. A reaction took place; man wished to enjoy the beauties of nature.

He desired a new birth, hence the term "Renaissance." This Classical Renaissance is repeated in romantic natures, especially at a period when a barren moral teaching and prosaic enlightenment cause in poetical natures a longing for the supernatural and an ideal solution of the mystery of man's existence. It is characteristic that both periods of Renaissance were interrupted in the midst of their progress by an entirely new art-epoch, imbued with a totally different spirit. Whilst the Renaissance is the result of a partiality towards the culture of a past period, the object of the intervening epoch is to connect that of the past with that of the new era. We shall style these particular epochs "connecting epochs." The first of these occurred in the Classical Renaissance—sixteenth century; and the second in the Romantic Renaissance—eighteenth century. The first of these connecting epochs comprises the genius era of Italy, the second consists of that of Germany. Each of these epochs had the effect of bringing about the decline of its period. If we omit architecture, sculpture, and painting, the renaissance of which took place after 1420, we may state that the Classical Renaissance commenced when the development of mediæval culture reached its climax with Dante. It is undeniable that Dante, while passing through Hades in company with Virgil, and in contest between the Guelphs and the Ghibellines, no longer favours the Pope, but rather the German Emperor of Rome, a fact denoting an inclination towards the antique and classical ideal. This tendency becomes still more evident when we consider the works of Petrarch and Boccaccio, which prove also that poetry precedes its sister art. Music, the youngest of the arts, made but little progress before or during the connecting epoch of the sixteenth century, and in the seventeenth century was influenced greatly by the weak and mistaken conception of classical ideals then prevalent. Concerning the music-drama we must remember that this institution owed its origin in a great part to the plastic art and literature, and that the revolution in Tuscan music was brought about rather by an external agency of the Classical than by an independent Renaissance. Consequently the efforts of the Florentines affected the tonal art in many ways, and their action reminds us almost of that of the Bayreuth music-drama, though they cannot lay claim to results equal to those produced by the Classical Renaissance in architecture, sculpture, and painting, and from want of vitality degenerated into the Neapolitan opera, and thence into a musical *Zopf*.

In church music, however, this period was signalised by uninterrupted progress, aided by the Catholic restoration and the practice of music among the Protestants. This progress, which had begun in the other arts at an earlier period, can by no means be attributed to a Classical Renaissance, but rather to the more complete expression of the mediæval Christian ideal. Examples of this we find in the sacred compositions of Lotti, Astorga, Schütz, Buxtehude, and others. We can hardly ascribe to the Classical Renaissance the isolated German opera essays of Schütz, the secular canzonets of the Venetians, and their imitations by German masters of the seventeenth century, nor the musical "School-Comedies" which were then in favour with the Protestants of the North. A real Classical Renaissance did not take place in Germany until the eighteenth century, and not before the commencement of the Genius epoch; as had been the case with the Italians, it happened during that epoch, and increased with such vigour that for the moment it threatened to eclipse poetry and painting. We can perceive this in the works of Gluck and Händel, its most prominent representatives, who united the pure Christian conception of the age to the Classical Renaissance, in which their example was followed by all the heroes of the Genius epoch.

The development of the sister arts took place under totally different circumstances. The union of the mediæval Christianity with the antique was brought about in the fifteenth and sixteenth centuries; in painting by masters such as Bramante, Leonardo, Michael Angelo, Raphael, Titian, and Correggio; in poetry by Shakespeare, Cervantes, and Ariosto. This fusion was brought about unconsciously by the artists of the period, and formed the first of our "connecting epochs." Without any actual period of transition, if we ignore for the moment Ghiberti and Brunellesco, this "connecting epoch" follows immediately upon the Classical Renaissance, which in poetry and the plastic art had begun ere this, and was in the full strength of its development. It was, without doubt, the necessary result of the first Renaissance. Painters such as Luca della Robbia, Masaccio, Benozzo, Gozzoli, and Mantegna, who began this era, and Perugino, Francia, Ghirlandajo, and Signorelli, who, approaching Michael Angelo and Raphael, brought it to a close, show that, notwithstanding the influence of the antique, there existed still a strong mediæval Christian type; in the mature works of Michael Angelo and Raphael we

meet with a complete fusion of the antique and Christian ideal, the result of an objective conception of the world.

With the decline of the Italian Genius epoch, a new era commenced in the history of the tonal art. This has already been styled by the author a period of contention between the antique and realistic, the Mediæval Catholicity and the Romantic. These various elements existed in this period, defying amalgamation, and each striving for prominence. The *Baroque* and *Zopf* styles prove that the Classical Renaissance even in its decadence was the ruling element of the above-named epoch. The Romantic Renaissance, which had to struggle for existence, was the result of a restoration enthusiastically brought about by the Catholics, who employed as a handmaiden the sacred music of the Protestants. The Renaissance of the Romantic differs from the *Rococo* and *Zopf* in its characterising sentiment, and the nature of the subjects treated by it. Its influence can be perceived in the passionate sorrow of a "Crucifixus" by Lotti; an entranced Madonna, the creation of Murillo; Calderon's "Worship at the Cross," or his "Magi," a seeming prelude to Goethe's "Faust," and Lope de Vega's woman-worship, or Tirso de Molina's tragedy *Don Juan*. The effect on art of the two contending Renaissances is seen in the realistic and antique tendency of the works of Cellini, Veronese, Caracci, Rubens, Holbein, Velasquez, Teniers, Ostade, Camoëns, Corneille, Racine, Molière, Lully, Prætorius, Monteverde, Peter Vischer, Andreas Schlüter, Van Dyck, Canaletto, and Poussin. On the other hand, the Christian and Catholic idealism is represented by Ammanati, Giulio Romano, Caravaggio, Rembrandt, Dürer, Murillo, Callot, Salvator Rosa, Calderon, Tasso, Angelus Silesius, Milton, Antonio Lotti, Heinrich Schütz, Frescobaldi, Adam Kraft, Lorenzo Bernini, Ribera, Ruysdael, and Claude Lorrain.

With the eighteenth century a new epoch appeared in the form of a fusion of the opposing elements of art-culture, which in France was but incomplete, for Voltaire, with his realism and witty sarcasm, was entirely opposed to Rousseau, whose "Héloïse" is both Romantic and fantastic. These masters were instrumental in preparing a fusion of the opposing elements in Germany, which in poetry was brought about intentionally, whereas in music—the youngest of the arts—it occurs for the first time, and happened unconsciously. It is important that we should notice that the great poets of this epoch, opposing the vulgarising of the antique and

the prosaic enlightenment of the period, no longer sought their inspirations in the classics, and favoured the fantastic Catholic Romance, and paganism or German Christianity, the source from which emanated the school of modern romance in poetry and music. Klopstock wrote not only his "Messiade," but also "Freia," "Baldur," and the "Hermannschlacht." The circle formed around Klopstock, designated the "Hainbund," the members of which were styled "bards," included not only the brothers Stolberg, converts to Roman Catholicism, but Bürger, who in his "Balladen" introduced the tone of genuine romance into modern German poetry, as in "Leonora." The "storm and stress" period not only brought forth Klinge, by whom this epoch was so named, and who wrote a "Faust," under the title of "Faust's Leben, Thaten und Höllenfahrt," but also the passionate Lenz, and the young Goethe, whose "Erwin von Steinbach," "Götz von Berlichingen," "Werther's Leiden," and earliest Faust scenes, together with his studies in necromancy, and the prevailing admiration of Shakespeare's romance, prove that the age was imbued more strongly with Christian Romance than with the Classical conception of the world.

It is as important to notice that the contemporaries Händel and Bach, the first of whom, with his Protestant principles based on Classic form, and Bach, the perfecter of the mediæval tonal art, began the fusion of the antique with the Christian conception of the world, as to remark that Mozart and Beethoven favoured the Romance, and therefore the musicians of the period returned with the last-named master to that mood which characterised Bach.

Such different tendencies in two arts of the same epoch of genius, the fact that the poets are in the commencement Romantic and are finally Classic, whilst the tonal masters, with the single exception of Bach, begin as Classics and end as Romantic composers, had the most diverse effects upon both poets and musicians.

Both "connecting epochs" were of some duration, and consequently the Renaissances in which they fell suffered degeneration. As the "connecting epoch" of the eighteenth century interrupted the Renaissance of the Romantic, the art-period immediately following was Romantic, and as the second half of the Classical Renaissance had now come to an end, the Romantic element enjoyed sole power.

These assertions are proved by history, for immediately following the German Genius epoch was a period of Romance, and one of such power that it produced two separate Romantic schools—the one in modern German poetry, the other in modern German music.

The style of the German Genius epoch of poetry and music entirely differed at the close of the period from that of the commencement. The poets, with the exception of Lessing, Winckelmann, Goethe, and Schiller, who maintained the Classical style, embraced the Romantic element in a most extravagant manner; thus Ludwig Tieck, one of the founders of this school, in his "William Lovell," exhibits a contempt of the world almost bordering on nihilism. He says: "We must, above all, try to rid ourselves of the loving mawkishness and the agreeable platitudes of the Weimar school, viz., Goethe, Schiller, &c." Frederick Schlegel, another of the founders of this school, says: "The beginning of all poetry is the abolition of the process and laws of reasoning and calculation, and the restoration of that beautiful confusion of phantasy, the original chaos of human nature." Schlegel also says that true genius shows its lofty origin in leaving the common adherence to duty, morals, and propriety to the bigoted Philistines. With regard to the tonal art, circumstances differed greatly. The development of the musical Genius epoch, in which Beethoven may be said to have returned to Bach, enabled Romantic composers to follow their great predecessors without opposition. The Romantic vein of Mozart and Beethoven was followed up by Schubert and Weber. Therefore, unlike poetry, the tonal art was continued from the point at which it had been left by the great classics. The result was that the development of the two Romantic schools, viz., Poetry and Music, the disciples of which commenced by following Goethe and Beethoven respectively, took place in an entirely different manner. The school of the Romantic poets commenced with chaotic tendencies, and had to clarify by degrees. The Romantic school of music began clear, naïve, and popular, and later on became unnatural and subjective. As a proof of this, the school of literature and poetry of a Frederick Schlegel, Tieck, Gentz, Zacharias Werner, Holderlin, Novalis, and T. A. Hoffmann, must be compared with that of Görres, Heinrich von Kleist, Brentano, Fouqué, Armin, Chamisso, Eichendorff, Lenau, and Hauff; or Spohr, Schumann, Chopin, and Robert Franz with their predecessors Weber, Schubert, and Marschner.

When the poets of the Romantic connecting epoch had gained style, and satisfied their inclination for German pagan and Christian, and Catholic mediæval subjects, and the musicians were becoming more subjective, indulging in hypersentimentality, under the impression that this was the special province of music, there occurred another reverse of the sister schools, which now turned towards revolution, nature, and nihilism. The result of this was a fusion of the terrestrial and the transcendental, which gave rise to a symbolising of the "glorification of the flesh," a characteristic feature of the New Romantic School. The poets returned to their former state, as will be seen by comparing Schlegel's "Lucinde" with Gutzkow's "Wally." The musicians, on the contrary, returned from optimism to pessimism, and a bitter contempt of the world or social trammels.

In taking a comprehensive view of the nature, spirit, treatment of form, subject, and mood of the sister schools, we shall see that they are not only in harmony, but are actually identical. We cannot, therefore, gain a perfect understanding of the younger school of music in a shorter and more convincing manner than by comparing it with the school of poetry, both as regards moods and conceptions, and the innumerable analogies existing between them. We shall prove this by a few examples, not having room to treat the matter in a complete and exhaustive manner. With the exception of Bach, in whose sacred works we find the full development of that world-estrangement which, in the Middle Ages, resulted in the birth of the element of Romance, we meet in the Genius epoch of music only two tone-masters who give expression to the Romantic. Mozart favours Romance in his Requiem, *Don Giovanni*, and *Seraglio*, Beethoven in the *Missa Solennis*, *Fidelio*, the three overtures to *Leonora*, the apotheosis in *Egmont*, his song-cycle, "An die ferne Geliebte," his last string quartets, and the ninth symphony. The Romantic appears in the secular works of these, the most powerful of tone-poets, as it does in the creations of Goethe and Schiller, as a separate feature of their artistic individuality. In the epoch of the Great Talents the masters were variously influenced by the spirit of Romance, which became a characteristic feature of the period. Even Felix Mendelssohn, the most decided classic of the era, could not escape the reigning influence. The masters of this epoch not only introduced Romance into their works, but wrote them under the influence of that

powerful modern element—as examples, we may mention Schubert, Karl Maria von Weber, Spohr, and Marschner. Schumann, as we have remarked before, enters into the New Romantic or “Young” German School, and can therefore be placed with justice on a level with Hector Berlioz and Richard Wagner. Schubert and Weber never considered themselves disciples of any Romantic School, nor did the masters Spohr and Marschner; and even in the case of Schumann this distinction is due rather to the influence of a number of adherents who in his name adopted a course directly inimical to the classics under the name or banner of the Romantic School. After Schumann the principles of Romance were accepted as the true musical doctrine of the future, and the term “music of the future” was adopted by both friends and opponents. In order to gain a correct conception of these principles, we must refer to the change which took place in German poetry a generation before under the title of “Young Germany.” The growth of the Romantic art-principles was gradual, and may be traced in the works of Weber, Schubert, Marschner, and Löwe, which, notwithstanding the introduction of the new element, are of a thoroughly sound character, and though an increase of the power of the new principles is visible in the works of Spohr, Schumann, Mendelssohn, and Gade, it is as yet not excessive. Later we find a change similar to that which occurred, two centuries earlier, in the Tuscan School of music, the masters of the period declaring music to be at an end, and claiming for themselves and their disciples the creation of a new tonal art. A similar change characterises the Romance period of German poetry. For proof of this, the contents, language, and form of Kleist’s “Prince von Homburg,” and the “Geharnischte Sonette” of Ruckert, must be compared with that of a tragedy of Grabbe, or the political poems of Heine, Herwegh, and Tieck’s, or Maler Müller’s “Genoveva” with that of Hebbel. The historian and æsthete regard such changes, which recur in every art with extraordinary regularity, with impartiality, recognising them as necessary to the development of the mind as the corresponding processes are beneficial to the welfare of the body.

The resemblance of “Young Germany” as regards poetry, and in connection with music, will be more easily perceived by directing a glance at the special peculiarities which distinguish the poets and musicians of that period. In both we mark an inclination towards the German primæval

paganism, and the mediæval conception of the world; the memory of the crusades, the sagas, legends, and the reign of the minnesingers. These features occur in Tieck's and Wackenroder's "Bekenntnisse eines kunstliebenden Klosterbruders," Novalis' "Heinrich von Ofterdingen," Fouqué's "Sigurd" and "Sängerkrieg auf der Wartburg," Weber's *Euryanthe*, based on chivalry and woman-worship, Spohr's *Kreuzfahrer* and *Faust*, and Schumann's *Faust* and *Genoveva*. It is interesting to note the adoption by the sister schools of a creed destined to overthrow the brilliant period of German poetry-music intervening between the Classical Renaissance and the present. This faith, which Goethe, with the humour of a Mephisto, attributes to the representatives of philosophy and literature, in his character Baccalaureus, in the second part of *Faust*, may be taken as that of the musician of "Young Germany." It is characteristic of the sister schools to underrate their predecessors belonging to the Genius epoch, and to treat them with a certain degree of contempt. The brothers Schlegel, in 1797, directed their criticisms against Schiller and Lessing in this spirit; Brentano criticised Herder in the same manner, and in the early half of the present century Heine and Herwegh attacked Goethe in verse and prose. Haydn was called a lackey, and was said to have been born an old man, and Mozart's *Don Giovanni* was designated by Brendel's musical journal in 1852, "a most defective musical drama." As late as twenty-five years ago Händel has been stigmatised as the "elephant-footed Händel." Wagner, in his pamphlet entitled "Judaism in Music," attacked those of his contemporaries who were among the first to acknowledge his gifts, and his adherents continued to shower abuse in the same direction. Goethe had been attacked by Novalis, but the creations of the school which existed during the last connecting epoch were based on his works, just as those of the musical school had their foundation on the compositions of Beethoven. The style of Goethe selected for imitation was that which prevailed during the "storm and stress" period, and of Beethoven's creations the ninth symphony was chosen as a model. The works of these masters were regarded as stepping-stones connecting the later period with the preceding Genius epoch. There was one prevailing theme and mood adopted by the poets and musicians of the period. Novalis treats everywhere of the mediæval Christian ideal, and Tieck and Wackenroder were enthusiasts for the early Christian painters Fiesole and Dürer. Tieck, indeed, in his novel

"Sternbald," and his tragedy "Life and Death of St. Genevievè," displays an inclination towards Roman Catholicism. A similar tendency prompted Schumann to compose *Genoveva* and *Faust*, Liszt to write his *St. Elizabeth*, his "Dante Symphony" and "Legend of St. Francis," and Wagner to add to the list of the music-dramas his *Lohengrin* and *Parsifal*, in which he introduces the Knights of the Holy Grail. In addition to this inclination towards mediæval subjects, each of the masters exhibited a hatred of Judaism, which almost equalled that of the Middle Ages, and which found an outlet in literature. The German Romantic poets, such as Gørres, Clemens Brentano, and De la Motte Fouqué, show an inclination for Roman Catholicism, and Frederick von Schlegel, Adam Müller, and Zacharias Werner apostatised and joined the Roman Catholic Church. Liszt entered the brotherhood of the Franciscans, and Wagner, having portrayed the pagan mythology in his *Götterdämmerung*, treats the Last Supper in his *Parsifal* in a mediæval mood. This period of Roman Catholicism was followed by one of spiritualism. Justinus Kerner was a pretended spirit-raiser, and for three years sheltered in his house the "Prophetess of Prevorst," and in 1824 published a history of that celebrated somnambulist. Clemens Brentano entered a Westphalian cloister to study the utterings of the nun Katharina Emmerich, on whose body marks corresponding to the wounds of Christ had appeared. Liszt, when a youth, was almost induced by his religious enthusiasm to enter into the priesthood; but ended by adopting the "nouveau Christianisme," established by the Marquis of St. Simon. The followers of this doctrine denounced the Papal reign, but yet did not embrace Protestantism. They purposed founding a socialistic community, and desired the abolition of the marriage ceremony. These fantastic traits influenced the art of the Romance period, proof of which may be found by an inspection of the works of Ludwig Tieck and T. A. Hoffmann, and studying characters such as Kleist's *Käthechen von Heilbronn* and Wagner's *Senta* and *Elsa*. Further proof is to be found in the ecstasies of Novalis, who, like Tieck, enters fully into Jakob Böhme's mysticism.

The sympathy between the sister schools is further evidenced by the fact that many of the adherents of both turned from the orthodox to the radical, or starting with heterodox opinions, ended by becoming ardent supporters of the accepted faith. Thus Hector Berlioz and Zacharias

Werner were in the commencement radicals, and finally became orthodox. Berlioz left heterodoxy for the mediæval Catholicism in his *Faust*, Requiem, "Te Deum," and *L'Enfance du Christ*. Heinrich Heine was at first romantic, and afterwards revolutionary; Richard Wagner in *Rienzi* was republican, and in *Tannhäuser*, *Lohengrin* and the *Meistersinger* orthodox; in *Tristan* and *Ring des Nibelungen* he favoured the pessimism of Schopenhauer, and in *Parsifal* returned to Catholicism.

Another point of similarity between the twin schools is to be found in the assertion of the author's idiosyncrasy, its position as the basis of all his conceptions, and the limit beyond which no other can be allowed to pass. Novalis, with an almost effeminate spirit, says: "We dream of journeys through the universe—is not the universe within *us*? The mysterious road leads but to our innermost soul; we are eternity. The outer world throws nought but shadows on this realm of light." Who could arise as the champion of this school but the philosopher Fichte, the ideal of Frederick Schlegel? This savant made "I" in contradistinction to the "world" the foundation of all reasoning. It is but natural that a musician who adhered to the tenets of a Schopenhauer, whose pessimistic principles represent but one side of a philosophical conception of the world, could not fail to be as subjective as Fichte. The preference of the sister schools for the vague and undefined must be accepted as a "connecting link:" fancy was to roam unfettered, reality to be replaced with a world of dreams. The opposition of truth to the visionary world of these schools led to that dissension in the mind the apparent end of which is world-sorrow ("Weltschmerz"). This sentiment has been identified with art by the modern supporters of romance, and finds its sequel almost always in contempt of the world. The vague longing for the impossible peculiar to the "Weltschmerz" philosophy, and the subject's over-indulgence of his idiosyncrasy, frequently taking the form of a Narcissus-like gazing into the mirror of imaginary joys and sorrows, leads to the development of irony or weariness. In a Hamlet it results in scepticism, in a Faust it ends in nihilism. The action of such different and yet closely united sentiments explains the reason for the dislike of the disciples of this school for what is clearly developed in form in classical art, and preference for the undefined night with its mysterious world of stars to the brightness of day. Of these inclinations we shall now quote a few examples, such as

Tieck's "Mondbeglänzte Zaubernacht" and "Phantasmus;" Novalis' *Heinrich von Ofterdingen* and "Hymnen an die Nacht;" Karl Maria von Weber's aria from *Der Freischütz*, "Wie nahte mir der Schlummer," and Mermaid song in *Oberon*; Robert Schumann's chorus from the *Peri*, "Schlaf' nun und ruh' in Träumen voll Duft," and "Nachtstücken;" Schumann's version for chorus and orchestra of Hebbel's "Nachtliede;" Richard Wagner's "Abendstern" from *Tannhäuser*, "Athmest du nicht mit mir die süßen Düfte," and the love-scene from *Tristan und Isolde*; Chopin's "Nocturnes;" Eichendorff's and Schumann's "Phantastische Nacht;" Jean Paul's "Nur in der Ruhe der Nacht glüht und glänzt die Sehnsucht und die Liebe hell;" and Wagner's duet in *Tristan und Isolde*, "Dem Tag, dem tückischen Tage, dem härtesten Feinde, Hass und Klage." Instances are to be found even before Jean Paul, the precursor of this school; Calderon says: "What is life? Madness. What is it but an empty bubble? A poem, scarcely a shadow. Little can happiness give us, for life is but a dream, and the dreams e'en but a dream." In this there is as much of modern romance as in Tieck, T. A. Hoffmann, Lenau, and Hebbel. The sentiment of this pious Roman Catholic Spaniard proves that all romance, with its yearning for the unknown, dates from the Middle Ages.

A characteristic feature of both schools is the love of flowers and the symbolic use. Jean Paul says: "Flowers are arabesques adorning the throne of heaven." Ruckert's "Westöstliche Rosen" and "Blaue Lilie der Welt;" Ernst Schulze's "Bezauberte Rose;" Wolfgang Müller's "Rose von Jericho;" Moritz Horn and Robert Schumann's "Der Rose Pilgerfahrt;" the well-known aria from Spohr's *Azor and Zemir*, "Rose, wie bist du reizend und mild;" Schubert's "Sah ein Knab' ein Röslein stehn;" Novalis' "Blüthenstaub" and "Blaue Blume der Romantik;" Heine's "Du bist wie eine Blume," "Die Blauen Veilchenaugen schaun aus dem Grase hervor," and "Lotos Blume;" and Schumann and Heine's "Ich will meine Seele tauchen in den Kelch der Lilie hinein," are but a few instances of flower-worship, and the list of poems on the same subject might be continued *ad infinitum*. Another trait is the admiration of the charms exhibited by water, both beautiful and terrible, and the peopling of that element with imaginary nymphs and genii. This appreciation of the beauties of nature is expressed in the *Lorelei* of Clemens Brentano,

Heine, Eichendorff, Mendelssohn, Geibel, Schumann, and Liszt; in Fouqué's *Undine*, Weber's *Meermädchen*, Wagner's *Rheintöchter*, Mendelssohn and Grammann's *Melusine*. Romance when compared with the classical appears effeminate, and its commencement, brought about by the troubadours and minnesingers of mediæval Provence, is rooted in the woman-worship which distinguished the period. This "cult" is followed in Weber's *Euryanthe*, Novalis' *Heinrich von Ofterdingen*, Wagner's *Wolfram von Eschenbach*, *Tannhäuser*, and *Walther Stolzing*, and Chamisso and Schumann's "Frauenliebe und Leben." It is this woman-worship which produces the ecstatic happiness depicted in the characters of Käthchen von Heilbronn, Senta, and Elsa.

The motto of the New Romantic School seems to be taken from Goethe's "Faust," "Das ewig Weibliche zieht uns hinan," though it is not always employed in the lofty sense adopted by that king of poets. Another mark of the schools of Romance is the glorification of the Virgin Mary, as met with in Balde's "Marienliede," Tieck and Wackenroder's "Mariencult," Novalis' "Ich sehe dich in tausend Bildern, Maria," and in secular music such as *Faust*, which has been set by so many Romantic musicians, and Franz Schubert's "Ave Maria." So in Wagner's *Tannhäuser*, the principal character exclaims, "Mein Heil ruht in Maria." Many other types are also in favour with the Romantic Schools, such as *Mignon*, written by Goethe and set by Schubert, Schumann, Liszt, Rubinstein, and Thomas; the well-known *Melusine*, who was selected by Schwind the painter; *Zuleika* has been selected by Goethe, Hafiz, Bodenstedt, Schubert, and Mendelssohn; *St. Elizabeth* has been chosen by Wagner, Liszt, and Schwind; Tieck, Hebbel, Maler, Müller, and Robert Schumann have been inspired by *Genoveva*; Gounod and Berlioz by *Juliet*; Bürger and Raff have made *Leonora* the theme of their inspirations. Moore and Schumann have celebrated in poetry and music respectively the wanderings of the *Peri*; *Marguerite* has been adopted as a subject by Goethe, Liszt, Berlioz, Schumann, and Gounod; and *Lorelei* has provided a theme for many poets and musicians. We have already noticed as a feature of the Romantic Schools that, longing for the transcendental, they look with regret on a past paradise, that of the golden age, and yearn for happiness of the future. This is directly opposed to the principles of classical art, which, as a rule, deals with the present. In the

Middle Ages this desire for the celestial promoted the adoption of the principles of asceticism, that is, the employment of unnecessarily rigorous devotional exercises, and we may venture to assert that the aspiring Gothic steeples were raised by the same desire, as symbolical of the intense longing for the divine. It was this spirit also which prompted the Crusades, and the craving for the unknown found an outlet in the undertaking of lengthy voyages of discovery. The same principles signalise the present period of Renaissance, bringing with them a fondness for the fantastic. This statement will be proved by an inspection of Berlioz's "*Childe Harold*," Meyerbeer's *Robert le Diable*, T. A. Hoffmann's fantastic tales after the manner of Callot, Jean Paul's "*Titan*," and the occasional works of Achim von Arnim, Brentano, Chamisso, Byron, Victor Hugo, Richard Wagner, and Schumann. The worship of the purely beautiful, divested of its bizarre surroundings, is to be found in Beethoven's "*Liederkreis an die ferne Geliebte*," in Agatha's prayer from the *Freischütz*, in the vocal quartett from *Oberon*, in Hebbel's and Schumann's "*Nachtlied*," in the scene of the Last Supper from Wagner's *Parsifal*, Elsa's lament at the departure of Lohengrin, and Novalis' outburst of grief at the death of his beloved, calling to mind involuntarily Dante and Beatrice, a union of the present with the past Renaissance. Dante's influence can be traced even in the works of Berlioz, Schumann, Liszt, and Wagner.

Both schools of Romance have sought subjects in the range of the older Persian poetry and the idealistic philosophy of the Hindoos, and this longing for the strange and foreign causes the outline of the poet's creation to become undefined. Goethe even has entered on this field in his "*Westöstlichen Divan*," but this is the only instance. His precursors and followers are distinguished by more fanciful and subjective expression, and their manner degenerates into fantastic rhyming. Rückert, in his "*Oestlichen Rosen*," imitates the "*Westöstlichen Divan*" of Goethe. In his "*Ghasel*" the poet has devoted special pains to secure euphonious phrasing. Prince Pückler derived the matter of his later poems from his travels in the East; so did Michael Beer, in his "*Parià*;" Schefer, in "*Hafiz in Hellas*;" and Byron, in "*Childe Harold*," "*Sardanapalus*," "*The Corsair*," and the "*Giaour*." Heine longs for the roses of Schiraz, the lotus, and the river Ganges, and laments his being a Persian poet born in Germany. Frederick Schlegel, the champion of romance, writing on the language, religion,

and philosophy of the Hindoos, says we must seek in the Orient for genuine romance. We meet a similar preference for the poetry of the East. Weber exhibits this tendency in *Oberon*, Schubert and Mendelssohn in their "Zuleika Liede," Meyerbeer in *L'Africaine*, Felicien David in *Le Désert*, Spohr in *Jessonda* and the *Crusaders*, Schumann in his *Paradise and Peri*, Rubinstein in his opera *Feramors* and many songs, and Goldmark in the *Queen of Sheba*. It is incumbent on us to notice the merits possessed by the Romantic poets and composers alike, inasmuch as the poets discovered fresh fields on which to base their subjects, mythology and the saga world, and the morals and customs of foreign lands, thus not only enriching poetry, literature, and philosophy, but also painting and the plastic art. Scarcely less important are their new discoveries for the advancement of music. Richard Wagner has, for the first time, bestowed on music a tongue with which to proclaim the old German Christian conception of the world. Schumann breathes in musical tones the description of a celestial sphere, and Meyerbeer gives tongue to religious fanaticism. The merits of the Romantic School of music are not restricted to this; it has overcome the barrier which seemed to exist for centuries between the tonal art and its sisters. If in the efforts of the New Romantic School to bring about a closer connection between the sister arts we find several erroneous assumptions, we may rest assured that they will be rectified, and the prevalence of extended culture can but open to the musician an increased horizon, and will prove a lasting gain to art. Musicians who lack this advantage, and merely rely on the exercise of their musical craft, will be henceforth pronounced mere mechanics.

We have already referred to a number of works dealing with the beauties of the East. This feature in the sister schools, of searching for subjects in the manners and customs of foreign climates, must be accepted as being closely related to that trait which causes the schools of the present day to overthrow all barriers separating the sister arts, and employ the character of one art for producing the effects of another. This is a special feature of the Lyrical Romantic poets, such as Tieck, Schlegel, Novalis, Brentano, Rückert, and Heine, who appear to aspire to the musical element as the most important item of their art, exhibiting much deference for rhythm and peculiar tonal effects, such as alliteration and assonance, appertaining to music rather than to poetry. The musicians of the New Romantic School, on the contrary, essay to renounce all flowing melody and

the beautiful periods of the classical art-form, searching for a "speaking music," and not content with this, attempt to convey in tones positive ideas and represent particular persons and localities. Their printed programmes, however, prove distinctly that in the music alone they have failed to express clearly the actions of their characters and the description of localities. The numerous mistakes which have occurred show the impossibility of describing the music in words; for instance, a piece of programme music without its programme will convey a different signification to every hearer, and even a laconically-worded explanation will lead to serious errors. A. B. Marx, referring to Beethoven's sonata, Op. 81, bearing the title "Les Adieux, L'Absence, et Le Retour," says: "This sonata is a portrayal of soul-felt sentiment. We expect the parting of lovers, the loneliness caused by separation, and the joyous return." In the manuscript, however, we find above the first movement the words, "Farewell at the departure of his Imperial Highness Archduke Rudolph, May 4th, 1809." Over the *Finale* is written, "The return of his Imperial Highness the Archduke Rudolph, on January 30th, 1810." In a later orchestral work, the "Nirvana," we find that the composer has gone so far as to attempt the expression of philosophy by the orchestra. Wagner, who in his *Nibelungen* founded the "speaking music," employs in his poetry the assonance and alliteration to be found in the works of Schlegel, who preceded him by fifty years. "Speaking music" and "musical poetry" overstep the barrier between the sister arts, expression in tones and words. Some representatives of the Modern Schools of Romance have not even shrunk from overthrowing the barriers of conventionality in life, and have applied their nihilistic principles to every-day life. F. Schlegel even wished to subvert the fundamental laws of art, and in his declaration of the principles of the Romantic School says: "The essence of Romantic poetry is its infinitude—it alone is endless, and it alone is free. Its first acknowledged law is that the poet's will suffers no restraint. The beautiful is separated from the true and moral, and yet maintains equal rights." (Probably it is in this spirit that he asks, in the *Athenæum*: "What objection can there be to a *mariage en quatre*?"") Yet these writers wish to impose their principles as the only recognised law. As Wagner, in his *Götterdämmerung*, attempts to fuse Schopenhauer's philosophy with the tonal art, so Schlegel proposed a union of philosophy and poetry, and indeed, in his remark that in Romantic poetry "all works shall

be one work, all arts one art," he anticipates Wagner's "*Kunstwerk der Zukunft*," in which the author proposes that poetry, music, painting, and sculpture should be united in forming a complete art-work. We agree, inasmuch as this proposal must be accepted as purely ideal, and can never be carried into practice, at least to such an extent as to bring about a complete equality in the various arts. This is impossible, and all attempts could result in nought but the monstrous. A true perception of the real relation between the arts, one based on their ideal unity and relative identity, will alone teach when to enforce strict separation of action and when to encourage unity. We find that the poets and musicians of the New Romantic School have for generations clung to the same sagas and mythical or semi-mythical heroes. Faust has been treated by the poets Goethe, Klingler, Lenau, Heine, and Grabbe; the musicians Berlioz, Spohr, Schumann, Gounod, Liszt, and Wagner (the last-named in his *Faust* overture and Faust programme to Beethoven's "Choral Symphony"). The minstrel contest at Wartburg and the Siegfried saga from the Edda were poetically treated by De la Motte Fouqué, and both in poetry and music by Richard Wagner. Venus and Tannhäuser were treated long before Wagner by Tieck and Heine; Don Giovanni by the founder of Romantic Opera, Mozart; by Lenau in his unfinished "Don Juan;" and Byron, the most advanced of the New Romantic School. Manfred has been employed as a theme by Byron and Schumann; Mazeppa by Byron and Liszt. The Corsair, Childe Harold, and Sardanapalus have been celebrated in verse and music respectively by Byron and Berlioz. Geibel and Heibel both employed the Nibelungen as a theme long before Wagner, whose Flying Dutchman, Saga of the Grail, Lohengrin, Tristan and Isolde, and Hans Sachs, had served for subjects to Tieck, Görres, Heinrich Heine, and Immermann. Well may we affirm that there is no subject which has not been used in both schools of Romance. After merely glancing at the wealth of subject-matter, although all exhibit some slight similarity, we cannot fail to notice how much there is of novelty, beauty, and originality amongst the real and important talents. We cannot help remarking the number of by-ways by which those Romantic masters, who adopted as their motto the sentence "*car tel est notre plaisir*," were led from the path of the proportionate, natural, and healthy, into that of incongruity, sentiment, and artificiality. The subjectivity of these masters was further supported by that doctrine of

the New Romantic School, which declared that all transmitted forms were worn out or else had been smuggled into art by the pedants under the guise of a *Zopf*, and could at best be regarded only as arithmetical examples which retarded the free flight of genius. This dogma, accompanied by an affected display of nationalism, occasionally developing from vigour to rudeness, as well as by a fondness for ancient German paganism, caused Goethe, the most objective of critics, to exclaim in anger, "Romantic is sickness, classic is health." The poet spoke in the same strain in his periodical *Kunst und Alterthum*, writing under the title "Ueber die christlich-patriotisch-neu-deutsche Kunst." Goethe, who besides his love of the classical possessed so deep a vein of Romance, wished only to express his conviction that the hysterical utterances, the veto on "all discipline of thought," and the heterogeneous mixture of inorganic styles which characterised the Romantic in German literature, formed the best proof of the feebleness of that style. No better instance of the pessimism of the Romantic School can be cited than that found in the lines written by Jean Paul in the album of the grandson of Goethe. They run thus: "Man is allowed but two and a half minutes—one to smile, one to sigh, and but half to love; in the midst of this he dies." Such unhealthy exaggeration could not fail to rouse Goethe, who wrote in the same book the following lines:—

"Sixty minutes hath an hour,
More than thousands hath a day,
Look ye what gigantic power
He who works may thus display."

If the New Romantic School of literature had not since half a century lost all healthy perception of the natural upgrowth of art as taught by history, they would have known that a vital art-form was never the result of the teaching of a certain master or a special school, but is inevitably brought about by the working of the most opposite agents throughout the course of centuries; in music this is proved by the forms of canon, fugue, suite, overture, sonata, and symphony, which are adopted by all musical nations. Had those *littérateurs* who belonged to the time of Goethe, the teacher of nature's progress which is based on organic development and the hater of all hasty progress, followed the dictum of that master, they would

have perceived that the result of investigation in æsthetics and art-philosophy is the knowledge that the first element of all artistic development is not the form and the second the contents, but the reverse. In art it has always been the idea that brought about the construction of the form. Those who would abolish all the existing and accepted musical forms ignore the achievements of the mental culture which has developed for many centuries past. This is specially applicable to music, which, unlike painting and sculpture, does not seek its models from nature. Architecture, like music, finds no model in nature, and its forms are the creations of fancy, yet its tenacity to certain forms may well serve as a lesson to musicians, for the composer possesses a great advantage over the architect by the fact that music is movement, architecture rest. How superficial is the investigation of art-forms by the New Romantic School—forms which can be filled with worthy contents by all but the impotent—is proved by the fact that they have pointed to examples in which lack of talent and musical artificiality have degenerated to mere stencilling. Besides the talents there are many parasites of the Romantic School, to whom the attack on the established forms proves a boon, for they are spared the dangerous trial of employing those forms, which when indifferently filled at once proclaim the incapacity of the composer.

We have given the Romantic School credit for a considerable number of real talents, many of whom are possessed of genuine artistic objectivity, and are masters of form. Those possessing the latter quality, however, are exceptions. The champions of this school, and the greater number of their blind followers, declare its doctrines of freedom in form infallible. If the efforts of the New Romantic School of music continue in the same direction there can be no question but that the school will soon become antiquated and then obsolete; this progress being merely a question of time. This has been the destiny of poetry, the sister art, whose New Romantic School has ceased to exist. We fear that this climax is imminent, as, being of the nature of a new art-principle, *i.e.*, both intolerant and aggressive, it will proceed to an extreme where Nature herself will exclaim, "hold—enough," thus bringing about a turn and an unavoidable counter-stream. Till then we do not expect the fanatic supporters of this school to awake from their dreamy self-deception. The fact is that so great a talent as Wagner must, of necessity, be surrounded and followed

by a number of adherents who have been unable to imitate him with any success. But the master who, with phenomenal power and energy, roused the enthusiasm of all belonging to his period was unique, and was a fitting end to the development of the Romantic in poetry and music. Such a composer could exist but once. All who have copied have failed, and will ever continue to do so; we have sufficient proof of this in the works of his most ardent disciples, the "Hagbarth und Signe" of Mihalovich and "Helianthus" of Goldschmidt. The followers of Wagner, who himself in the second period of his activity approached closely to the limits of musical expression, can but copy their ideal, and that without the merit of originality which must be ascribed to the great master. They can but *appear* what Wagner really *was*, and in their attempt to "out-Wagner Wagner" are lost in chaos. If we have proved that the musicians of the New Romantic School will continue their course to its end, as did the poets who preceded them by fifty years, we may be certain that the school of Wagner and Berlioz will share the fate which attended its sister school. If the history of any religious, political, or social fraternity, even before the close of its development, can be compared with that of the career of a preceding school founded on the same conception of the world, we can safely prognosticate for it a like ending, as it had a similar commencement; this is an occasion on which we can employ our power of prophecy. If we can apply this to religious, political, or social bodies, which are greatly influenced by external causes, how truthfully can we say the same of art and science, which are farther beyond the reach of external influence. Both schools were rooted in the people of Germany, and the historical development of both occupied less than a century (1798—1885). Within this period the elder exercised all the more influence on the younger, as the poets of the middle and last periods were contemporaries of the earliest and midway composers of the school of music, and the musicians employed as subject-matter almost exclusively the creations of the poets who in spirit were so closely related to them. In both schools we find the same virtues and the same faults; on the one hand they must be credited with a justifiable opposition to the degeneration of art into a mere handicraft and artificial imitation, on the other hand they must be accused of unmeasured self-praise and deception, which causes them to believe that the art-development of a few thousand years has been compelled to wait for their labours to raise it to a climax.

They are guilty of another misconception, which is, that the theory which declares the upgrowth of art to have taken place by eternal laws for so long a period may be regarded as erroneous, and that they themselves were the discoverers of true art. The Romantic School of poets has proved to us how fatal are such errors. Hölderlin and Lenau died insane, Kleist committed suicide, and Jean Paul, Novalis, Achim von Arnim, Brentano, Fouqué, and Tieck, who were, during their period, exalted at the expense of the classical writers, and who formed the object of feminine hero-worship, are, notwithstanding their evident talent, now almost consigned to oblivion. The creations of the musician possess more vitality than do those of the poet, since in music the composer can leave the world of reality and soar into the realms of fantasy, whereas the poet is restricted to logic and conceptions of truth; the former employs tone with its variety of orchestral and vocal colouring, but the poet is confined to the positive use of words.

Among the Romantic poets and musicians there was a display of much talent, yet Jean Paul, Tieck, Novalis, Kleist, Hölderlin, Brentano, Arnim, T. A. Hoffmann, Chamisso, Lenau, Eichendorff, Immermann, Heine, Hauff, Gutzkow, Laube, Freiligrath, and Herwegh, who, in their period, were styled "Young Germany," are now old; whereas the great masters Herder, Lessing, Schiller, and Goethe, who were then considered antiquated, are now making manifest their eternal youth. The fate of the latest Romantic composers will be, in fifty years, similar to that of their compeers in poetry. We might say, with justice, that whilst the talents of the present period, who have been raised to the position of suns and fixed stars, may decline into stars of a minor rank, the great masters of the German Genius epoch, Bach, Händel, Gluck, Haydn, Mozart, and Beethoven, will rightfully assume their dignity of planets.

CHAPTER XXXVIII.

HECTOR BERLIOZ AND RICHARD WAGNER.

WE have seen that the German Romantic Schools of music and poetry in the early part of the nineteenth century were free from foreign influence. In our own period, however, when the New Romantic Schools developed, we

find external influence, the English and French agents of which had been biassed by the older school of German Romance. The two men through whose fiery imagination Germany received the reflection of its own intensified romance were Byron and Berlioz. It was necessary that Byron should have influenced the school of Romantic poetry before Hector Berlioz could sway the younger sister school with his romantic influence. Byron was undoubtedly influenced by Goethe's romantic poems, "Werther," "Faust," and "Tasso." He not only analysed and treated of Goethe's "Faust," but had been a very Faust, even as he had enacted the part of Don Juan. Goethe points to the fact that the demon in Byron's "The Deformed Transformed" could be but the result of his Mephistopheles. Byron's unbounded regard for the poet-king is shown in his enthusiastic letters, and the dedication to him of "Sardanapalus." Goethe reciprocated the sentiment, as is seen in the apotheosis of the English poet in "Helena." Sir Walter Scott, after the death of Byron, wrote to tell Goethe how the latter poet felt the honour which had been conferred on him by a poet on whom all men looked with veneration. Even Mozart was not without influence on him, as is proved by the latter's "Don Juan." In such works as "Cain and Abel," "Heaven and Earth," and "The Last Judgment," we see Byron's inclination for subjects belonging to mediæval romance. His influence on the new German Romantic School is to be seen at its best in the works of Heine, Lenau, Laube, Herwegh, and Hebbel, who not only vie with him in poetic gift, but exhibit the characteristics of the "storm and stress" period which was brought about by the general discontent and spirit of pessimism to be found at every fresh epoch of development among the adherents of romance as the result of subjectivity and the claim for the rights of the individual in the face of the established order of things. Through the agency of the above-named followers Byron indirectly influenced a number of prominent musicians, who composed their poems and employed their subjects, and by his own creations he directly swayed Berlioz, Schumann, and Liszt. As Byron influenced the poetry of romance, so did Berlioz rule German musical art. The points of similarity between the French composer and the English poet are many. Like Byron, he was passionate, and judged his entire surrounding solely from the standpoint of his feverish subjectivity. Their pessimistic conceptions were the same. The outbursts of volcanic nature were strange alike in both men. Berlioz's

existence, like that of Byron, was an uninterrupted chain of struggles, failures, and sorrows, finally developing into bitterness and irony, which caused, in their artistic activity, a leaning towards gloomy and demoniacal subjects. Berlioz, however, was less the creator of his own sorrows, since he was naturally of a more generous nature.*

Hector Berlioz was born on December 14, 1803, at Côte-Saint-André, a small town in the department of the Isère. His father, who was a medical man, wished him to follow the same profession. Hector's impressionable nature is seen by the fact that at the age of twelve he had studied the entire "Æneid," and conceived a violent attachment for a young lady of eighteen. Her ridicule failed to cure him, but caused him to hide himself for days, "suffering and dumb like a wounded bird" in bush and field. The memory of this attachment never left him, and when he met the object of his passion after an interval of forty-nine years, a married woman with white hair, it was still evident. When nineteen years of age, Hector, to whom music had already become the passion of his life, left for Paris, to continue his medical studies. For a considerable period he pursued his vocation, but when he found in the library of the Conservatoire the operatic scores of Gluck, he could no longer restrain himself, and declared to his parents his determination to become a musician. His enraged mother cursed him, and his father withdrew all help. In order to keep from starvation, he entered the chorus of the Gymnase Theatre. He soon attracted the notice of Lesueur and Reicha, who became his teachers in musical theory; but as the strict style offered no attraction to him he left the Conservatoire in 1825, and studied composition by himself.†

In 1825 Berlioz studied the literature of Victor Hugo, Alexandre Dumas (père), and Alfred De Vigny, who were all influenced by the German school, wrote the two overtures to *Les Francs Juges*, and Scott's *Waverley*, and sketched his fantastic symphony, the "Episode de la Vie

* Edmond Hippeau, in his "Berlioz Intime, d'après des documents nouveaux," points to many mistakes in Berlioz's "Mémoires," published in Paris in 1870, and of which a second edition appeared in 1881. We have taken for our authority, in a great part, the memoirs of Berlioz, and doubt but few of his dates.

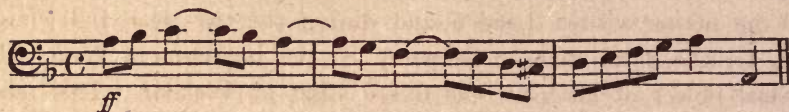
† We have already referred to the disagreements between Berlioz and Cherubini, and may assume that much that Berlioz says of him is tainted with prejudice. Hippeau is doubtless right when he refers to the impossibility of fixing precisely the dates connected with the quarrels of Berlioz and Cherubini.

d'un Artiste." About the same time he composed eight scenes of Goethe's *Faust*, a subject which he had deeply studied, publishing the score at his own expense. Not satisfied with the work, however, he bought up all the copies, and afterwards used some of the matter in his *Damnation de Faust*, which was performed in 1846 at Paris. Berlioz now fell in love with Henrietta Smithson. This lady was a talented member of an English troupe, and the composer having witnessed her performance of Ophelia and Desdemona, made overtures, which were however refused. The disappointment of the master was so deep that his friends feared his committing suicide, and on one occasion Liszt and Chopin spent a night roaming over the plains of Saint-Ouen, whither he had gone in a fit of madness. The composer returned to the Conservatoire in 1826, and four years later gained the first *prix de Rome* with his cantata *Sardanapalus*, the libretto of which was founded on Byron's poem of the same name. He now became reconciled to his parents, and in 1831 left for Rome, where he resided at the Villa de Medici, in the society of several French artists, headed by Horace Vernet, the celebrated painter. Here he composed the overtures to *Rob Roy* and *King Lear*, the "Scènes aux Champs" for his "Symphonie Fantastique," "Chant de Bonheur," "La Captive," from Victor Hugo's "Orientales," and the music to a religious poem by Thomas Moore. During his residence at Rome Berlioz was subject to fits of melancholy, and would often, like Salvator Rosa, with gun or guitar, wander far among the valleys of the Abruzzi, unmolested by the banditti whom he encountered. It was during these rambles that the composer gathered those ideas which afterwards found expression in his symphony "Childe Harold," the subject of which was taken from Byron's poem. In 1832 he returned suddenly to Paris before the expiration of the prescribed period. He chanced again to see the English actress as Juliet in Shakespeare's tragedy, and it is said that after the performance he exclaimed, "Cette femme j'épouserai et sur ce drame j'écirai ma plus vaste symphonie!" This actress soon after heard Berlioz's "Lelio," which was performed at one of his concerts, by which she was so impressed that she accepted the composer, and in 1833 they were married. It was after this that the master composed his choral symphony "Roméo et Juliette," which was published in 1839. Madame Berlioz was obliged to leave the stage owing to an accident, which resulted in a broken leg. They were visited with much trouble, until in 1837

I thank you, Sir, for having taken the trouble to re-translate in verse the Shepherds' Chorus of my Biblical excerpt. I regret much more than you that I received your work *post festum* (as you call it); and it is a curious *fête* with which my translators have honoured me up to the present.

As you offer me so gracefully your assistance against them, I shall take the liberty to forward you from Paris a last proof of *Faust*, and to request you to look it over. You will oblige me much by being severe in your correction.

Give my kindest regards to Liszt. The concert remains fixed for Saturday. We rehearse to-night, and again to-morrow. Remember me cordially to Remény, who is, I know, kneeling to me; and that he may rise as quickly as possible, I send him a volley of brass on his *Hony* theme.



Always yours devotedly,

HECTOR BERLIOZ.

LEIPZIG, 6 December, 1853.

Paganini made the composer a present of 20,000 frs. The marriage, however, was never a happy one, and in 1840 the trouble culminated in a divorce. On the death of his first wife in 1854 Berlioz married a second time, the subject of his choice being Mdlle. Rezio, a young vocalist. The master's symphony "Childe Harold" was performed in 1834; and in 1840, on the occasion of the erection of the July Column, his "Sinfonie Funèbre et Triomphale" was given. The complete failure of his opera *Benvenuto Cellini*, which had been performed at Paris in 1838, caused a severe attack of melancholy, and the composer, during the winter of 1842—1843, sought refuge in Germany.* Here he entered upon a concert tour, hoping to gain for his music that appreciation which was denied him in Paris. The composer was well received, and at Stutgardt, Dresden, Berlin, and Brunswick created a furore. Although his gift of imagination and his remarkable scoring were acknowledged, he was accused of employing his talent for the purpose of giving voice to capricious fancy, and ignoring euphony in favour of the merely characteristic.

In 1845 Berlioz undertook a second concert tour through Vienna, Prague, Pesth, and Breslau, and two years later to Russia. In 1848 and 1851 the master visited London, and during the two years following he went, for the third time, to Germany, at the invitation of Liszt. The principal object of his visit was to see Liszt at Weimar. This master had been ardently engaged in preparing a reception for his friend's works, and had arranged the celebration of a "Berlioz" week. It was owing to his efforts also that the first part of Berlioz's trilogy, *L'Enfance du Christ*, composed in 1854, was performed at Aix-la-Chapelle, at the Rhenish Musical Festival, where it achieved great success. In 1856 an antiphonal "Te Deum," with orchestra and organ accompaniment, produced in Paris, gained for the composer the honour of membership of "L'Académie des Beaux-Arts." In later years he received several decorations, including that of "Officier de la Légion d'Honneur." Of his last works we must mention the comic opera *Benedict and Beatrice*, taken from

* We cannot guarantee the correctness of all the dates in connection with the life of Berlioz, as, besides the variance between those of his own memoirs and those of Edmond Hippeau, there are many discrepancies in the dates quoted by the master in his own writings. For instance, he places the first performance of *Ophelia* in the years 1827 and 1830, he dates his first journey to Brussels and Germany in 1840—1841, whereas it really took place in 1842—1843. His application for professorship at the Conservatoire he fixes at both 1833 and 1839.

Shakespeare's *Much Ado about Nothing*, performed at Baden-Baden in 1862, and at Weimar a year later. In the same year the composer produced his grand opera *Les Trojans* in Paris, and, later on, an oratorio, entitled *Le Temple Universel*, written for the opening celebration of the Paris Exhibition in 1867. When the author, in the spring of the same year, paid a visit to Berlioz in Paris, the composer was so unwell as to be obliged to receive him in bed, but the state of his mind by no means pointed to a speedy end. At the news, however, of the death of his son abroad, he was seized with a fatal illness, and died on March 8th (or, as some say, March 9th), 1869. We have mentioned Berlioz at the commencement of this chapter as the real founder of the New Romantic School of music, a school exercising immense power on the musical world of the present, and to which Liszt, Chopin, Meyerbeer, and Richard Wagner belong. Berlioz was the resuscitator of programme music, which, however, had been known centuries before, and introduced the form of the symphonic poem and the *leit-motiv*, which he used in his orchestral works, as later on Wagner did in vocal composition. Thirty years before Wagner, Berlioz used, for his symphonic works, the instrumentation which the composer of the *Ring des Nibelungen* employed for dramatic purposes. Notwithstanding these points of similarity, Berlioz was little inclined to join in the idol-worship which was indulged in by Wagner's adherents. It may even be said that Berlioz was not just in his judgment of Wagner. After the first Wagner concert in Paris he wrote that the attention of the public during the performance of the overture to the *Flying Dutchman* "is wearied and flagging." He found but little originality in the melody of the *Tannhäuser* March, which, in form, not to say accent, reminds us of a theme in *Der Freischütz*. He declared that the violin passage accompanying the pilgrims' chorus in the overture to *Tannhäuser*, which occurs one hundred and forty-two times, produced a most wearying impression. Of the charming wedding music in *Lohengrin* he says: "This march precedes a chorus which one is amazed to find here so small—I might say childish, in its style. The effect was all the more unfavourable, as the first few bars remind us of a very poor selection from Boieldieu's 'Deux Nuits,' music which is heard in every vaudeville and known by every one in Paris." Speaking like Lessing, Berlioz said of Wagner's principles, that what was true had been known to all previous important masters, while that which was brought forward as

new contained so little truth that "I could but seriously raise my hands and exclaim, *non credo*." Every man who is not a fanatical Wagnerian, particularly an historian, who must be honest, can but subscribe to this. Also must he agree with Berlioz, that "I firmly believe that beauty can never assume the form of ugliness, and that though the mission of music is not to please the ear alone, it was never intended to be disagreeable to it." The master added that there might be some who preferred to drink vitriol, but he favoured pure water, were it as insipid as an opera of Cimarosa. The author assigns the first place in the list of Berlioz's compositions to his Requiem, excerpts of which he had the good fortune to hear under the bâton of the composer at the Leipzig Gewandhaus Concerts, where the French composer had been warmly received by Mendelssohn. The work is one of austere grandeur, written in the spirit of Dante. The author was of opinion that it crowned all the previous efforts of Berlioz, and was delighted to hear that the same opinion was entertained by the composer. Spontini's admiration seems to have been equally great, as he declared, on hearing the first performance in Paris, that the effect was equal to that produced by Michael Angelo's "Last Judgment." Among the instruments employed for the production of this work are sixteen kettle-drums, sixteen trombones, a like number of trumpets, four tam-tams, four ophicleides, two tubas, ten cymbals, twelve horns, four cornets, &c. These gigantic means would appear to denote a too realistic tendency, were we not aware that the motivi, without such a wealth of dynamic resources, would still produce a powerful effect. For instance, at the words, "*Flammis acribus addictio*," the B of the double basses, clashing with the C of the celli, while the violins depict the leaping of the flames, produces a wonderful effect. Another extraordinary work, though one exhibiting less unity, is Berlioz's fantastic symphony, "*Episode de la vie d'un Artiste*." The author heard this work for the first time under the direction of the composer, at Paris, on March 24, 1851, and his opinion was that with all the chaotic, formless, and inorganic matter, and working out, there is no trivial idea, but the hearer is kept continually in suspense. The orchestral effects, though strained and glaring at times, are often powerful and charming, characterised by spontaneity and originality. The listener seems to hear a newly-discovered orchestra; lacking but the direction of a Beethoven to be brought to the highest degree of perfection.

The five parts were named respectively, "Rêveries et Passions," "Au Bal," "Aux Champs," "Marche Funèbre," "Dies Irae, un Burlesque." The symphony "Harold en Italie," is one of the master's more prominent works. It was written at the desire of Paganini, who wished for a symphonic concerto for the viola. From this the master constructed a symphony. The numerous beauties contained in this work are marred by the prescribed programme with which the composer was fettered; nevertheless, the impression produced is that of a true tonal poem, and the whole effect compensates us for the too realistic bells in the "Ave Maria" and the noisy "Orgie des Bandits," which Hauptmann compares to a painting by "Hell Breughel." The part ascribed to the viola is as original as it is effective. The overtures to *King Lear* and *Les Francs Juges* contain much beauty, as do also the greater works, *La Damnation de Faust* and "Roméo et Juliette," in the latter of which the scherzo, "Queen Mab," must be especially noticed. We must not omit to notice the charming and imaginative trilogy *L'Enfance du Christ*. The operas of Berlioz, *Benvenuto Cellini*, *Benedict and Beatrice*, and *Les Trojans*, cannot be accepted as genuine musical dramas, notwithstanding their many beauties, for this form requires artistic objectivity, which the dreamy nature of a subjective Berlioz could not attain to. We must direct attention to the master's celebrated and truly classical "Grand Traité d'Instrumentation et d'Orchestration," published at Paris in 1844; and "Le Chef d'Orchestre," published in the same city ten years later, and which is still acknowledged to be the best and most instructive work of its kind. As a serious critic, and one most enthusiastic for his compeers, Berlioz must command respect. His appreciation of Gluck, Spontini, Beethoven, Weber, Meyerbeer, Liszt, and Mendelssohn was as sincere as it was just. As feuilletonist, our master was possessed of unusual gifts, a fact which is proved by the number of treatises, articles, and aphorisms published under the titles of "Soirées d'Orchestre," "Grotesques de la Musique," and "A Travers Chants," between the years 1853 and 1863.* The master's "Voyage Musicale en Allemagne et en Italie," published in two volumes in 1844, is a work of great interest.

As Berlioz was the founder of the New Romantic School, so Richard

* These works were, in 1864, translated into German by Richard Pohl, and published by Gustav Heinze, at Leipzig.

Wagner may be styled its perfector, being its most prominent and truly chosen dramatist. At the commencement of the dramatic career which was destined to make him ere long so famous, Wagner clung to the old traditional opera, and as he himself says, he followed the most trodden paths—those least characterised by a German spirit. He says in his autobiographical sketch, extending to 1842, that his first opera, *Das Liebes Verbot*, composed between 1835—1836, and performed at Magdeburg, was the result of no pains in avoiding the French and Italian reminiscences then the fashion. The master's *Rienzi*, commenced in 1838, exhibits unusual progress in dramatic creation, and although the leaning towards French and Italian models is still displayed, it is confined to the leading masters of the grand French opera, represented at that period by Spontini, Meyerbeer, Rossini (Tell), and Auber (Masaniello). In the eyes of the connoisseur, Wagner's *Rienzi* is the turning-point, which contains in a great measure his special characteristics. Although this work is in parts too lengthy, and at times verges upon the commonplace, yet there are many traits which evidence a powerful musical dramatic gift. This is made manifest in several *ensembles*, and in the grand antiphonal chorus in the *Finale* of the third act; the contrast between the tumultuous cries of the populace and the chorus of priests, at the end of the fourth act, forming dramatic effects of the highest character. Besides these examples of massive choral and orchestral effects we find solos of touching beauty. *Rienzi's* song, "O laszt der Gnade Himmelslicht," and the prayer in the fifth act, with the female chorus of the messengers of peace, enchant us with their original and graceful melody. In his next opera, the *Flying Dutchman*, the master presents a totally different aspect. We specially retain the title opera, for Wagner until the *Meistersinger* trespasses still on the domain of early opera, from which we see a complete separation only in *Tristan und Isolde*. The *Flying Dutchman* was, like the *Freischütz*, treated in a popular manner. The subject of this opera is a legend well known to all seafaring nations, and it has been treated by the composer in a most striking manner. He has depicted in music the character of the spectral seaman and the local colouring of the story in a marvellous manner, and from the commencement of the stormy overture we are held in thrall by the powerful instrumentation. In this work we meet with that flow which Wagner's music occasionally lacks, and cannot fail to be delighted with its originality and novelty. We must quote as

instances of especial beauty the vigorous sailor choruses, the song of the steersman, the duet between Daland and the Dutchman in the first act, the charming spinning chorus, the romance sung by Senta, and the cheerful festal chorus in the third act. In *Tannhäuser*, the fourth of Wagner's operas, the master has increased the power of the romantic vein which he struck in the *Flying Dutchman*, and has given to the local colouring a special religious impress by the introduction of St. Elizabeth of Thuringia; who, although not particularly identified, is suggested by her renunciation of the world, and Tannhäuser's words, "St. Elizabeth pray for me!" As is well known, Wagner was a poet and composed his own libretti; in this opera he has employed two distinct folk-legends—viz., that of Tannhäuser and the Venusberg, and the contest of minnesingers on the Wartburg. Amongst the finest portions of this justly famed opera we must draw attention to the overture, Tannhäuser's song in honour of Venus, the chorus of pilgrims, the septet at the end of the first act, Elizabeth's grand aria and duet with Tannhäuser, the march and the thrilling *Finale* of the second act, Wolfram's song "The Star of Eve," and the thrilling account of Tannhäuser's pilgrimage to Rome; in short, all that in form belongs to the older opera school is most effective. In *Lohengrin* we also find that all the portions to which the opera owes its real success are in or nearly approaching the melodic form of the established system. Its greatest beauties are to be found in the novel introduction replacing the overture, Elsa's song, the *Finale* of the first act, the song "Euch Lüften, die mein Klagen," Ortrud's invocation in F sharp minor, the duet between Ortrud and Elsa, the male choruses and the procession in the second act, the introduction of the third act with its marriage chorus, the grand duet between Elsa and Lohengrin, and the magnificent orchestral summons of the warriors. We must here notice that in the introduction to this opera Wagner employed a new art-form, in which he leads the chief motivo from *pianissimo* to the extreme of *fortissimo*, from which by degrees it descends to its former level, representing effectually and in a manner most poetical the progress of the Knight of the Grail.

Wagner's *Meistersinger* occupies a position midway between that group of his operatic works which we have already discussed, and those musical dramatic works with which we are now about to deal. In this work Wagner has, according to his own words, treated "the dramatic language

Gedächtnis!'

Ist man in den letzten Wochen sehr stark
beschäftigt, und mußte meine ganze
Correspondenz liegen lassen. Entschuld.
Sagen Sie daher, wenn ich erst so spät
Ihre Antwort komme.

Maigstschickte ich Ihnen die meine
Anfrage zu wissen, ob ich den Tannhäuser
oder den Lohengrin zum Anfang für
besser halte? Ich antwortete unbedingte
den Tannhäuser, und dann erst den
Lohengrin; ich hatte sogar darauf, daß
während der Lohengrin zuerst gegeben
wird: auch die Waisellen können den
letzteren erst dann gut auffassen, wenn
sie mit dem Tannhäuser zu Grunde
gekommen sind. —

Allen Abende werden Sie mit meinem
alten Freunde W. St. J. v. Dresden
abwesen; somit wünsche ich Ihnen
viel Glück bei Ihrem Unternehmen, wie
es auch sehr schön ist, daß Sie es an-
fassen: Mit größter Erwartung

Dresden, 30 Mai 1833.

Ihr ergebener
Richard Wagner.

FAC-SIMILE OF ONE OF RICHARD WAGNER'S LETTERS.

(From a Collection of Autographs of Herman Scholtz at Dresden).

DEAR SIR,

I have been so occupied the last few weeks that I have been obliged to delay the whole of my correspondence. I must therefore ask you to excuse my seeming neglect. You principally wish to know my opinion whether *Tannhäuser* or *Lohengrin* should be performed first. I decidedly say *Tannhäuser*, and only *after* that can *Lohengrin* be played. I even insist that *Lohengrin* shall never be performed first, because the artists can only understand it when they have thoroughly studied *Tannhäuser*.

Will you kindly arrange all other matters with my old friend W. Fischer of Dresden. I am delighted at your undertaking this enterprise, and wish you every success.

Believe me, dear Sir,

Yours sincerely,

RICHARD WAGNER.

ZURICH, May 30th, 1853.

as the most essential part of the work," and has made the music entirely subordinate to it, or to quote once more the words of the master, has "fitted his music to the thought expressed in language so imperceptibly that the latter is the dominant element." Nevertheless, in the *Meistersinger* we find parts in which, as in the early opera, music is the principal feature. Instances of this are to be found in the quintett in G flat major, which occurs in the third act and represents the original opera *ensemble*, the song and dance of the apprentices, the overture, the chorale, the three songs of Walter von Stolzing, "Am stillen Heerd in Winterszeit," "Fanget an! So rief der Lenz in den Wald," and the last scene of the work, which, with instrumental introduction, choruses, procession, and prize-song, illustrates the leading features of the genuine opera *finale*. It is in our opinion on these portions of the work that the success of the *Meistersinger* is based. It is in *Tristan und Isolde* that the entire separation from traditional form takes place. Instead of closed and half-closed forms, dramatic *ensembles*, and recitatives alternated with song, we find declamation supported by music expressing the meaning of the words—in truth a resuscitation of the early Florentine monody employed by Peri and Monteverde. This fact is most surprising, as the progress of the great dramatic tone-poets, Gluck, Mozart, Beethoven, Weber, Spontini, Cherubini, Méhul, &c., was owing to their endeavours to free the music-drama from monody, and by the addition of polyphony to raise it into a complete form. In *Tristan* and the *Ring des Nibelungen* Wagner practically excludes polyphony. In close connection with this we must note Wagner's adoption of the monothematic style in direct opposition to the polythematic, as founded and cultivated by our classical writers. In the music-drama the monothematic style can appear but as a *leit-motiv*, and although the master did not invent this principle he made it the important feature of his dramas belonging to the second period. Instead of a manifold musical painting of one and the same character, as attempted by the masters of the old opera form, Wagner adopts a single, stereotyped, and ever-recurring tone-phrase intended to designate a dramatic character. We meet in *Lohengrin* a *leit-motiv* which illustrates the words "Nie sollst du mich befragen," always associated with the presence of the hero. Even if a *leit-motiv* be harmonised or orchestrated in various ways, and yet cannot renounce its original outline, it can really represent but one phase in the life of a dramatic character, and is powerless to describe the

entire sentiment, action, and existence of the character. Beethoven, to impress us with the true character of his heroine in *Fidelio*, employs at least twenty entirely different themes, which are as powerful as and more richly developed than a *leit-motiv* of Wagner. The latter is the only important master, from the time of Gluck downwards, who has employed the monotheme, none having adopted stereotyped phrases by which to identify their *dramatis personæ*, but allowing them to develop in as many themes as are required, in imitation of real life, of which the drama is but a mirror. Such a procedure is identical with our existence, which knows no halt, but is perpetually in action. This cannot be said of such a fixed formula as the *leit-motiv*, which precludes freedom and variety. Wagner also employs monothemes even when using several *leit-motivi* to distinguish special traits of character or actions of one person, for in such case we are treated to a repetition of one particular phrase, which replaces polythematic, and consequently ever-varying effect. His principle undeniably unites the monothematic character with the hyper-romantic, and carries it to its extreme. We must notice also that the master does not always employ a fully developed theme, but often a mere fraction of one. This must account for the absence of that refreshing variety which, especially in *Tristan*, is so painfully apparent. The pleasant diversity of form is replaced by the "eternal melody;" and the established art-forms, such as recitative and song, solo and *ensemble*, rest and movement, are entirely wanting. It is wonderful indeed, and testifies truly to Wagner's gift, that even in *Tristan*, in which, for the first time, he applies his principles with iron determination, and stands aloof from the well established and beautiful forms of his art, he is enabled to arouse enthusiasm and affect us deeply with his dramatic power. For example, we must quote the second scene of the second act, in which Tristan and Isolde passionately declare mutual love. Such a fascinating power can but be the result of an immense talent. This scene, followed by the duet, "O sink' hernieder, Nacht der siebe," is undoubtedly the musical climax of the entire work. On the other hand *Tristan und Isolde* contains so much "speech music," and notwithstanding the *leit-motivi* which connect bar to bar, so much disjointed matter, that Berlioz would have been justified in complaining of the "fatigue" which he experienced whilst listening to *Tannhäuser*, and this is the reason no doubt that *Tristan und Isolde* has not gained favour on any

stage equal to that obtained by *Rienzi* and the *Meistersinger*, and still less that of the *Flying Dutchman*, *Tannhäuser*, and *Lohengrin*.

Though in *Tristan und Isolde* Wagner ignores almost entirely the accepted forms, in the *Ring des Nibelungen* he has recognised them. In the *Rheingold*, in place of the resuscitated monody of the Florentines we find trios for the Rhine daughters, and even the *leit-motivi* appear in the form of fully developed subjects. In the trilogy Wagner further favours the established forms, as in *Die Walküre*, the *Walkürenritt*, the duet between Siegmund and Sieglinde, "Keinerging, Doch Einer Kam," Wotan's "Abschied und Feuerzauber," Siegfried's "Schmiedelied," the orchestral description of "Waldweben," the duet between Siegfried and Waldvöglein, the introduction to the first act of the *Götterdämmerung*, the chorus of the warriors, the song of the Rhine daughters, and the impressive funeral march.

Wagner's return to the older forms is even more complete in *Parsifal* than it had been in the *Ring des Nibelungen*. In this, Wagner's last dramatic production, we find that power of music which can be expressed by polyphonic means alone. The orchestral introduction, the solo of Amfortas alternating with the chorus of knights of the Grail, and the chorus of boys from the dome of the chapel, furnish materials which, in the hands of so gifted a master, could not fail to result in a magnificent tone-picture. The chorus of flower maidens, and, indeed, the entire *Finale* of the "Buhnenweih-festspiels," are polyphonic and in obedience to form. It must not be supposed that it was the seriousness of the subject-matter of *Parsifal* which led Wagner to return to the polyphonic form. For in works as serious, viz., the *Ring des Nibelungen* and *Tristan und Isolde*, there were many opportunities for the introduction of choral effect. Indeed, the gnomes of the *Rheingold* and the knight and esquire in the first act of *Tristan und Isolde* seem to claim their right of choral treatment, which the composer has denied them. We can plainly see then that it is by no means the subject-matter of *Parsifal* which induced the master to renounce the antiquated monodic treatment, but that it was rather the instinctive perception of the fact that such a style could not remain in existence—experience gathered from his *Tristan* and *Nibelungen* trilogy. It was, without doubt, on the strength of this conviction that Wagner, with exceptional talent, was enabled to abandon his former style.

We are of opinion that all monothematic treatment is the result of the exalted romance of the present day. We refer not only to Wagner, who, in the second period of his activity, eschewed *ensembles*, replacing them by monothematic treatment, but also the melologue, monodrama, the "Harold Symphony" (as regards the viola solo), and similar works of Berlioz. The enormous increase of solo songs and pianoforte pieces also points to the tendency of the present age—subjectivity.

If we investigate seriously the cause of the inclination to this feature which characterises the present school, we cannot fail to perceive that to composers other than Wagner, who was undoubtedly a born dramatist, a grand *ensemble* requires a certain amount of artistic objectivity, which allows too little play for purely individual sentiment. A body of people seems altogether unfitted to express a purely personal sentiment, consequently the chorus is rejected on the plea of its requiring a theme of too objective a nature. Equally objectionable to the New Romantic School is an *ensemble* of soloists, each of whom expresses a purely personal idea, which necessitates an objective effort on the part of the composer.

Even as a *littérateur* Wagner exhibits the same tendency. Thus, the master insists on the fusion of all arts, and declares that the thousand different items forming our existence and represented in art can only be seen in one condition, viz., that which is acceptable to his personal sentiment, and which consequently he declares as the only one justified. As Wagner employs the *leit-motiv* and dramatic song which allows the *personæ* to speak only in rotation, thereby typifying the monothematism in music, so in his "Art-Work of the Future" he advocates the fusion of all arts, thereby introducing the tendency of the Romantic School into the very field of thought and criticism. Instead of the endless variety whence art derives its wealth, the master has but one art, the drama; he would dispense with epos and the lyric. The separate arts, whose sublime creations can be but the result of freedom, are to be fused into one whole, the music-drama; in which, notwithstanding all assurances of the ultimate freedom and equality of the arts, we learn from Wagner's drama that poetry and painting are subservient to music, whilst architecture and sculpture are to be ignored. The "Art-Work of the Future," in fact, may be interpreted by the music-drama of Wagner, to suit which the architect, according to the master himself, should plan nought but "Wagner

Theatres;" the object of the sculptor should be to arrange groups, gestures, and dress of the performers; the painter to restrict himself to scenic painting and selection of costumes; the musician to repudiate the art-culture of a thousand years, and return to the "speech-music" which comprised the tonal art before the growth of polyphony and *ensembles*; lastly, the poet is to overlook all rhythm and the forms of Greece, the Renaissance and modern poetry, in order to resuscitate alliteration and assonance. Wagner even counsels the abandonment of independent drama, and it requires no extraordinary perception to become aware that even science and religion find their fate in the "Art-Work of the Future," which the master would seem to pronounce the end and aim of the future.* We find an explanation of Wagner's underrating of the plastic art in favour of poetry and music, and the manner in which the composer ignores the importance of Greek sculpture, which, like no other art, finds its existence in non-conventional beauty and truth, in the master's words, which imply that the ancient sculptors leave us the form of the modelled Greek "like a petrified memory, a mummy of Greece" (p. 162); and, further, that the unthought-of works, which may be the outcome of future periods, "will make the remains of Greek art an insignificant toy for foolish children" (p. 263). Wagner overlooks the fact that besides the drama there are other combinations of arts—for example, at the performance of a *Stabat Mater*, a Requiem, a "Te Deum," &c., in a Roman Catholic cathedral, in which music, poetry, architecture, sculpture, and painting (the plastic arts being incomparably superior than when on the stage) unite in forming on the mind of the auditor an effect which, owing to the presence of religion, cannot fail to outweigh that produced by the drama. If any one inordinately favoured this church art, as Wagner does the dramatic, he might with equal justice demand the fusion of all arts into the form of church art, and yet this impossibility can be but the outcome of a supposition that the unity of art, which can be but ideal, may be positively realised. Such a conception of the fusion of all arts could only be a truth when the arts could bring forth equal effects. So long as one or two branches of art maintain a supremacy this fancied fusion is impossible. The result of a

* See Wagner's "Collective Works," vol. iii., pp. 154, 166, 174, 175, 179, 180, 183, 287; and same volume, pp. 20, 21, 22, 32, 36, 41, 43, 102, 103, 115, 221, 125, 129, 130, 132, 138, 141, 152, 189, 195, 205, 206, &c.

union of sciences would be identical. A union of art can be but ideal, and a conception of such an ideal is at present a necessity. The "Art-Work of the Future," even though its sentiment be ideal, cannot endure, because the fanciful conception of the connection between the arts teaches that their fusion into a unity does not consist in the sacrifice of the independence of either of the four in favour of one of its sisters, but rather in the absolute coincidence of their essential qualities, that is in the identity of their elementary conditions, the laws of beauty, form, species, and style.

We have already noticed the fact that with the opening of the Romantic School of Music, critical and not theoretical musical literature was introduced, whilst the Romantic School of Poetry commenced with literature entirely relating to the laws of their style. The first of the Romantic School who engaged in critical and æsthetic literature, though within narrow limits, was Karl Maria von Weber. Spohr's writings are, as a rule, mere records of his personal opinion, and it is only in Berlioz and Schumann that we first find a prominent literary activity. Wagner's fertility exceeds everything hitherto attempted in this field, the result of his literary labours occupying no less than nine volumes. The chief subjects selected by the master include "Ein Deutscher Musiker in Paris," the libretti of his operas and musical dramas, with the exception of *Parsifal*, "Die Kunst und die Revolution," "Das Kunstwerk der Zukunft," "Kunst und Klima," "Oper und Drama," which occupies three volumes, "Das Judenthum in der Musik," "Ueber das Dirigiren," "Beethoven," "Ueber die Bestimmung der Oper," and "Programmatische Erläuterungen." There are also letters to the Mayor of Bologna, on the Stage; to Hector Berlioz; to Liszt, on his symphonic poems; and an autobiographical sketch extending to the year 1842. It may be of interest to notice that Wagner wrote libretti not only for composition by himself, but for the use of others. He ceded to his friend Friedrich Kittl (1809—1868), a chapel-master at Prague, the libretti of the operas *Die Französer vor Nizza* and *Bianca und Giuseppe*, the first of which was performed with great success in the Bohemian capital in the year 1848. Alfred Meiszner in the "Geschichte meines Lebens," vol. ii., pp. 6 and 9, ascribes the success to the dramatic power of the libretto rather than to the composition. We, however, prefer Wagner as a musician to Wagner as a poet; in the latter capacity he excels in choice of subject and dramatic treatment. We care least for his æsthetic and art-philosophical writings,

though they contain many happy ideas and valuable propositions. If the last-named works are to possess in the future a value more than merely historical, it must be ascribed to the fascinating influence of the writer's individuality and his immense genius as a composer. The life of the master cannot fail to be of great interest, as during the last thirty years nothing has excited the musical world so powerfully as his works and doctrines. The cause of this is to be found in the fact that he possessed a nature imbued with an ideal fanaticism, and was so convinced of the truth of its principles, that he was ready to risk all for the sake of their propagation. Such extraordinary natures have at all times exercised great power over that mass of the general public whose opinions are unstable, and who are easily led by a temperament firm in its faith and ideas, and imposing in presence. Nothing is therefore more unjust than to represent the master, as many of Wagner's opponents have done, as one who by his art-principles worked but for himself. Whatever advantage might accrue to himself was a secondary result, the propounding of his principles being the ruling motive. After this remark, which it is due to the master to make (it being his firm belief in his own principles which appear to us the most prominent feature of his character, and in which we see the clearest explanation of his intolerance towards those who disagreed in doctrine), we will turn to the discussion of Wagner's life.

Richard Wagner was born on May 22nd, 1813, at Leipzig, of which city his father was a civil official. He lost his father in the year of his birth, and his mother married an actor and playwright, Geyer, who resided at Dresden. His stepfather appears to have discerned a musical talent in the child, but died before anything could be arranged for its development, Richard being scarce seven years of age. Two years later the boy entered the Kreuz-Schule, it being intended that he should study seriously. Of this period he wrote: "Nothing pleased me so much as the opera *Der Freischütz*; I used frequently to see Weber pass our house on the way home from rehearsal, and looked on him with reverence. A tutor, whose duty it was to explain the intricacies of Cornelius Nepos, instructed me in piano-forte playing, and scarcely had I mastered the first exercises when I began to practise secretly the overture to *Freischütz*. When my master happened to hear me, he declared that I should never be anything. He was right, for through my whole life I have never learnt to play the piano." At school

Wagner already had attempted poetry. He afterwards commenced a tragic drama, which was a mixture of *Hamlet* and *Lear*. The plot was a grand one; forty-two people died in the course of the play, and he adds humorously that he was forced to bring back the characters as ghosts, otherwise there were no *personæ* to appear in the last act. In 1827 we find the embryo dramatist at the Nicolai School at Leipzig, where the Gewandhaus concerts interested him far more than did his studies. Beethoven's music to *Egmont* so pleased the boy that he was desirous of composing music to his own tragedy. Though after eight days' study of Logier's "Method of Thorough Bass" he lost confidence, yet in 1828 he decided on becoming a musician, but his family offered no encouragement. Like Berlioz, the enthusiast soon wearied of the dry study of musical theory. In 1830 Wagner was sent to St. Thomas's School, but his studies were interrupted by the July Revolution, by which he was strongly impressed. Heinrich Dorn, then chapel-master at Leipzig, interested himself in the young composer and produced an overture for the orchestra by him. This work, however, proved unsuccessful, and Wagner, again like Berlioz, found it necessary to resume the study of the principles of his art. The master now became a pupil of Weinlig, the well-known cantor of St. Thomas's Church, with whom he studied counterpoint, meanwhile attending lectures at the University on philosophy and æsthetics. His first published work was a sonata for the piano in B flat major (Breitkopf and Härtel, 1829). About that time also he composed a pianoforte fantasia in F sharp minor, a work of more sterling promise. In 1832 he wrote a symphony which was performed on the 10th of January, 1833, at one of the Gewandhaus concerts. If his earlier works lacked any of the characteristic peculiarities of the future composer, they displayed "a bold fresh energy of thought and naïve motivi which arrested the attention of that well-known littérateur, Heinrich Laube, who expressed great hopes for his future. The score of this C major symphony was lost, but the orchestral parts were found in 1882 at Dresden, and enabled the composer to conduct this work at Venice at the Liceo Benedetto Marcello. In 1833 Wagner composed at Würzburg a romantic opera, entitled *Die Feen*, after Gozzi's fairy tale, "Die Frau als Schlange." His wish that it should be performed at the Leipzig Theatre was not fulfilled. In the following year we find Wagner a champion of Young Germany, writing articles for Laube's "Zeitung

für die elegante welt." He was greatly influenced by this school and the study of works like "Ardinghello," "Wally," and "Jung Europa," which advocated material enjoyment; and which he declared to have diverted him from his previously favoured mysticism. While at Würzburg the master composed for his elder brother Albert, then stage-manager and tenor of the opera in that town, a *Finale* to an aria in Marschner's *Vampire*, writing both verses and music, of which latter there were one hundred and forty-two bars, in F minor. This composition shows how he was influenced by the Romantic School of Karl Maria von Weber.* We must now seize the opportunity to remark that Marschner holds an important position midway between Weber and Wagner, his *Hans Heiling* undoubtedly influencing the latter's *Flying Dutchman*, and that, style alone excepted, as belonging to the Old Romantic School, he has written works, in subject more akin to the New School of Romance than even those of Wagner. In the *Vampire* there is a scene in which the attacked maiden screams from the wings, an incident as extravagant as which, we may safely affirm, is nowhere to be found in the works of Wagner. This scene proves also that there is no incident, however exaggerated, that a hyper-romantic mind will not essay to depict, after the manner of T. A. Hoffmann.

In 1834 Wagner became conductor of the Magdeburg Theatre, where his *Liebesverbot* (or "The Novice of Palermo"), founded on Shakespeare's play of *Measure for Measure*, was performed in 1836; its lack of success, however, was owing to purely external circumstances. In the same year the composer married Minna Planer, an actress, and in 1837, after a short period at Königsberg, was appointed "Musik-director," under Holtei, at Riga. Here he wrote the libretto of *Rienzi*, and composed the first two acts. This work being in the style of Meyerbeer, and intended for the Grand Opéra at Paris, the master embarked with his wife in a small sailing vessel, and, after a tedious and dangerous voyage, during which they were almost driven on the coast of Norway, arrived at Boulogne. To this sea voyage we may attribute the realistic beauties of the *Flying Dutchman*. At Boulogne Wagner sought Meyerbeer, who was greatly interested with the score of *Rienzi*, and gave the composer introductory letters to the French capital.

* A fac-simile of this composition is to be found in Tappert's "Richard Wagner, sein leben und seine Werke," Elberfeld, 1883.

The influence of the popular master, however, was lessened by his absence, and Wagner was compelled to earn a livelihood by making arrangements for various instruments and contributing articles to the newspapers. Amongst others he arranged a pianoforte score of Halévy's *La Reine de Chypre*. It is undeniable that Wagner learnt much from the orchestral treatment of Berlioz. The two composers, however, did not become very intimate. Amongst those of Wagner's works which were composed in Paris, we find the *Faust* overture, written in 1840, and the *Flying Dutchman*, 1841, an opera which was completed in seven weeks. He offered the *Flying Dutchman* to the opera managers of Leipzig and Munich, but it was not accepted. In the same year Meyerbeer, who was pleased with the talent of his compatriot, brought about the acceptance of *Rienzi* at Dresden, and a year later, that of the *Flying Dutchman* at Berlin. In 1842 Wagner left Paris disappointed, and went to Dresden to hasten the production of *Rienzi*. On the 20th October of the same year, the opera was performed with immense success, and on January 2nd, in 1843, the *Flying Dutchman* was performed for the first time, meeting with great success, and soon afterwards the composer received the appointment of court chapel-master in the Saxon capital. In the summer of the same year he wrote for the Saxon Male Chorus Festival a cantata, with orchestral accompaniment, entitled *Das Liebesmahl der Apostel*. In 1844 Wagner conducted the first performance of his opera, the *Flying Dutchman*, at the Royal Court Theatre, Berlin. This was followed, on October 19th, 1845, by the production of *Tannhäuser*, and, two years later, *Rienzi* was given at Berlin, under the bâton of the composer. In *Tannhäuser* Wagner has manifested his artistic faith in a characteristic manner for the first time, a fact acknowledged by the public. The author, who heard this opera in 1847, was vividly impressed with it, as being a work which opened a fresh field in the realm of musical art. Robert Schumann wrote in his diary, in the same year, that the work exhibited glimpses of genius, and that Wagner would be the man of his period were he as melodious as he was intellectual. In 1848 Wagner, like other prominent men, became involved in the eddy of public discontent, and, during the Revolution, was compelled to fly from Dresden, as did his friend, the architect Semper. We meet him next in Paris, and soon after at Zurich, where he wrote and published the "Kunst und Revolution," 1849, "Das Kunstwerk der Zukunft," and

"Kunst und Klima," which were followed in the next year by his "Oper und Drama," a work in three volumes. In 1850 Liszt, who exhibited great friendship for and interest in the master, produced *Lohengrin* at Weimar, on August 28th, and urged him to write a new great work.

Wagner now turned his attention to the story of the *Ring des Nibelungen*, which he wished to fashion into the libretto of a music-drama, but it assumed such proportions that the master was compelled to make out of it a trilogy with a prologue, the performance of which occupies four evenings. The subject of the opera is based rather upon the Northern Sagas and the Edda than upon the German of the *Nibelungen Lied*. The master began this work in 1853, and so energetic was he, that by the spring of 1857 the prologue *Rheingold*, and the first of the cycle, the *Walküren*, and part of the second, *Siegfried*, were finished and scored. The first sketch of the *Walkürenritt*, however, is dated 1852. Wagner was interrupted in the composition of this gigantic work in 1855 by a journey to London, where he conducted a series of eight concerts given by the Philharmonic Society (whose invitation was sent at the instance of the translator of this work), and in 1857 by the composition of *Tristan und Isolde*, at which he worked at Zurich, in 1858 at Venice, and which he completed in the summer of the following year at Lucerne. In 1860 he went to Paris to conduct three concerts of his own compositions in the "Salle Ventadour," and on March 13th, 1861, his *Tannhäuser* was produced at the Grand Opéra. Berlioz had already opposed the "music of the future," and now Wagner found a legion of envious composers, who hated the foreigner, who misunderstood his works, and who tried to bring about their failure by means of the press. The Jockey Club, whose members included the wealthiest members of Parisian society, lost no opportunity of interrupting the performances. The master in consequence refused to allow further performances. Till now he had been exiled from Germany for political reasons, but in May, 1861, a successful performance of *Lohengrin* took place in Vienna, which repaid him for his disappointments in Paris. In 1852, while staying at Biberich, on the Rhine, he commenced the *Meistersinger*, after which he visited Prague and Berlin; and Saxony now being open to him, he returned for the first time since his flight to Leipzig. During 1863 he achieved many brilliant successes in Russia and Hungary, and in the following year King Ludwig of Bavaria called him to Munich,

where, in 1865, *Tristan und Isolde* was performed at the Royal Court Theatre, the rôle of the hero being rendered by Schnorr, the son of the celebrated painter. In 1868 the *Meistersinger* was performed for the first time and soon gained in Germany a popularity much greater than that of *Tristan und Isolde*. In 1871 Wagner addressed a circular to his friends for the purpose of collecting the sum of 900,000 marks, necessary for the production of his *Ring des Nibelungen*; and for this purpose in most German cities a "Wagner Verein" was formed. In the previous year the master had married Cosima von Bülow, a daughter of Liszt. In 1872 he left Switzerland for Bayreuth, where, a little while after, a Wagner Theatre was built on the Stuckberg, the plans being drawn up by Semper, and in the building of which many improvements suggested by the master were introduced. The foundation-stone was laid on May 22nd, 1872, on which occasion Beethoven's ninth symphony was performed. Four years afterwards the first performances of the *Ring des Nibelungen* were given, August 13th to 17th. A pilgrimage to Bayreuth was commenced from all parts of the world; the Americans came not only from the United States but from California; Englishmen not only from Great Britain but from the East and West Indies; and even the French, who had not had time to forget the incident of 1870, were strongly represented; all parts of Germany sent auditors, and the youthful King of Bavaria, who had lent unusual support to the enterprise, was present at the performance with the Emperor of Germany, who had, by visiting Bayreuth, conferred an honour on Wagner experienced by no other German composer. The author, who was present at the third cycle, quotes the following from his pamphlet entitled "Musikdrama oder Oper? Eine Beleuchtung der Baireuther Bühnenfestspiele."* The grandest effects of the trilogy are to be found in the third act of the *Götterdämmerung*, and include the impressive orchestral introduction, followed by the charming song of the Rhine-daughter, "Frau Sögne sendet lichte Strahlen." All that follows forms a continuous chain of beauty, which might be increased were there more adherence to established forms. We refer to Siegfried's meeting with the Rhine daughter; the hunting scene, Siegfried's history, and the funeral march form a powerful ending to the trilogy. *Parsifal* was performed for the first time at Bayreuth on July 26th, 1882, and with it Wagner brought

* Published by Robert Oppenheim, Berlin, 1876.

to a close his career as a musical dramatist. On Palm Sunday, 1884, the grand scene of the Last Supper from this work was performed at a concert at Dresden, and the author, who was present, could not fail to notice the impression it produced, not only on enthusiastic Wagner disciples, but on his enraged opponents, the staunch upholders of hyperclassical form. The composer in his later years was not entirely free from bodily ailments: he suffered from asthma, and passed the winter of 1882-83 at Venice, where he stayed at the Palace Vendramin, near the Grand Canal; he rallied, but on February 13th the civilised world received the news of his death.* Wagner's peculiar tendencies may be said to have called forth a new class of singers, musicians, and littérateurs. We find, first, the Wagner singers, who, forsaking the melodic flow of the older aria, require that strongly accented declamatory intensity so necessary to the interpreters of Wagner's works, especially those of the second period. Among the female singers we must notice specially Reicherkindermann, incomparable as Brünhilde, who died on June 2nd, 1883; Amalie Materna, born in Styria, 1847, who assisted at the performances in 1876; Theresa Malter; Frau Milder, of Weimar; Frau Vogel; Herr Milder; and Herr Vogel, born 1845, who is undoubtedly the best Tristan; Schnorr von Carolsfeld (1836—1865), to whom we have referred as the son of the creator of the Nibelung frescoes which adorn the walls of the museum at Munich; Emil Scaria, born at Gratz in 1840, who made his *début* at Vienna as St. Bris in the *Huguenots*; Albert Niemann, born near Magdeburg, 1831. There are some performers other than "Wagner singers" who have excelled in the creations of this master. We refer to Mme. Schroeder-Devrient, who was perhaps the most magic Venus who ever appeared in *Tannhäuser*; Johanna Wagner, who was incomparable as Elizabeth, after receiving tuition in the part from her uncle; Joseph Tichatschek, one of the earliest of the master's friends at Dresden, an excellent Rienzi and *Tannhäuser*; Franz Betz, who excelled as Wotan and Hans Sachs; and Mitterwurzer, a worthy representative of Wolfran.

* The whole life and experience of the translator have led him to an estimate of Wagner in direct conflict with that of Professor Naumann. To the translator Wagner represents the climax of the six great geniuses. The whole of their efforts find their completion in him. It is Wagner who makes the tonal art a language, understood by all; his music is as if the tongue of the art were loosened, where before it was but lisping speech. To class Wagner with the "Talents" is an absolutely false judgment; he is a genius of the first order.—FERDINAND PRAEGER.

There are also Wagner conductors, historians, and panegyrists. The best known of the first name include Hans Richter, Hans von Bülow, and Hermann Levi. Among the historians are Franz Brendel, with his "*Grundzüge der Geschichte der Musik*" (a fifth edition of which was published in 1861); and Carl F. Glasenapp, whose "*Richard Wagner's Leben und Wirken*" (published in two volumes in 1876) is well known. Of the panegyrists the most prominent are Friedrich Nietzsche, Ludwig



Fig. 288.—Exterior of the Wagner Theatre at Bayreuth.

Nohl, and Hans von Wolzogen. The principal theorist of the school is Karl Friedrich Weitzmann, born at Berlin in 1808, where he died in 1880.

Our history of the New Romantic School would be incomplete without mention of Franz Liszt, who holds a position midway between Berlioz and Wagner, and who has been an intimate friend and admirer of both. This, however, has never prevented him from due acknowledgment of talent wherever perceived, although a leader of the "Young German" school. Though nobody has striven so ardently to establish the position of Berlioz and Wagner when still unacknowledged, yet Liszt, ever without prejudice, extolled the beauties of the works of Rossini, Bellini, Verdi, Meyerbeer, Auber, Mendelssohn, Chopin, and Schumann; and whereas Wagner under-

rated Meyerbeer, Liszt helped to render celebrated his operas by transcribing parts of them. Liszt's admiration for the old masters is unbounded, according to Goethe an unmistakable sign of a noble nature. As instances we can point to his transcriptions for the piano of the grandest fugues of Bach, the symphonies of Beethoven, and the songs of Schubert; his fantasias on Mozart's *Don Giovanni*, Meyerbeer's *Huguenots* and *Robert le Diable*, Mendelssohn's *Midsummer Night's Dream*, and the songs of

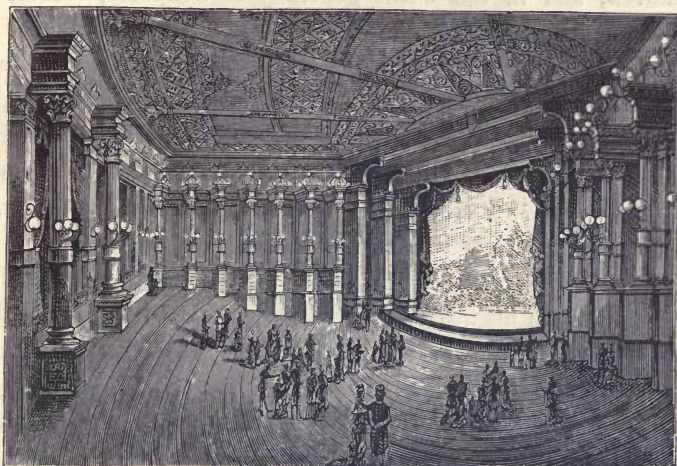


Fig. 289.—Interior of the Wagner Theatre at Bayreuth.

Schumann, Mendelssohn, and Bellini's *Puritani*. He has also paraphrased works of Wagner, Berlioz, and Saint-Saëns.

Liszt, as a virtuoso, had no equal in any branch but Paganini, whom he even excelled in sentiment. Notwithstanding his artistic triumphs, which stand unequalled in the history of art, Liszt ever aspired to gain a position among composers, and although he could not reach that goal which he had set for himself, a goal similar to that of Berlioz, who desired to begin where Beethoven ended, nevertheless his works claim interest from every true artist. Those attempts include symphonic poems for the grand opera, in two of which, "Fest Klänge" and "Prélude," mere expressions of sentiment, we find still the symphonic forms of our classics. In his later works he attempts to paint characteristically circumstances, localities,

and the musical individuality of special *personæ*, and adopts Wagner's *leit-motivi*, thereby introducing the new symphonic style.

This form could not bring the desired result, since the employment of the *leit-motiv*, as we have asserted elsewhere, is nothing but a return to monothematism, *i.e.*, to an antiquated form. The manifold contrasts of modern existence find their true representation only in polythematic music, more especially dualism, the form used by the great masters in the sonata, symphony, and overture, and found in the chamber music of Haydn, Mozart, and Beethoven, and in the works generally of Schubert, Weber, Spohr, Mendelssohn, and Schumann. This form is also present in a few of Liszt's compositions, viz., the "Hunnenschlacht," a work inspired by Kaulbach's picture of the battle of the Huns; "Mazeppa;" "Die Idéale," after Schiller's well-known poem; the "Faust Symphony;" "Dante Symphony;" and "Berg Symphony," after Victor Hugo's poem. This master's works exhibit as a whole much originality, boldness, and earnestness, while in them we find no triviality nor effects lacking serious intention. Liszt possesses much in common with Wagner as regards energetic will, although the latter master, with his wealth of invention, developed a more independent character. Of his entire works, Liszt's sacred music is by far the most valuable, and includes his "Graner Messe," "Missa Choralis," "Ungarische Krönungsmesse," and his oratorio *Christus. Die Legende von der heiligen Elisabeth* (St. Elizabeth), the libretto of which is by Roquette, and in which Liszt's romantic tendency proclaims its presence most clearly in the "Rosenwunder" and "Kreuzfahrerscene," may be said to stand midway between the sacred and secular styles. We must also call attention to the master's setting to music of Heinrich Heine's poems; a sonata dedicated to Robert Schumann, his two concertos for the piano in E flat, and works belonging to an early period; the "Consolations," "Années de Pèlerinage," "Hungarian Rhapsodies," and "Harmonies Poétiques et Religieuses." That the master is not lacking in humour is proved by his "Nieschor" in the "Wartburgfestspiel" and the "Vogelpredigt" from the *Franciskuslegende*. Besides his gifts as a musician, Liszt enjoys a wide education and sound universal knowledge, which enables him to maintain an important position as a musical *littérateur*. His writing is as fluent in French as in German. He has written a sketch of the life of Chopin, of whom he was ever a champion; essays on John Field's "Nocturnes;" and pamphlets entitled



FRANZ LISZT.

Born 22nd October, 1811, at Raiding, near Oedenburg.

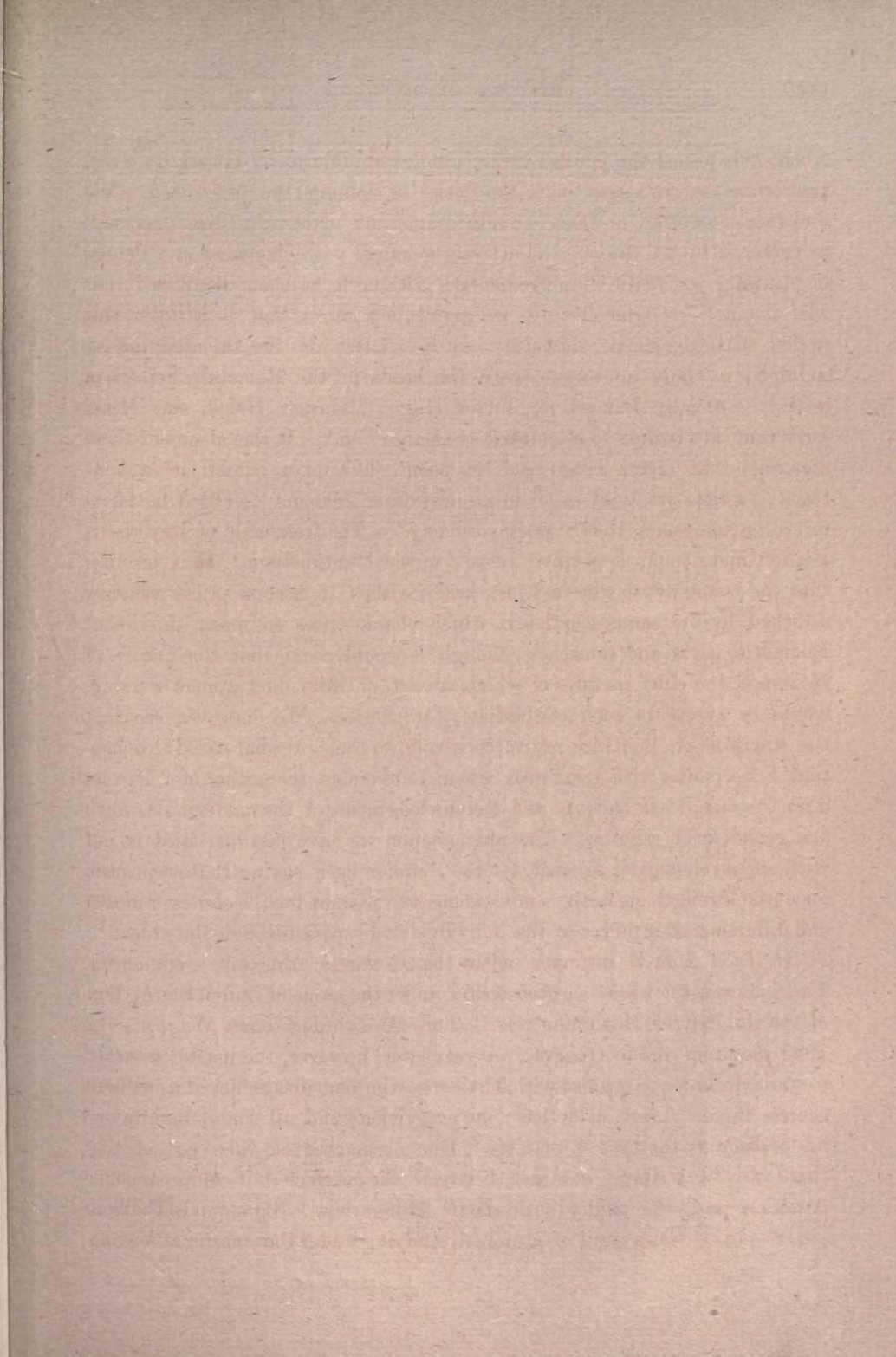
(By permission of S. Schottlaender, of Breslau, after the original Steel Engraving published by him.)

"Ueber die Musik der Zigeuner," "Ueber Tannhäuser und Lohengrin," and "Ueber die Goethestiftung." He also contributed articles to Brendel's "Neuzeitschrift." Benfey remarks on one of Liszt's eulogistic articles on Meyerbeer, in which his opinion was entirely opposed to that of Wagner, that "where Liszt feels and thinks otherwise than does Wagner he knows perfectly how to assert the independence of his judgment."

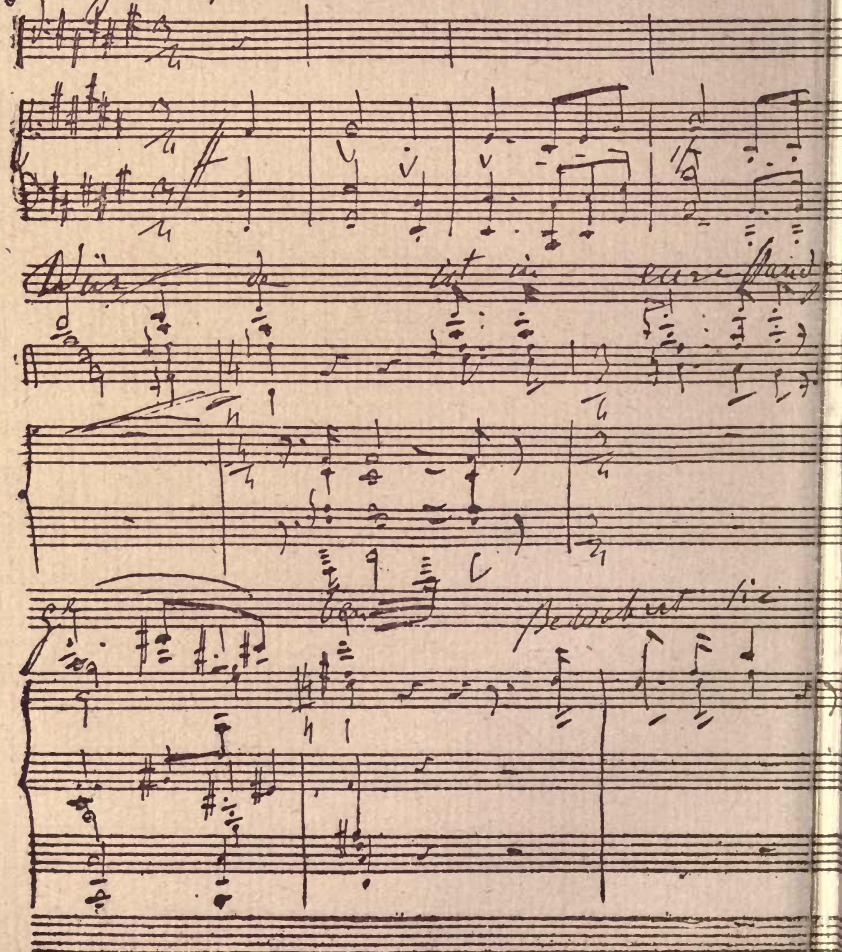
Franz Liszt was born on October 22nd, 1811, at Raiding, a village near Oedenburg, in that part of Hungary bordering on Lower Austria. Though at an earlier period the family of Liszt had belonged to the Hungarian nobility, Germany has an equal claim on the master, as it was there that he received his musical education. This claim is strengthened by the fact that the master resided for many years at Weimar, that he was most energetic in promoting the spread of Wagner's works, was most active in assisting the completion of the Beethoven statue at Bonn, and held a peculiar and prominent position in the New Romantic or "Young German" School. His father, Adam Liszt, who was himself musical, discovered his son's gift at an early age, and eagerly fostered it, so that at nine years of age the boy made his *début* in a concerto by Ferdinand Ries. A stipend was awarded to the young virtuoso by the Counts Amadé, Apponyi, and Szapary, which enabled his father, who was steward to Prince Esterhazy, to send him to Vienna, where he received lessons in pianoforte playing from Charles Czerny, and in composition from Salieri. After a concert given in 1823, the young artist was taken to Beethoven by Schindler. The great master encouraged the youth with kindly words. By these early successes of his son, Adam Liszt was enabled to forsake his vocation and devote himself entirely to his son's interest. He entered with the lad upon a concert tour through Munich and Stutgardt, and finally to Paris, in the winter of 1823-4. Notwithstanding his success as a performer, and a brilliantly-passed examination, Cherubini, clinging to sundry old statutes, refused to allow the virtuoso to enter the Conservatoire, and he was compelled to take private lessons from Reicha and Paer. The Paris journals of 1824 described the boy as a talent without parallel, and at about the same period a similar success was obtained in London. In 1825 the young musician's operetta, entitled *Don Sancho, ou le Palais de l'Amour*, was performed. In 1827 Liszt lost his father, and at the early age of sixteen was enabled to present his mother, whom he had sent for from Styria, with 100,000 francs.

About this period the youth's career seemed in imminent danger of interruption, as he was seized with the desire of joining the priesthood. We find him soon after, however, an adherent of the "Nouveau Christianisme," as preached by St. Simon, and actively engaged with Chevalier and Pereire in planning socialistic improvements. Although he soon discovered that this was not his true destiny, we may safely affirm that it is from this period that his gentle humanity dates. Later on the talented master indulged in daily intercourse with the heads of the Romantic School of poetry, especially Lamartine, Victor Hugo, Heinrich Heine, and Mme. Dudevant, afterwards so celebrated as George Sand. It was at one of these meetings that Victor Hugo read his poem, "Ce qu'on entend sur la montagne," which produced such an impression on the composer that he determined on composing the "Berg Symphony." The friendship of Meyerbeer, Berlioz, and Chopin kept alive Liszt's musical enthusiasm. It is peculiar that the young artist who had just lately wished to become priest was now attacked by the same scepticism which characterises so many prominent Romantic poets and musicians, though it would seem that the nature of Romance, the chief features of which are art, chivalry, and woman-worship, would be averse to such contradictory principles. We, however, see that the disciples of Romance return, as a rule, to their original world's-conception. So it was with Liszt also, whom Lamennais, the author of "*Paroles d'un Croyant*," led back to the acknowledgment of the undeniable worth and grandeur of religion. The phenomenon we have just discussed is not without psychological interest, for the commonplace saying that scepticism once past strengthens faith, is not sufficient to account for the endless number and difference of intellect of the individuals who pass through the ordeal.

In 1834 Liszt's intimacy with the Countess d'Agoult commenced. This lady was known as a gifted writer under the name of Daniel Stern. One of the children of this union was Cosima, afterwards Cosima Wagner. In 1835 they removed to Geneva. A year later, however, the master returned to Paris, in order to contest with Thalberg, who had just achieved a brilliant success there. Liszt, as he has done everywhere and all times, maintained his position as the first of pianists. Heine remarked on this occasion that there was a striking contrast between the perfect but unimpassioned Austrian and the wildly enthusiastic Hungarian. Sigismund Thalberg (1812—1871) was a pupil of Hummel, studying under that master at Vienna.



Allegro



W. Schütz
von Schiller.

Der Menschheit Würde der Menschheit

Der Menschheit Würde der Menschheit

Der Menschheit Würde der Menschheit

Der Menschheit Würde der Menschheit

Der Menschheit Würde der Menschheit

The European fame of this artist is founded on his success in 1835, at Paris. Of his compositions his operatic fantasias must be regarded as the best. In 1837 Liszt went to Italy, where he achieved great success. While here the master seized the opportunity of earnestly studying the treasures of art which abound. In 1839 he commenced in Vienna that brilliant tour through Europe which insured for him a reputation unequalled by that of any virtuoso but Paganini. From this date until the year 1847 the master travelled incessantly from Russia to Spain, from Sweden to Hungary, visiting everywhere the capitals and chief cities, and producing an extraordinary effect. Mendelssohn said that he had never before met a musician whose fingers could so perfectly express his sentiments. Schumann said, "The piano appears to glow under the hands of this master." This homage, which was during the years 1841-2 unprecedented at Berlin, was not paid to Liszt as virtuoso alone, but as a man of intellect and high culture. The author, who had the opportunity of frequently hearing Liszt at an early age, remembers how the public were charmed with the master's noble bearing. Honours of every description were showered on Liszt. The Emperor of Austria renewed his patent of nobility; the University of Königsberg awarded him the honorary title of Doctor; the City of Pesth presented him with a sword of honour; and the European monarchs vied in decorating him. It was owing to his strenuous efforts that the Beethoven statue was completed, he himself contributing 50,000 marks. The ceremony of unveiling was performed at Bonn, on which occasion Queen Victoria and King Frederick William IV. of Prussia were present. About the year 1847 the master, satiated with his success as virtuoso, longed for seclusion, and the desire of becoming a composer grew daily more intense. He sought a peaceful resting-place, and at length determined on residing at Weimar, formerly the home of Goethe, where he was invested by the Grand Duke with the direction of all the musical affairs of the State. He was accompanied by the Russian Princess Caroline von Wittgenstein, and took up his abode at the "Altenburg," a property belonging to the Grand Duchess of Weimar. As conductor of the opera Liszt began by producing Flórow's *Martha*; this was followed by the first performance of Wagner's *Lohengrin*; Berlioz's *Benvenuto Cellini*; Schumann's *Manfred* and *Genoveva*; and Franz Schubert's *Alphonso und Estrella*. The works of younger masters, such as Rubinstein, Raff, Lassen,

and Cornelius, were introduced by him. He also instituted Sunday *matinées* at his residence, which was visited on these occasions by the Grand Duke of Weimar and many people of distinction. Liszt's career as a composer commenced with a symphonic poem, "Der entfesselte Prometheus." His "Graner Messe" was composed for the ceremony of consecration of the church at Gran, in Hungary, its first performance taking place in 1855. His resignation of the post he occupied at the Opera was due to the opposition of part of the public to the performance of the *Barbier von Bagdad*, by Cornelius, which the master was introducing. Liszt visited Paris in 1860, but soon returned to Weimar, and after a visit to the Duke of Hohenzollern, finally fixed his residence at Rome, where, in 1864, he acted on behalf of Pope Pío nono in the "Academia Sacra." The Pontiff continually alluded to Liszt as his "dear son" and "Palestrina," and in 1865 created him Abbé Liszt, as which the composer has been for the most part connected with the Franciscans. In this year the *St. Elizabeth* was performed for the first time at Pesth. Two years later *Christus* was produced at Rome, and the "Wartburgfestspiel" was performed for the first time at the Wartburg, in celebration of the eight-hundredth anniversary of its foundation. Since the year 1871 the master has resided for the most part at Weimar and Pesth. In 1870 he conducted a Beethoven festival at Weimar, and afterwards a similar celebration at Pesth. The Government of Hungary bestowed on the master the title of Royal Councillor, to which honour was attached an annual stipend of 4,000 florins, and the Grand Duke of Weimar appointed him Chamberlain. The first complete performance of *Christus*, a work conceived in the spirit of the Romish Church, took place at Weimar in 1873. Amongst the pupils of Liszt we find Hans von Bülow, Hans von Bronsart, Karl Tausig (1841-1871), D'Albert, and Sophie Menter.

We must close this sketch of Liszt's career with a reference to his versatility, tolerance, and the fostering care with which he aided the works of both old and young composers of the most diverse tendencies. If the leaders of opposing parties and different schools possessed more of Liszt's qualities of toleration, they would soon discover for themselves the fact that the history of art is sustained by the collective efforts of the most opposite natures, and that, excepting those isolated geniuses who appear in the course of centuries, who raise the beautiful to the divine, all who strive to reach the ideal are mere disciples.

CHAPTER XXXIX.

THE PRESENT.

THE period of the present might with some justice be described as the period of the "Epigones," *i.e.*, of those whose works form the art-production of a period of transition alternative with the existence of the great geniuses. The leading feature of such periods is the would-be degradation of preceding geniuses, and the attempted "discovery" of others. For example: thirty years ago the author was introduced to a young man as the future Goethe; this man has since become one of the foremost of German poets, but approaches Goethe no more than Chopin does Schumann or Schubert. How often in the space of thirty years do so-called geniuses arise who after a decade at most are forced back into oblivion!

Before employing too frequently the term "epigone," at present a favoured expression with German literary theorists, we should explain that by it we do not imply mere imitation, but the fatality of birth immediately after the appearance of a genius. Immermann in his novel "Die Epigonen" has done much to lower the meaning of this word by employing it to designate giftless imitators. But as the national peculiarities of composers vary to such a degree at the present day, as almost to defy the strict application of the term to them in any sense, we prefer to leave this debatable point, and return to the acceptation of the term as treated by us earlier in this work.

Endeavour was there made to show that the musical history of the old French, Gallic, Belgian, Netherland, Roman, and Early Venetian schools had their origin in the conception of the Middle Ages. The Classical Renaissance of the tonal art might, however, have received an entirely different form if actual reference could have been made to such productions as the choruses to the tragedies of Sophocles and Æschylus and other musical works of Greece. But nothing more than mere descriptions of such works were accessible. It is, then, extraordinary that the Romantic Renaissance should have adopted the musical theories of ancient Greece in connection with the sagas of ancient Germany (as if in opposition to the Classical Renaissance) when suffering under the same disadvantage, a disadvantage not

shared by the plastic art, to which distinct and visible Greek models were bequeathed.

We have referred to two Renaissance periods in the tonal art, the Classic and the Romantic, the latter originating during the decline of the former. Within each of these we find a culminating point of high excellence. In the Classic period of the plastic art, Greek and mediæval conceptions united to form the epoch of high culture, as represented by the works of Bramante and Raphael up to Correggio.

In the modern Romantic period the Germans combined similar conceptions, attaining that excellence in music and poetry represented by the creations from Bach and Klopstock to Beethoven and Goethe. In this period the works of Wagner and Liszt may be said to form its climax, but although the latter may represent the culmination of all that preceded them, yet they really belong to that section of the period initiated by Berlioz and Schumann, and known as the New Romantic School. They can therefore in nowise be described as Epigones, and in so far as Wagner is concerned he must, in a pre-eminent sense, be considered the last of the Romantic School. We, however, do not agree that the highest excellence was reached by Wagner and Liszt. It is true they complete the period of the Romantic Renaissance, but we consider that the ultimate stage was reached during the genius period extending from Bach to Beethoven, for the reason of the fusion that then took place of the most opposed culture-principles, in so far as such was possible in the musical art.

To the historian it is very significant that, during the last stages of the Romantic period, the introduction of the New Romantic School was a perfectly logical sequence to all that had preceded it in the tonal art. It was furthermore imperative that this school, like all others, should have diverged, no matter to what degree, provided it was not the outcome of mere fashion but the true development of natural law. It was in fact an historical necessity.

Reflecting now on the achievements of the past, we observe in the tonal art an organic whole. It is complete and finished. What is to come one cannot divine. Beyond investigation, a vision of the probable progress of the art is relegated to the realms of speculation. It is obvious that the tonal art, even of the New Romantic School, attained its climax in the universal development of the humanitarian principle dating from the Greek

era. And herein the tonal art differs widely from the fine arts of the ancients, wherein each art appeared to be the unique possession of a distinct race. But modern masters, though regarded as the natural outcome of the Romantic era, do, by their inherent tendency, form a period of transition, a period uniting all that has preceded them with the future. If, however, we may assume that the tonal art of the future will be distinguished by its classical style, wherein will be found well-balanced periods and euphonic expression, and intellectual art-forms united to deep heartfelt conceptions (such as were effected, though unconsciously, from Bach to Beethoven), then our prediction that the basis of art-principles will be more complete and elevated will be perfectly logical and historically supported, though the productions partake of a Romantic as well as of a Classic character. All will be the natural result of working or proceeding from a sound basis, whether the music be "absolute," or united to other arts. The more lofty the conception of art, the more pure and vigorous will be the art-productions, the character of which we are now only able to surmise.

Such an art-period as this is, in our opinion, the only one possible, after all other tendencies and theories have been exhausted, unless music be confined to one direction, work in a circle, or ultimately degenerate into the abnormal. If, however, our picture of its future be in any degree true, then the period of conflict between the two opposed world-cultures we are now passing through will be conclusively proved. As in past ages there were conflicts in the arts of architecture, sculpture, painting, and poetry, so now have such arisen in music. The fierce contests in art and literature of the nineteenth century have invaded the domain of mental life with increasing vigour, arousing the most bitter strife and leading to conclusions too often antagonistic to reason. The battles of intellect have not been confined to the arts, but have also shown themselves in religion, philosophy, and natural sciences, affecting social life as well as the administration of states, a condition predicted by us many years since. In religion the strife began shortly after the period of the Reformation; in the plastic arts during the sixteenth and seventeenth centuries; whilst in literature, natural sciences, philosophy, and the government of states, they date from the sixteenth to the nineteenth century, having greatly increased within the last two generations. It is only in the latter half of this century that

these seemingly unending struggles have arrived at the consciousness of their irreconcilability, while in the musical art they are yet still engaged in a contest that can only terminate on the attainment of a full and complete conception of the fundamental principles of true art by the annihilation of all prejudices, and an emergence from the bias of party contention.

But of this, at present, we cannot speak. We can only indicate in this general survey the tendencies of musical principles and their representatives, some of which are in direct opposition to orthodox laws, while others, again, adhere rigorously to established systems. As, however, from the different theories on which they work there is evidence of strong national traits in music which greatly influence whole groups of musicians—and that in an almost unprecedented manner—we are bound, besides pointing to the special schools of the artists, to treat of their nationality and to classify them accordingly. It is evident that we are precluded from naming all those possessing a certain degree of talent, who have yet gained unquestionable notoriety in their own locality. We are, in the space to which we have been limited in this chapter, compelled to confine ourselves to those musicians whose names have become known and respected by the intellectual section of the musical world. Were we not thus to limit ourselves we should considerably exceed the limits of this section. We feel it also incumbent to consider that a general musical history should be restricted to the extraordinary and excellent on the one hand, and to the abnormal and such as may be deemed of real interest on the other. There are many able artists of France, Germany, and Italy, whose works, meritorious though they be, yet must be omitted as far as detailed criticism is concerned. We have thought it, however, right to name those, who, though less meritorious, have yet explored new regions, such studies being the natural outcome of their possessing some strong individuality. We have regarded solely those who, in theoretical, historical, or æsthetic works, have left that which we feel will bear fruit for future generations. We have been compelled to omit, on account of their great number, the names of certain conductors, professors, and orchestral performers possessing undeniable talent, and doing greater service to the tonal art than mediocre composers or virtuosi, naming them, however, if, at the same time, they have excelled as composers, theorists, or masters of prominent pupils. We have thought it a duty to refer to those artists, vocal and instrumental,

who have confined their abilities to the rendering of the works of the great masters. But we fear, that no matter how carefully we may have sought to adhere to the plan indicated, we cannot have escaped occasionally mentioning a name of less merit than those possessing higher talent, but whose works have not yet been brought to our notice. It is but probable that we have made no reference to this latter class, one comprising men of worth, but who from various causes escape publicity, although perhaps more fully entitled to it. It is hoped that in future editions we shall be able to rectify such omissions, or that whoever may be engaged in that labour will carry it out in the spirit hitherto shown by us.

After these introductory remarks we will now endeavour to indicate as clearly as we are able the artistic tendencies of the most prominent musicians of our time, grouping their creations as accurately as possible. As Germany took the lead in the tonal art a century and a half ago, and still holds the sceptre of music, though probably not for all time, we will begin with that country. A nation can only hold the lead in an art so long as its vision embraces every point of the horizon. The history of all arts teaches us this, and it is impossible that it should be otherwise. So long as a country merits the premier position, so long will its conception of art-principles be the most complete of its time. But if that necessary and wide survey be reduced, and only one of the many lines that form the limits of an art be treated as its full extent, then the time will quickly arrive when the leadership will pass into unbiassed hands whose natural instincts may not yet have been blunted by wilful prejudice. The loss of this leadership by Germany must happen if it does not succeed in throwing off its present subjectivity with its pernicious consequences; an upgrowth of its music, to be regretted, during the past thirty-five years. If it does not rid itself of its intolerance of that which may not serve a party programme, in favour of universality in art, and become elevated above all prejudice while mediating between all contrasts, its lead will inevitably be lost to it.

We can distinguish in Germany three decided groups of composers, one leaning to the New Romantic School, the second to the still vital influence of Mendelssohn, and the third to the teachings of Schumann. In the last we find an adherence to the strict classical form which, with Schumann, was almost an article of faith; in this respect there is a connecting link with the followers of Mendelssohn, while, again, certain tendencies that united

him to Berlioz have helped to prepare the school of Wagner and Liszt. The pupils of Schumann, therefore, occupy a peculiar position. They retain the Classical form of Mendelssohn while employing Wagner's advanced Romantic theories. This causes a convergence so frequent that in only a few cases can one point to them as being decided followers either of the New German School or of the Classico-Romantic School of Schumann. In alluding to any disciple of these three groups, we should, in order to avoid misunderstanding, explain that we do not necessarily mean that he is a strict disciple of the master of the school, but that he is influenced, more or less, by his model.

We will now turn to those masters who in their youth followed Schumann, and, in various directions, have disseminated his influence. The most prominent, Johannes Brahms, is a composer of conspicuous merit. We know well that this distinction will not satisfy a certain eccentric number of his admirers, who in their exclusiveness are not less fanatical than the Wagnerians, a body much abused by them. We cannot but disappoint them in declining to place him on a higher pedestal than that of Schumann, or on a level with Beethoven, for, little as we hold him responsible for the bombast of his adherents, we are forced by our standpoint of art-criticism to regard such inflated and careless utterances as the subjective aberrations of irresponsible enthusiasts. We do not detract from his merit in thus describing him, as we firmly believe he is the most prominent talent Germany has produced since Wagner's death. The only man worthy to be placed by his side is Rubinstein.

Johannes Brahms was born in Hamburg on the 7th May, 1833, his father being a double-bass performer in the orchestra of the leading theatre there. At the age of fourteen Johannes made his *début* as a successful pianist, and in 1853 visited Robert Schumann at Düsseldorf, before whom he played a selection from his own compositions. Schumann was so favourably impressed that he wrote an article in the Leipzig *Neue Zeitschrift*, entitled "New Paths." In this he described Brahms as a talent of the first rank, the effect of this favourable criticism showing itself by Brahms securing a publisher for his songs and pianoforte pieces, which found much favour with the public. In 1863 he moved from Hamburg to Vienna, making the latter his permanent residence. While at the latter place he held the conductorship at the Vocal Academy for a period of twelve months,

and from 1872 to 1874 a similar post to the Society of the Friends of Music. He steadily refused all offers of appointments, his inborn love for music prompting him to devote all his time to composition.

It was not long before he made many friends in the Austrian capital, and being practically free from all professional engagements, was enabled



Fig. 290.—Johannes Brahms.

to complete many works of magnitude. By 1882 he had written his eightieth opus, and, ere this, may have completed his hundredth. Among these we would direct attention to his German Requiem, performed for the first time at Vienna in 1868, a cantata entitled *Rinaldo*, a rhapsody (after Goethe's "Harzreise") for contralto, male chorus, and orchestra, and his two cantatas entitled *Schicksalslied* and *Triumphlied*. Of his

orchestral compositions we would remark that the most distinguished are his three symphonies; the first, in C minor, was called by his adulators the Tenth Symphony, as a seeming sequence to the last of Beethoven's masterpieces. Though we by no means respect such overweening appreciation, yet we must admit that it is a work of much interest. We would, however, place more value on the second and third, as in the D major symphony he turns from emulating Beethoven and displays more of his own individuality, whilst that in F major, simple and almost pastoral in character, has become the most popular. It may be added that at the first performance of the F major symphony the Viennese public were unanimous in asserting that the one hearing had expressed to them the composer's intention in a very clear and decisive manner. We must also notice favourably the two overtures *Tragic* and *Academic*, some variations for the orchestra on a theme by Haydn, the two orchestral serenades in G and A major, the two pianoforte concertos, and the violin concerto. Of his chamber music we would refer to two sextets, the first of which might be said to usher in a new description of "musica di camera." A sonata for violoncello and piano, written at an early age, several string quartetts, and pianoforte trios, quartetts and quintetts, bear evidence of considerable artistic merit. Among modern song composers Brahms holds a prominent position, and when we turn to his *a capella* songs for four and six voices, we meet with real gems. We refer to the "Magelonenlieder," "Wie bist du meine Königin," "Gutenabend, Gutenacht," and "Verfehltes Ständchen," and, in addition, many duets for female voices.

If we wished to investigate Brahms's music in connection with the present and the past, we should find him one of the most prominent exponents of that classical art-form used by all the great masters dating from Bach to Beethoven. As regards the poetical conception of his art, and in spite of the influence of Schumann on his earlier period, we should find that he develops an independent individuality. He does not belong to that class to which might be applied the remark of Schiller on Goethe, that "he had only need to touch the tree of art in order that its fruits might fall plenteously at his feet." Rather should we say that Schiller's criticism of himself, "in order to achieve any real success my effort had to be correspondingly great," is one more applicable. He could rarely give birth to his inspirations without considerable mental struggle, and only in the most

exceptional cases was he able to produce with the readiness of Goethe, though he appears to us to have overcome the subjective influence he showed in his earliest and, to a certain extent, subsequent works. It appears further to us that he has mastered the form and that tendency to subtlety which gave too abstruse a character to so many of his works, and has now turned to that sovereign *naïveté* which accepts its inspiration without an exaggerated self-criticism. Throughout his works we meet with talent, accompanied by a seriousness that excludes all trivialities, and we may fairly say he is worthy to be ranked with the best musicians of our time.

A contemporary of Brahms worthy of mention is Robert Volkmann, born at Lommatzsch, in Saxony, on the 6th of April, 1815, died the 29th of October, 1883, at Buda-Pesth. He is another of the many musical notabilities produced by Saxony, where, during the seventeenth century, were born Johann Hermann Schein, Hammerschmidt, and Heinrich Schütz; in the eighteenth century it produced Adam Hiller, Naumann, and Schicht; and in the nineteenth century Robert Schumann, Richard Wagner, and Otto Grimm. Although Saxony cannot claim old Sebastian Bach, with his son Friedmann, Hasse, Karl Maria von Weber, Moritz Hauptmann, and Felix Mendelssohn, on the ground of it being their birthplace, yet it has much to be proud of, inasmuch as the major portion of their labours was completed there.

The father of Volkmann, a cantor, early instructed his son in the piano and organ; but having the intention to make him a schoolmaster, sent him to Freiberg for the necessary tuition. At this town, one Anacker, a musical director, meeting Volkmann by chance, advised him to journey to Leipzig to complete his musical studies, being impressed with his artistic gift. This advice Volkmann acted on, leaving for Leipzig in 1836; and three years later had the satisfaction of publishing his first composition for the pianoforte, "Phantasiebilder." In the year 1839 he visited Prague, and afterwards Buda-Pesth, making the latter his residence. From 1854 to 1858 he was studying at Vienna, returning to Pesth, the city he cared most to live in.

On account of his long residence in the Hungarian capital it has been frequently supposed that he was by birth a Hungarian, and indeed some of his works, such as "Ungarische Skizzen," "Ungarische Lieder," and the fantasia "Au tombeau du Comte Czéchenyi," justify this supposition,

bearing the impress of the Hungarian character. Among his most important works we include three serenades for string instruments, a number of string quartetts, an overture to *Richard the Third*, and two symphonies in B flat major and D minor, the latter being especially excellent, and, in addition, two trios for piano and strings, one of which in B minor, as well as the string quartetts in A minor and G minor, were among the first to secure him notoriety. He also wrote several "Concertstücke" for the violoncello and pianoforte, besides numerous piano solos and duets. With regard to his vocal works we would refer to two masses for male voices, a number of secular songs, some with orchestral accompaniment and others with piano and flute accompaniment; but his best efforts are undoubtedly shown in his orchestral and chamber music. He, like Brahms, was much influenced by Schumann, developing later on and in a similar way his real tendencies, these showing themselves in natural and heartfelt expression. In the greatest number of his works we find less subtlety than we meet in Brahms's, yet we do not find him less profound, for though Brahms is bolder and more severe, yet Volkmann shows greater regard to euphony; but in respect, however, to strict art-form, both masters appear to be evenly balanced.

Another disciple of Schumann, possessing less universality than the two masters just compared, is Robert Franz, a man of much ability in the more restricted sphere of song-compositions, in which he has achieved most praiseworthy results. Born in 1815 at Halle, his father, perceiving his inclination for music, forbade him to follow the profession, the result being that he did not begin his studies till 1835, at Dessau, under Friedrich Schneider. His retiring character and extreme modesty united in confining his efforts to the limits of song-form, with the exception of a few somewhat lengthy compositions for the Church. Although in his songs he is most individual and refined, still he has failed to achieve the same prominence as Schumann, Schubert, or Mendelssohn. The first of his forty-four sets of songs appeared in 1843; the second, soon after, was dedicated to Robert Schumann, who in writing of them said, "There is no end to the new and refined traits that one discovers." Franz, who held the position of organist to the "Ulrich Kirche," and conductor to the Vocal Academy of Halle, had the honorary degree of Doctor conferred on him by the University of that town, on account of his resuscitation of old sacred vocal works, such

as those of Astorga, Durante, S. Bach, and Handel. It is to be remarked of his songs, that with very few exceptions they have not become so well known as those of other classical masters, but on the whole they are tone-pictures of a reflective nature, and highly finished in form, with carefully chosen harmonies and refined accompaniments, melody and fluency, however, not being very evident. Many of them require deep musical declamation, with an unusually careful delivery; and if, on the one hand, there are some that are the outcome of reflection rather than of an effusive imagination, there are those, on the other hand, that overflow with a *naïveté* and spontaneity deficient in others. Nothing, however, can support our estimate of him more than the fact that men such as A. W. Ambros, Julius Schäffer, and Franz Liszt have deemed him of sufficient merit to warrant their writing specially of him.

Another song composer reflecting the influence of Schumann is Adolf Jensen, born at Königsberg, 1837, died at Baden-Baden, 1879. Having, in 1856, conceived the idea of studying composition under Schumann at Düsseldorf, he travelled to Russia in the hope of gaining sufficient money there to enable him to carry out his object. Within a year he returned to Germany, on hearing of Schumann's illness—an illness that preceded insanity—and accepted the appointment of conductor to the Posen town theatre. This position he subsequently resigned, taking up his residence at different periods in Copenhagen, Königsberg, Berlin, and Graz. Of his song compositions we would mention those arranged in sets numbered 4, 6, 22, and those entitled "*Dolorosa*" and "*Erotikon*." He has further distinguished himself in modern pianoforte music, notably sonata Op. 25, a number of detached pieces, such as Op. 37, 38, and 42, and some larger works of a sacred character, *e.g.*, "*Der Gang nach Emmaus*," and the chorus for nuns with accompaniment for harp, horns, and piano.

In Woldemar Bargiel we meet a musician much resembling Jensen, and belonging to that branch of the Romantic School most closely allied to Schumann, to whom he was related, being step-brother to Clara Schumann. Born in 1828 at Berlin, he entered while very young the cathedral choir under the leadership of Grell and Mendelssohn, studying counterpoint with Dehn, and subsequently pursuing his studies at the Leipzig Conservatorium. In 1859 he was appointed professor in the Musical Academy at Cologne founded by Ferdinand Hiller, afterwards acting as conductor at Rotterdam.

Of his orchestral compositions we would point to the overture *Medea*, and, in chamber music, to the trios; whilst his vocal compositions, both part-songs and solos, exhibit much poetic fancy.

Theodor Kirchner, born in 1824 near Chemnitz, a musician of the type of Bargiel, has gained some repute in his chamber music, songs, and short pianoforte pieces, with and without accompaniment of strings. His string quartett in G major deserves special mention.

Karl Grädener, born in 1812, to whom we owe many symphonic works, string quartetts, pianoforte pieces, and songs, is a musician endowed with an over-fanciful imagination. The same may, to an extent, be said of Albert Dietrich, born 1829, near Meissen, the pupil of Rietz and Hauptmann, and court chapel-master at Oldenburg from 1861. In 1851, at Düsseldorf, he became intimate with Schumann, whose influence is manifest in all his compositions.

Finally, we must mention Ernst Naumann, born 1832, and following like those above-mentioned the lead of Schumann. In chamber music he exhibits genuine gift and perfect mastery of art-forms, a combination further apparent in a sonata for viola and piano, and in a serenade in A major for strings and wind instruments.

In dealing with those masters of the present who are specially influenced by Mendelssohn, the place of honour belongs to Ferdinand Hiller, his contemporary and friend, as well as the senior among the adherents to the classic form which was evolved during the years 1830 to 1865. The romantic spirit which permeates Mendelssohn, the most ardent follower of classical art-form, is apparent also in the works of all his disciples. With Hiller, however, it is less strongly perceptible than in the younger composers, therefore he may fitly be regarded as the chief exponent of the Modern Classical School. Ferdinand Hiller, the son of a wealthy Jewish merchant, was born on the 24th October, 1811, at Frankfort-on-the-Maine. He first studied under Aloys Schmitt at Frankfort, and subsequently under Hummel at Weimar. In 1827 he accompanied Hummel on a professional tour, during which at Vienna he had the good fortune to become acquainted with Beethoven. In 1829 he proceeded to Paris, forming there a close friendship with Cherubini, Meyerbeer, Rossini, Berlioz, Chopin, Liszt, Börne, and Heinrich Heine, and it will be readily understood why such society could not fail to be of the greatest service to him in widening his

views and enlarging his comprehension. After acting as a substitute for Schelble in 1836 at Frankfort, he visited Italy in 1838, and again in 1841. He also acted as deputy conductor for Mendelssohn at the Leipzig Gewandhaus Concerts, and as instructor to the Advanced Composition Class held at the Conservatorium. Three years later he was appointed conductor at Düsseldorf, leaving this post in 1850 to assume a similar one at Cologne, where his activity in the triple rôle of conductor, composer, and professor at the Conservatorium founded by him, has raised the city into a position of much prominence. His directorship of the Cologne musical festivals held during his residence there greatly contributed to the musical celebrity of the old cathedral city. In 1877 the King of Würtemberg conferred on him a patent of nobility. He died on the 10th of May, 1885, before this notice had been written. In 1876 the number of his works had reached 160, many owing their origin to his undoubted facility of composition. Among his inspired works we would include *The Destruction of Jerusalem*, and *Saul*, two great oratorios, the latter having scarcely received its merited recognition. These might fairly be placed by the side of Mendelssohn's oratorios; the same might also be said of his cantata *Ver Sacrum*. The symphony, superscribed with the motto, "Es muss doch Frühling werden," three concert overtures, a pianoforte concerto in F sharp minor (Op. 69), the effective vocal quintetts (Op. 25), and many chamber and pianoforte works, show very completely the uncommon facility and gift of the master. He composed five German and one Italian opera, but failed to achieve any success with them. He was not only a refined musician, but a spirited littérateur, maintaining firmly the classical characteristics of his school, and insisting on the principle that only a pure harmonic permeation of content and form can create an art-work of genuine and lasting merit. His pupils, Max Bruch and Fr. Gernsheim, are the worthy scholars of a gifted master.

Next to Hiller we mention Carl Reinecke, another distinguished representative of the school of Mendelssohn. Born at Altona in 1824, he received his first tuition in piano playing from his father, himself an excellent musician. In 1842 he began his tour to Scandinavia and Stockholm, journeying thence to Leipzig, at that time the musical centre of Germany, owing to the efforts of Mendelssohn and Schumann. In 1851 he was engaged by F. Hiller as professor to the Conservatorium at

Cologne. Successively conductor at Barmen in 1854, at the Breslau Vocal Academy in 1859, of the Leipzig Gewandhaus Concerts in 1861, and director of its Conservatorium, he has been gaining a very prominent position in the musical world. Of his works, numbering more than one hundred, we may mention the opera of *Manfred*, several pianoforte concertos, a symphony, two concert overtures, *Dame Kobold* and *Aladdin*, vocal and chamber compositions, all of which deserve notice on account of their finished form.

Another professor of the Leipzig Conservatorium, S. Jadassohn, was born in 1831 at Breslau. Successively a pupil of Liszt for piano, and of Moritz Hauptmann for theory, he settled in 1852 at Leipzig, conducting the Euterpe Concerts from 1867 to 1869, afterwards becoming professor. His orchestral works possessing most attraction are certain symphonies which show formal finish and natural flow. The greater part of his works bear the impress of the Mendelssohn school, but his later compositions lean towards the New Romantic School.

Among the earlier masters of the Mendelssohn school who outlived their idol we should mention Rietz and Taubert. Julius Rietz, born at Berlin, 1812, died at Dresden, 1877, was in his youth a friend of Mendelssohn; he was the pupil of Zelter and Bernhard Romberg, and became under the latter master a virtuoso on the violoncello. From 1834 to 1847 he occupied the post of conductor at Düsseldorf, thereby gaining much experience in that particular sphere of the profession. In 1847 he became chapel-master at the Leipzig Theatre; a year later he succeeded Mendelssohn as director of the Gewandhaus Concerts, and in 1860 was appointed royal chapel-master to the Court Theatre, Dresden. He does not seem to us to possess much importance as a composer, although it must be admitted that his well-known "Concert Overture," the overture to *Hero and Leander*, and a symphony composed for the Leipzig Concerts, are all masterly as regards form and orchestration. Besides being well versed in his profession, he was eminent as a general scholar, Otto Jahn, the littérateur, asserting that in him the world lost an eminent doctor of philology, owing to his exclusive devotion to music. Rietz has raised an imperishable monument to himself in editing the works of Bach, Handel, Beethoven, Mendelssohn, and Mozart, published by Breitkopf and Härtel.

Wilhelm Taubert, another follower of Mendelssohn, born 1811, was a

pupil of Ludwig Berger, studying theory under Bernhardt Klein. He is famed as a virtuoso of that classical school of pianists headed by Moscheles, Mendelssohn, Clara Schumann, F. Hiller, Wilhelmina Clauss, and Reinecke. In 1831 he undertook the conductorship of the Berlin Court Concerts, and three years later was elected member of the Prussian Academy of Arts, receiving in 1845 the appointment of court chapel-master of the Royal Opera-House at Berlin. His "Kinderlieder" acquired much popularity in being sung by such eminent artists as Jenny Lind, Johanna Wagner, and Harriers-Wippert. His compositions of larger significance are the opera *Macbeth*, the incidental music to the *Tempest*, and to the *Medea* of Euripides.

Of the few masters having had the inestimable advantage of private tuition from Mendelssohn we first mention Richard Wüerst, born at Berlin, 1824, and dying there in 1881. In 1856 he was appointed music director at Berlin; in 1874 he was nominated Royal Professor of Music, and in 1877 elected member of the Prussian Academy of Arts. Of his compositions we would mention specially "Der Rothmantel," "Vineta," "Der Stern von Turan," and "Faublas," and his Cologne prize symphony, Op. 21. His cantata, *Der Wasserneck*, may be mentioned as a scholarly choral work.

A prominent and popular composer is Max Bruch, born at Cologne, 1838, the pupil of F. Hiller and Carl Reinecke. In 1852 he was awarded the prize of the Frankfurt Mozartstiftung for a string quartett, a composition that attracted the attention of the musical world. In 1867 he became court chapel-master at Sondershausen; and three years later he removed to Berlin. From 1873 to 1878 he resided at Bonn, afterwards returning to Berlin to conduct Stern's Musical Academy. In 1880 he conducted the Philharmonic Concerts at Liverpool, and, after a tour in the United States, he returned to Europe to reside at Breslau, where he was appointed conductor of the Orchestral Union. Bruch is one of the most versatile and fruitful composers of the present day, his works evidencing the influence of Schumann and Wagner. In addition to his operas, instrumental and vocal music, his secular cantatas, the libretti of which were written by Georg Vierling, are worthy, from their epic character, to be placed among the best of secular oratorios, e.g., the cantatas, *Scenen aus der Frithjofs-Sage*, *Schon Ellen*, and, in a still higher degree, his music to the *Odyssey*, Schiller's *Lay of the Bell*, and his latest work, *Achilles*. His operas, *Ermione* (after

Shakespeare's *Winter's Tale*) and *Loreley*, rapidly becoming popular, the symphony in F minor, Op. 36, that in E flat major, and the two violin concertos, are deserving of praise. It is interesting to note that the popular G minor concerto, with its melodious *Andante*, has been performed by coloured artists from St. Domingo. Besides grandeur of style, his pianoforte, chamber, and song music exhibits much that is charming, and justifies the assertion that he never strives after effect for its own sake, but is always the genuine artist.

A composer, educated in the Mendelssohn school, but, like Bruch, much influenced by Schumann and Wagner, is Karl Reinthaler, born in 1822 at Erfurt, in a house formerly inhabited by Luther, at which town his father founded a school called the "Martinstift." To gratify his father he devoted himself to theology, and does not seem to have exhibited any musical inclination until he had passed his examination for the Church. While residing at Berlin for his theological studies, he, on feeling the force of his natural bent, took lessons in musical theory from Dr. A. B. Marx, which were of great advantage to him. Like Hiller, he enjoyed the friendship of Mendelssohn, whose steps he followed in adopting the modernised form of oratorio created by that master, and this is shown most in his *Jephthah and his Daughter*, a work that at once established his name as that of a musician of unusual ability. A symphony strictly adhering to the "classical" form increased his reputation, but the charming romantic opera *Käthchen von Heilbronn*, in spite of its idealistic tendencies and the influence of Wagner's characteristic orchestration, further shows him to be, in melodious flow and careful attention to orthodox form, a disciple of the classical German school. His opera *Edda*, although an earlier work, is entitled to special mention. Owing to the success of certain sacred compositions by him, performed by the Royal Cathedral Choir at Berlin in 1850, Frederick William IV. of Prussia provided him with the means of proceeding to Italy for the purpose of studying there for two years. At the end of this time, F. Hiller engaged him as professor to the Cologne Conservatorium, but in 1858 he resigned this to become conductor of the Bremen Concerts, being appointed later on organist to the cathedral and director to the Vocal Academy. In 1876 he competed successfully for the prize offered by the town of Dortmund for a hymn to be composed in honour of Bismarck.

In Friederich Gernsheim we meet with a musician of somewhat similar merit to Reinthaler. Born in 1839, he studied under Hauptmann, Rietz, and Moscheles, making his *début* in 1855 as a pianist in Paris, and ten years later Hiller appointed him professor at Cologne, to which he subsequently added the office of conductor of the civic Vocal Union and Cologne Opera. In 1874 he accepted the post of director of the Rotterdam Conservatorium. His pianoforte concerto in C minor, several string and piano quartetts, the cantata *Salamis*, for male voices, and a "Salve Regina" for female voices, are worthy of mention. We will conclude this portion by referring briefly to four musicians influenced more or less by the teachings of Mendelssohn. The first, Theodor Gouvy, was born in 1822 near Saarbrücken, and was a composer of symphonies, chamber and sacred music; the second, Karl Eckert, born 1820 at Potsdam, was chiefly celebrated for his opera *Wilhelm von Oranien*, and certain songs, and successively held the appointment of court chapel-master at Vienna, Stutgardt, and Berlin; the third, Robert Radecke, born 1830 in Silesia, the composer of two overtures, a symphony, and part-songs, was appointed in 1871 court chapel-master at the Royal Opera, Berlin; the fourth being Ernst Rudorff, born 1840 at Berlin, a pupil of Rietz, Hauptmann, Moscheles, and Reinecke, and famed for his overtures to Tiecks' *Der Blonde Ekbert*, to *Der Schütz*, a ballad, a serenade, and orchestral variations. In 1880 he was appointed conductor to Stern's Vocal Union.

In turning our attention to living German musicians, we approach a body distinguished as dramatic composers—*e.g.*, Cornelius, Hofmann, Grammann, and Goldschmidt. Although the three first do not lack mastery of art-form in a great degree, whilst, however, differing as regards style, yet their operas do not possess the conditions of lasting and genuine success, chiefly on account of their imitation of the principle employed in the modern music-drama—*i.e.*, a continuous melody instead of the established operatic form. Such bare imitation must always fail to impress the hearer, as the copy of a strong individuality is at once perceived, and such a treatment can only interest when it is the outcome of some well-defined originality like that of Wagner. This primal power of Wagner is so exalted that it renders all imitation weak and spiritless; imitation that is, after all, nothing more than an external reproduction lacking the vigour of the original.

Heinrich Hofmann, born in 1842 at Berlin, was the pupil of Dehn and Wüerst. His heroic music-drama *Armin* displays decided dramatic gift, whilst a second opera, *Aennchen von Tharau*, exhibits much that is charming and romantic in instrumentation. This latter work, on account of its rich vein of melody and, in part, humorous character, would assuredly have secured popularity had it not been for the unfortunate imitation of the modern music-drama, with its exclusion of set arias, duets, trios, *ensembles*, and *finales* interspersed with dialogue, a form, be it noted, observed with such success by Mozart, Beethoven, Weber, Lortzing, and Kreutzer. All comic operas—e.g., Nicolai's *Merry Wives of Windsor*, and *The Golden Cross*, by Ignaz Brüll, both of which have remained popular for the last thirty-five years, have interpolated spoken dialogue; and, moreover, the French teach us that recitative, admissible in heroic and tragic operas, and pre-eminently in modern German Romantic opera, ought to be excluded from the *opéra comique*, a form of opera that evolved itself from their national "song-play." And it should be remarked that, up to the present day, French composers have almost exclusively adhered to the substitution of the spoken dialogue for recitative.

Karl Grammann, born in 1844, deserves special notice for his operas *Melusine*, *Thusnelda*, and *Das Andreasfest*. Like Hofmann, he is an extensive colourist; but both composers have achieved notoriety by works that show their individual gift to better advantage than their operas, and more especially Hofmann by his Hungarian suite, Op. 16, the cantata *Märchen von der schönen Melusine*, Op. 30, and Grammann in many of his chamber works.

Peter Cornelius, nephew of the great painter of that name, was born at Mayence, 1824, and died there in 1874. His opera, *Der Barbier von Bagdad*, met with no success, again because of the imitation of the modern music-drama form, though talent is unquestionably displayed in this, as also in his music-drama *Cid*, and in certain minor compositions.

Adalbert von Goldschmidt, the last of the four, and born 1853 at Vienna, is a musician of gift, but is an illustration of the unsatisfactory result of attempting to overreach the individual tendencies of Berlioz, Liszt, and Wagner. This is particularly evidenced in his oratorio *Die sieben Todsünden*, performed at Berlin in 1876 and the opera *Helianthus*, produced at Leipzig in 1884.

Among those yet to be named who, on the whole, follow the German School, though not in the important branch of the drama, are Damrosch, Dräseke, Krug, Lassen, the two Riedels, Josef Huber, Hans von Bülow, Hans von Bronsart, Nicodé, and Ferdinand Praeger. As a rule, these have adhered more to orchestral, chamber, and vocal music, an adherence to their profit, on account of the impossibility of the application of Wagner's musical dramatic principles to purely instrumental music, and the evident necessity of strict form. A musical subjectivity that descends to using the powerful means of the orchestra for no other purpose than extemporising fleeting impressions, as one would improvise at the piano, cannot but defeat its object. The use of such means for so small a purpose appears incongruous, and indicates an overweening love of approbation.

This extravagance, however, is not to be met with in the greater number of the compositions of the musicians just mentioned. And even those that have adopted, like Liszt, the *leit-motif* and programme music, always show more fluency and adherence to form, as did Liszt in his chief works, than the imitators of Wagner's music-dramas, and this all the more so when they relegate *Lohengrin* and *Tannhäuser* to the past, and adopt the principle observed in *Tristan*.

Leopold Damrosch (born at Posen in 1832, died at New York in 1885) was from 1858 to 1860 conductor of the Philharmonic Concerts at Breslau, after which (1862-71) he established an orchestra for the chief purpose of popularising the works of Wagner, Liszt, and Berlioz, subsequently removing to New York, and conducting there numerous concerts and festivals, besides acting as an energetic pioneer of the German tonal art. His violin concerto in D minor, serenades, a "Festival" overture, a sacred idyll, *Ruth and Naomi*, and several other sets of songs, deserve special mention.

Eduard Lassen, born in 1830 at Copenhagen, became, in 1858, through the influence of Liszt, court music director at Weimar. He is the composer of two operas, *König Edgard* and *Frauenlob*, and of the incidental music to Goethe's *Faust* and Hebbel's *Nibelungen*, a symphony, overtures, cantatas, and a number of songs, of which many have become very popular. In these we meet occasional graceful traits, reminding one of the *chansons* of the best modern French masters. In his orchestral compositions Lassen generally adheres so strictly to form that it is only in the selection of his

subjects that one is induced to consider him as belonging to the Romantic School.

Karl Riedel, born in 1827 near Elberfeld, became founder in 1854 of the now celebrated Riedel's Vocal Union, its performance in 1859 of Sebastian Bach's difficult and grand mass in B minor being one of its greatest achievements. It is owing to Riedel that many of the neglected works of the older masters have been republished, among them being those of Heinrich Schütz. As a composer Riedel has gained notoriety through his songs and part-songs, and also as one of the prominent directors of the Leipzig Wagner-Verein.

Hermann Riedel, born in 1847, conductor of the Court Theatre, Brunswick, has obtained prominence by his setting of Scheffel's *Trompeter von Säkkingen*.

In Hans von Bronsart, born in 1828 at Königsberg, and his wife Ingeborg, the latter a pupil of Liszt, we meet artists excelling both as virtuosi of the piano and composers of pianoforte pieces, the lady being also a writer of songs and an operetta on the subject of Goethe's *Jery und Bätly*. Bronsart acted as conductor to the Euterpe Concerts in 1860, and from 1870 director to the Court Theatre at Hanover.

Hans von Bülow, born in 1830 at Dresden, whom we have already mentioned as a pupil of Liszt, and one of the most prominent virtuosi on the piano, has written the symphonic works "Nirwana," "Des Sängers Fluch," the incidental music to Shakespeare's *Julius Caesar*, and in addition nine sets of pianoforte pieces, many transcriptions and arrangements and critical annotations to the works of the great masters.

Joseph Huber, born in 1837 at Sigmaringen, and appointed in 1864 leader of the Euterpe Concerts, has composed four symphonies, each consisting only of one movement, and two operas, *Die Rose vom Libanon* and *Irene*. He is such an extreme partisan of the New German School that he even omits the signature of the piece.

Felix Dräseke, born in 1835 at Coburg, was an enthusiastic admirer of Liszt. From 1864 to 1874 he was professor at the Conservatorium at Lausanne, and since 1874 has officiated in a similar capacity at Dresden. Even his partisans have declared his earlier works to be in their nature somewhat *bizarre*, and that he has sacrificed euphony to obtain a doubtful success in character-painting. This judgment can, in part, be applied to

such works as his symphonies in G and F, and the Requiem. Of late he has made a new departure in his art, and if he steadily adheres to it he cannot fail, being a really talented musician, to approach closely the Classico-Romantic School of Schumann, Brahms, and Volkmann.

Arnold Krug, born in 1849 at Hamburg, is a musician who seems to unite his symphonic poems, with their *leit-motif* and programme, with the classic form; but how much he may achieve in this direction must be left to the future to decide. His prologue to Shakespeare's *Othello* exhibits, with real passion of expression, a decided gift of musical colouring. His graceful dance rhythms for the orchestra, and some chamber compositions, deserve passing notice.

Next to Krug, Louis Nicodé, born in 1853 near Posen, deserves to be included with the more gifted of the New German School, as is proved by his symphonic poems. Storm and stress still seem to weigh down in him the balance of organic development and clearness. He has shown himself to be a virtuoso on the piano, and a composer of pianoforte pieces of merit.

Lastly, we must refer to Ferdinand Praeger, of London, whose symphonic prelude to Byron's "Manfred," and overture to *Abellino*, show that he also belongs to that branch of the New German School just referred to.

Besides the three groups of German composers mentioned at the beginning of this chapter there is a fourth, consisting of musicians neither showing the exclusive influence of any particular master, nor that they belong to any special school, but forming in themselves a distinct body. It is satisfactory to know that this section, notwithstanding the various coteries of musical thought in Germany, is numerically very large; but as we are unable to form definite opinions of them all we will confine ourselves to such as Raff, Rheinberger, Jean Vogt, Ulrich, Grimm, Abert, Ries junior, Klughardt, Herbeck, Albert Becker, Kiel, Xaver and Philipp Scharwenka, Vierling, Meinardus, Blumner, Mangold, Abt, Wilhelm Tschirch, Schäffer, Stade, Merkel, Müller-Hartung, Wüllner, Goldmark, Heinrich Urban, Grell, Rüfer, Brambach, Bernhard Scholz, Brüll, Gurlitt, Bungert, Kretschmer, Holstein, Herzogenberg, Hochberg, Hopffer, Goetz, Schlottmann, Hans Huber, Strauss, Nessler, and the venerable Franz Lachner, of whom we treated in the chapter on Schubert and K. M. von

Weber. We include Lachner on account of his orchestral suites, which are of a modified classical art-form, fused with a romanticism that modernises them and augments our present symphonic *répertoire*. We will now proceed to treat of those of the masters just named, that are noteworthy for their symphonic and chamber music, beginning with Raff.

Joachim Raff was born in 1822 in the Canton Schwytz, and died in 1882 at Frankfort-on-the-Maine. While engaged in the occupation of teaching, he sent a few compositions to Mendelssohn for criticism, and in consequence of the favourable opinion expressed of them determined to devote himself entirely to music. He then went through a course of study, intending, at its termination, to take finishing lessons of Mendelssohn, but the death of that master in 1847 put an end to such a prospect. Three years later he travelled to Weimar, where the principles of Liszt and the New German School attracted his attention, without, however, inducing him to become their votary. In 1856 he was at Wiesbaden, and in 1878 director of Hoch's Conservatorium at Frankfort-on-the-Maine. The influence of the Modern Classical and the New Romantic School shows itself in a decided manner in the upgrowth and quality of Raff's large and prolific talent, for it was owing to the school of Mendelssohn that he gained his solid and excellent foundation, and never fell into the error of thinking that art-form was superfluous and almost unnecessary. It was also owing to the influence of Schumann and Liszt that he was kept from exhibiting a merely finished and polished form by sustaining a passion and depth of feeling that restrained him from treating pure form as the *summum bonum*, a treatment that would, by its exclusiveness, have rendered him a mere academician.

The individuality of Raff is well exhibited in his grand symphonic works, especially in the "Leonora Symphony," which, with the exception of its demoniacal *finale*, is as classical in form as it is romantic in content, and because of this feature may justly be regarded as a valuable addition to the modern symphony. The symphonies, "Im Walde," rich in poetic fancy, "Frühlingsklänge," and that in G minor, though less serious, yet graceful and sparkling in orchestration, are, of all that he has written, most deserving of special notice. He wrote more than two hundred works, a number proving the facility of his creation, but denoting a facility unbalanced by the purifying influence of self-criticism, the recognition of

which would have insured the production of works greater in merit, though possibly fewer in number. Notwithstanding this, we find among his concertos, orchestral suites, chamber and pianoforte compositions, certain features that connect him with the most prominent musicians of the present day.

To these belongs Hugo Ulrich, a man hitherto but little known, born in 1827 at Oppeln, in Silesia, died in 1872 at Berlin. He was a pupil of Mosevius and Dehn, and shows in his prize "Symphonie Triomphale," and two others in B minor and G major, an independence of thought that places him in the first rank of modern symphonists; his pianoforte trio is also distinguished by the same laudable feature.

August Klughardt, born in 1847 at Kötin, and court chapel-master since 1873 at Neustrelitz, shows a fusion of the Modern Classic and New German School in his D major symphony (No. 3), performed in 1882 at Dresden, the "Leonora Symphony," the overture *Im Frühling*, the opera *Iwein*, the phantasias on Lenau's "Schilfflieder" for piano, viola, and oboe, and in other chamber works.

In Otto Grimm, born in 1830 in Saxony, and at present conductor of the Münster St. Cecilia Union, we find a composer displaying much thoughtful vigour in his symphony and pianoforte pieces. We must specially mention the suite for strings, written in strict canonic form, a composition that not only shows the master of strict art-form, but also to what degree a real talent can increase his ideas by its aid.

Johann Herbeck, who was born in 1831 at Vienna, and died there in 1877, belongs to the school of modern instrumental music. Of his most important works, only the fourth symphony, the variations for orchestra, and a string quartett have been published.

A symphonist of merit is Joseph Abert, born in 1832 in Bohemia, a pupil of Tomaczek, and court chapel-master in 1867 at Stutgardt. His operas, *König Enzo*, *Astorga*, *Ekkehard*, deserve notice on account of their many interesting features. His popularity, however, is owing to the C minor symphony, the symphonic poem "Columbus," and his overtures.

Bernard Hopffer, born in 1840, Heinrich Urban, born in 1837, both in Berlin, and P. B. Rüfer, born in 1844 at Liège, and now residing in Berlin, have each shown meritorious work in instrumental composition; Urban in his "Frühling Symphony," a violin concerto, and the overtures to *Fiesco*

and *Scheherezade*; Hopffer in his opera *Frithjof*, overtures, and symphonies; and Rüfer in his F major symphony, three overtures, and chamber compositions.

Franz Ries, born in 1846 at Berlin, whose uncle, Ferdinand Ries, was a pupil of Beethoven, is the son of Hubert Ries, a concert-master at Berlin. His string quartetts bear evidence of excellent polyphonic treatment, and his suites for violin and piano show considerable melodic gift.

Philipp and Xaver Scharwenka, the former born in 1847, and the latter in 1850, both in the province of Posen, are noteworthy for their chamber music. Philipp, in addition, has composed symphonies, and Xaver, a grand pianoforte concerto in B flat minor. The nationality of both composers is very discernible in their rhythms.

The Swiss, Hans Huber, born 1852, may be said to have expressed himself in his best manner in pianoforte and chamber compositions, a trio, violin sonatas, a "Concertstück," and pianoforte duets.

Jean Vogt, born in 1823 near Liegnitz, shows a certain excellence in his chamber and pianoforte music and his oratorio *Lazarus*. August Bungere, born in 1846, at Mühlheim, on the river Ruhr, is known through his *Hohes Lied der Liebe*, a work with orchestral accompaniment, an overture to *Tasso*, and a prize pianoforte quartett. Cornelius Gurlitt, born in 1820 at Altona, is the composer of two operettas, and certain chamber and pianoforte music.

Among gifted organ performers and composers of the group now under notice, we may mention Gustav Merkel, a musician, born in 1827 near Zittau, and dying in 1885 whilst court organist at Dresden; Wilhelm Stade, born in 1817 at Halle, court chapel-master at Altenburg, a composer of excellent vocal and orchestral works, and Müller-Hartung, born in Thuringia in 1834, a composer of organ sonatas, psalms, and part-songs for male voices. Also belonging to these, and noteworthy for their vocal works, are Louis Schlottmann and Julius Schäffer. The first-named was born at Berlin in 1826, and is famed for his setting of Goethe's poems; the latter was born in Altmark in 1823, and is known by his compositions for mixed choirs. Since 1860 he has been director of the Vocal Academy of Mosevius, and is also the university professor of music at Breslau, and well known as a musical savant.

In salon and sentimental music we meet with an eminent exponent in

Franz Abt, born in 1819 at Eilenburg, and died in 1885 at Wiesbaden. In 1852 he was court chapel-master at Brunswick, and has written many songs of the description just mentioned. He has gained some prominence for his part-songs for male voices. A like prominence has been achieved by Karl Zöllner, born in 1800, died in 1860, especially in those of a certain humorous character that is displayed with much effect in his chorus of the "Thirty-six German Fatherlands." Julius Otto, born in 1804, dying in 1877, was cantor at the Dresden Church of the Cross. He is also another gifted song writer, his "Das treue deutsche Herz" being now acknowledged as a national song; but in the works of Joseph Brambach, born in 1833 at Bonn, and Wilhelm Tschirch, born in 1818 in Silesia, we meet with the evidence of a higher and more ambitious aim, the former in "Das eleusische Fest" and "Prometheus," and the latter in "Eine Nacht auf dem Meere" and "Der Sängerkampf."

Of the composers of sacred music, Friedrich Kiel, born in 1821 near Siegen, dying in 1885 in Berlin, is to be mentioned as one that excels in the highest degree in that form of composition. He was a pupil of Dehn, but did not gain any notoriety till 1862, then doing so through his Requiem in F minor, a work we had the advantage of hearing at its first performance in Berlin by Stern's Vocal Union, and of which we then expressed the opinion that it was a worthy successor to the similar works of Mozart and Cherubini; a second Requiem in A flat major almost equals this in its grandeur, depth, and mastery of strict style. An equally unusual creative power is shown in his *Missa Solemnis* and the oratorio *Christus*, written respectively in 1867 and 1874, and again proving the perfect fitness of the classic form of the polyphonic style when united to adequate ideas. Kiel has also written a "Stabat Mater," a "Te Deum," motets for two female voices, and, in addition, two string quartetts, trios, three pianoforte quartetts, four violin sonatas, a pianoforte concerto, and, as piano solos, fifteen canons, six fugues, suites, "variations and fugue," duets, &c. Kiel, who settled at Berlin in 1842, is decidedly one of the most prominent contrapuntists of our time, but he never appears to have sacrificed his ideas in order to bring into prominence his pre-eminent ability as a contrapuntist.

Equally sincere, although, it may be, less gifted than Kiel, are Edward Grell, Becker, and Wüllner: Grell, born in 1800 at Berlin, became a

member of the Berlin Academy of Arts in 1841, and ten years later was appointed conductor of the Vocal Academy there. His grand mass in sixteen parts, which was the means of securing him notoriety, is in character midway between the old Venetian and Palestrina styles. In addition to this he has written psalms in eight and eleven parts, a "Te Deum," motets, cantatas, and settings of Biblical proverbs.

Albert Becker, born in 1834 at Quedlinburg, a pupil of Dehn, created some sensation in 1879 by his mass in B flat minor. His German symphony gained in 1861 the prize of the Viennese Society of the Friends of Music.

Franz Wüllner, born in 1832 at Münster, was appointed in 1869 royal court chapel-master at Munich. In 1877 he left for Dresden in order to take up a similar appointment, and since 1884 has been chapel-master at Cologne and director of its Conservatorium. He has written two masses, several motets, a "Miserere," a "Stabat Mater," and a "Salve Regina," all of which are dignified in form and sacred in character. His part-songs for male voices with orchestral accompaniment, and his choral songs, exhibit much grace. He is a most able conductor, and, as a professor, has written some excellent choral exercises for the Munich Academy, at which place he received, on account of his professorial attainments, the degree of Doctor and Professor of Music.

We add to this class of composers three that have obtained renown through their oratorios and sacred cantatas, viz., Blumner, Meinardus, and Vierling, excluding those such as Hiller, Kiel, Reinthaler, Max Bruch, Rheinberger, Diettrich, Herzogenberg, and others, also meritorious composers of such works, but who have by no means confined themselves strictly to that form of composition.

Martin Blumner, born in 1827 at Mecklenburg, was a pupil of Dehn, and was appointed in 1853 a conductor of the Berlin Vocal Academy. He has written two grand oratorios, *Abraham* and *The Fall of Jerusalem*, the latter having been performed in 1884 with much success at the Seventh Silesian Musical Festival at Breslau. These not only show his mastery of strict style, but also considerable dramatic power in the treatment of musical epics.

Ludwig Meinardus, born in 1827 in Oldenburg, a pupil of A. B. Marx, became in 1862 music director to the Grand Duke of Oldenburg, and in 1865 professor at the Dresden Conservatorium. He is the composer of the

oratorios, *St. Peter*, *Gideon*, *Salomo*, and *Luther at Worms*, the last of which gained him much celebrity at the Luther Jubilee in 1883. Besides several chamber compositions, he has written some secular oratorios, and the cantatas, *Roland's Schwanenlied*, *Frau Hitt*, *Die Nonne*, and *Jung Baldur's Sieg*.

Georg Vierling, born in 1820 in the Bavarian Palatinate, appears as a decided improver of an almost obsolete form, viz., the secular cantata, showing in this respect similar ability to that of Max Bruch. His *Hero and Leander*, *Der Raub der Sabinerinnen*, *Alarich*, and *Constantin* are full of dramatic vigour; besides having met with much success in Germany, they have also been performed in America. In modernising the secular oratorio, Vierling stands in juxtaposition to Mendelssohn, who successfully effected a similar improvement in the sacred oratorio. A pupil of Marx, he established about the year 1850 the Bach Verein at Berlin. In 1859 he was appointed royal music director in that city, and in 1883 was made a member of the Prussian Academy of Arts. Besides his setting of the 130th and 137th Psalms, he shows himself in his symphony and overtures, "Sturm," "Maria Stuart," "Im Frühling," "Hermannsschlacht," and "Tragic Overture," an orchestral composer of merit. He has also written chamber compositions and part-songs of much significance.

Another musician of considerable independence of thought is Joseph Rheinberger, who, in many respects, might be described as the South German Raff. Although as versatile as the North German master, yet he does not exhibit so great a power in instrumental music as in choral works with orchestral accompaniment, in which he might be said to show a more powerful individuality. He was born in 1839 at Vaduz, in sight of the Swiss Alps, and was educated at Franz Hauser's Conservatorium in Munich, where, in 1859, he was appointed professor. In 1867 he received the title of royal professor of music, and in 1877 the appointment of Bavarian court chapel-master. Of his works we prefer the symphonic tone-picture "Wallenstein," the overture to *Demetrius*, a pianoforte concerto, his choral works "Toggenburg," "Wittekind," "Klärchen auf Eberstein," and *St. Christophorus*, the last being a very excellent cantata. In sacred compositions he has shown ability in a Requiem, "Stabat Mater," a mass for two choirs, and many able organ compositions. The opera *Die Sieben Raben*, and the incidental music to Calderas's *Der Wunderthätige Magus*, also deserve

mention. Whilst exhibiting the influence of the Modern Classic and New Romantic Schools, he nevertheless retains his individuality intact.

Of the masters of the group now under discussion, and whose best efforts are observable in operatic compositions, we would mention, as the most popular, Karl Goldmark, born in 1832 in Hungary. He received a thoroughly German musical education in Vienna, and first attracted notice by his overture *Sakuntala*, to which subject he was drawn through a natural inclination for Indian subjects, the study of which had for him a peculiar fascination. This same feature is noticeable in his opera, *The Queen of Sheba*, a work performed for the first time at Vienna in 1875, and securing for him much popularity. We know of no other artist of whom it might be said that he has entered fully into the peculiarities of that race, a people strange in manner and habits, and with passions peculiar to themselves, and the outcome of exceptional climatic influences. But in his avidity for Indian subjects both his strength and weakness are apparent. Perhaps his greatest glory is most, we might say exclusively, exhibited in extensive musical colouring, for his melodic invention and thematic working-out are not in proportion to his tone-painting.

We have included this master in the present section, as, although he has gathered much from the artistic colouring of Wagner, he yet remains independent in his application of this feature of the art of music to that of the Oriental world, with its peculiar rhythms and cadences, and moreover does not, like many of the adherents of the New Romantic School, disavow the classic art-form. Of his massive colouring we have evidence in the orchestral suite "Ländliche Hochzeit," an overture *Penthesilea*, a violin concerto, and many chamber works. With Goldmark we link Ignaz Brüll, born in 1846 in Mähren, who began his career as a pianist, composed a pianoforte concerto, and in 1864 an orchestral serenade. His opera, *The Golden Cross*, was the first work on a large scale that brought him before the public, and with much success. It is a composition still found in the *répertoires* of German theatres. The same success cannot, however, be said to have greeted the operas *Der Landfriede* and *Bianca*, works that are by no means without evidence of talent. As a gifted composer of chamber music he shows the influence of Schumann and Mendelssohn.

Edmund Kretschmer, born in 1830 in Saxony, was a pupil of the Dresden organist Schneider, the brother of the composer of the *Last Judgment*. In

1854 he was appointed organist to the Dresden Catholic Chapel, and wrote in 1868 a prize mass. In 1874 his heroic opera *Die Volkunger* was produced at Dresden, and up to the present has been performed at sixty-three theatres. Although the influence of Wagner's *Tannhäuser* and *Lohengrin*, as well as that of Weber's and Meyerbeer's works, may be seen in Kretschmer's operas, he sufficiently maintains an independence, and especially is this to be remarked of certain parts of the heroic opera written in the Scandinavian style, which contains much that is new and agreeable. He was his own librettist in the opera *Heinrich der Löwe*, performed at Leipzig in 1877, and showed both in the libretto and music much excellence. His "Musikalische Dorfgeschichten" also bears evidence of originality.

Bernhard Scholz, born in 1835 at Mayence, was a pupil of Dehn; in 1859 he was appointed court chapel-master at Hanover, and in 1871 conductor of the Breslau Orchestral Concerts, and in 1882 succeeded, on Raff's death, to the conductorship at Hoch's Conservatorium at Frankfort-on-the-Maine. Of his operas, *Die Zithenischen Husaren*, rich in humoristic vein, and *Golo* are the most popular. In chamber music he shows gift and evidence of the strong influence of Schumann and Brahms. He has also written a Requiem, and an overture to Goethe's *Iphigenia*.

Next to Scholz, Holstein and Goetz are musicians of ability. Goetz died at the early age of thirty-six. Franz von Holstein, who was born in 1826, and died in 1878, began his career as a musician after quitting the military profession, receiving his theoretical education from Hauptmann. His operas, of which he was also librettist, are *Zwei Nächte in Venedig*, *Waverley*, *Der Haideschacht*, *Der Erbe von Morley*, and *Die Hochländer* (written in 1876), the first of which spread his name in Germany to a considerable extent. He also wrote an effective overture to *Frau Aventure*, and many chamber compositions and part-songs.

Hermann Goetz, born in 1840 at Königsberg, died in 1876, is principally known through the opera *Der Widerspenstigen Zähmung* ("The Taming of the Shrew"), a work finished in form and full of spirit. It has been performed at nearly all the important German theatres, in the *répertoires* of which it still holds a place, and it has further been translated for an English audience; his last opera, *Francesca di Rimini*, was left incomplete, the third act being unfinished. His F major symphony created a favourable impression, and among other works exhibiting talent

may be mentioned "Nania," a composition for voices and orchestra, a "Spring Overture," violin and piano concertos, and other chamber music.

If among the operatic composers of this section we include Victor Nezler, born in 1841 in Alsace, it will not be on account of thorough musicianship or dramatic profundity, but rather because of his natural and felicitous style, to which is due his widespread popularity. His two operas, *Der Rattenfänger von Hameln* and *Der Trompeter von Säckingen*, have been as frequently performed as those of Wagner, the *Carmen* of Bizet, and the *Undine* of Lortzing; in fact we know of no operas that have obtained such universal favour, not even those of Mozart and Weber. This might well form matter for surprise, and would receive an explanation at our hands were we not so limited for space.

We will conclude our review of this school by mentioning those masters who, though not showing conspicuous or special merit, have nevertheless given sufficient evidence of possessing more than ordinary ability, viz., Karl Mangold, born in 1830 at Darmstadt; Heinrich von Herzogenberg, born in 1843 at Gratz; Count Hochberg, born in 1843 in Silesia; and Richard Strausz, born in 1865 at Munich. Mangold, who since 1848 has held the appointment of court music director at Darmstadt, first acquired prominence by his part-songs for male voices; his other works of note are the oratorios *Wittekind* and *Israel in der Wüste*, the operas *Dornröschen* and *Das Köhlermädchen*. Herzogenberg succeeded Kiel as professor at the Berlin Conservatorium, and has shown himself in his chamber and choral compositions a disciple of Schumann and Brahms; he is also one of the founders of the Leipzig Bach Verein. Count Bolko von Hochberg is the composer of the successful opera *Der Wärfwolf*, many string quartets, symphonies, and songs, and deserves praise for his exertions in promoting the Silesian Musical Festivals. Strausz introduced himself to the public by his E flat major concerto for the horn, a serenade in the same key for thirteen wind instruments, a concerto in D minor for violin and piano, and string quartets, all of which bear indications of a promising career being open to the youthful composer.

To this list might appropriately be added the names of those musical savants in whom Germany is scarcely less rich than she is in composers, and whom, for the purpose of clearness, we will endeavour as far as possible to classify. As historians of music they might be subdivided into

(1) those that have treated the art as a whole; (2) those that have confined their researches to special periods; (3) those that have dealt with it from an antiquary's standpoint by deciphering old manuscripts and editing, with critical comments, old works; (4) those that have treated it biographically and theoretically, or as physicists and as lexicographers; and (5) those that have studied its æsthetics or its philosophy as an art.

Unquestionably the most important of the modern German historians that have made musical history a life's study is A. W. Ambros, born in 1816 at Mauth, near Prague, died in 1876 at Vienna. His mother was the sister of the celebrated musical historian Von Kiesewetter, which may partly account for his early interest in the art and subsequent eminence as an historian. In 1839 he obtained the degree of Doctor of Laws, and whilst engaged actively in his profession as crown advocate, was appointed professor of music at the University and Conservatorium of Prague. This double appointment he resigned in 1872, to superintend the historical art-studies of the Crown Prince Rudolph of Austria. He subscribed the musical articles in the Viennese official paper; a treatise, "The Boundaries of Poetry and Music," which he published in 1856, was in direct conflict with Hanslick's publication, "The Beautiful in Music," and attracted considerable notice. In 1862 appeared the first volume of his excellent "Musical History," a work displaying his rare gifts as a critic and an art-historian. From 1864 to 1868 appeared the second and third volumes; the fourth, left unfinished by him, was completed by G. Nottebohm in 1878, two years after the death of Ambros, and contained a number of very important studies, dealing with the Palestrina period, and the influence of the Renaissance on the Florentines. But this gifted writer's treatment, beginning with the development of the musical history of the classic and pre-classic nations, does not extend much beyond the Netherland School of the fifteenth and sixteenth centuries. It is strange that Ambros should be another of those eminent historians who died before the completion of their labours, this happening also to Padre Martini, of Bologna, with his "Storia della Musica," in the last century, and in the present century to Forkel, of Göttingen, and the Belgian Fétis. Ambros' incomparable work, unfortunately still a *torso*, treats the history of music as affected by and bearing upon the history and development of the other arts, and discusses, further, the influences of nationality, climate, politics, and ethics.

He has also published a number of essays by no means abstruse in character, though showing to a remarkable degree his excellent intellectual education. The chief of these are "Bunte Blätter" (Musical and Art sketches and studies, in two volumes, published 1872 and 1874), and "Culturhistorische Bilder, aus dem Musikleben der Gegenwart" (Leipzig, 1860), a work written in a graceful style; from both of which one may learn much that is interesting. He occasionally makes departures into the serious realms of art-philosophy and history, but nevertheless maintains an attractive character that charms while it instructs.

Arrey von Dommer, born in 1828 at Dantzig, August Reizmann, born in 1825 in Silesia, and Heinrich Köstlin, born in 1846 at Tübingen, are historians of signal merit, Dommer having written a comprehensive "Handbuch der Musikgeschichte," published in Leipzig, 1867, a second edition of which appeared in 1878. Reizmann, the composer of the operas *Gudrun* and *Das Gralspiel*, has written a useful musical history, besides his "Geschichte des deutschen liedes," for which the Leipzig University conferred on him the honorary title of Doctor. In addition to his "Geschichte der Musik im Umriss," in two editions, Köstlin has also written the "Einführung in die Ästhetik der Musik." The history of music by Dr. Brendel we have already referred to.

Coming now to those writers who have devoted their researches and criticisms to special periods of tonal history, we find that the epoch of ancient Greece has been carefully treated by Heimsoeth, Krüger, Beller-mann, Westphal, Von Jan, and others. We refrain from naming eminent philologists, like Böckh and Ottfried Müller, on account of their being such exclusively, though it should at the same time be stated that Heimsoeth was also a professor of philology at the University of Bonn; but, as he was a distinguished amateur musician, his remarkable investigations on the position and musical signification of the chorus in Greek tragedies have thereby acquired the weight attaching to the investigations of an expert, and as such they possess great importance for the musician. Similarly Friedrich Beller-mann was also a philologist and a musical amateur of much merit. From 1847 to 1867 he was director to the Gymnasium of the Berlin Grey Monastery; his profound work on Grecian scales and notes, and a treatise on the "Hymns of Dionysius and Mesomedes," have gained for him great respect as a trustworthy writer on ancient Greek musical history. That

learned musical theorist, Edward Krüger, born in 1807 at Lüneburg, held the appointment of professor of music at the University of Göttingen. He is the author of "*De musicis Græcorum organis circa Pindari tempora*," and "*Grundriss der Metrik*" (published in 1838), works deserving of serious attention. Rudolph Westphal, born in the year 1826, was from 1858 to 1862 professor at Breslau University, and from 1875 professor at the Kalkow Museum, Moscow. He belongs to that section of writers who are distinguished alike for their philological and musical ability. In his "*Plutarch über die Musik*" (published in 1864), "*Geschichte der alten und Mittelalterlichen Musik*" (published in 1865), and "*System der Antiken Rhythmik*," published in the same year, he exhibits profound investigations and close reasoning, and has justly earned by those works much distinction. We can only accept his assertion that the Greeks were acquainted with polyphonic music, subject to restrictions, as to accept it entirely, without considerable limitations, would completely destroy our notion of the polyphony which we meet with in the *a capella* composers and organists, dating from the old French, Netherland, and Italian Schools, up to the time of Bach and Händel.

Westphal has created an epoch in musical history in his "*Allgemeine Theorie der Musikalisch Rhythmik seit J. S. Bach*" (published in 1880), a work that has gained him great respect, and in which he enunciates propositions deserving most careful consideration. Dr. Karl von Jan, headmaster since 1884 at the Strassburg Lycée in Alsace, is the author of many excellent treatises, among which should be mentioned "*Ueber antike Tonarten*" (Fleckeisen's "*Jahrbücher für Philologie*," 1867); "*Die Harmonik des Aristoxenianers Kleonides*" ("*Programm Landsberg*," 1870), "*Ueber antike Instrumente*," a; "*Saiteninstrumente*" ("*Programm Saargemünd*," 1882), b; "*Flöten*" (Baumeister's "*Denkmäler*" u. s. w., 1885). In a similar manner to those writers who have treated the tonal history of the Greeks, the German musical savants, Commer, Proske, Mettenleiter, Bellerman (junior), Von Winterfeld, Kade, and Andere, have exhaustively written about the music of the Middle Ages and the period of Luther and his immediate successors. Franz Commer, born in 1813 at Köln, has dealt very extensively and justly with the great polyphonic schools of the sixteenth and seventeenth centuries in his "*Collectio operum musicorum Batavorum sæculi XVI.*" This extensive work is completed

in no less than twelve volumes. His "*Musica sacra XVI., XVII. sæculorum*," still more voluminous, being in thirteen volumes; and his "*Collection de compositions pour l'orgue des XVI., XVII., XVIII. siècles*," are other meritorious works.

Karl Proske, cathedral chapel-master at Ratisbon, was, at the time of his death in 1861, the collector of a most valuable library of works of the *a capella* style, including "*Musica Divina*" (began in 1853, and continued after his death by Vesselack in 1864) and "*Selectus Novus Misarum*" (published in 1855), a work containing masses, motets, psalms, magnificats, hymns, vespers, and antiphonies by Anerio, Gabrieli, Gallus, Hassler, Lassus, Marenzio, Paciotti, Suriano, Vecchi, Viadana, Vittoria, and other masters. He cannot be too highly extolled for his efforts.

J. G. Mettenleiter, born at Ratisbon, and dying there in 1858 while organist and precentor of the Stiftskirche, gained even greater fame by his "*Manuale Breve Cantionum ac Precum*" and "*Enchiridion Chorale, sive selectus locupletissimus cantionum liturgicarum juxta ritum S. Romanæ Ecclesiæ*" than by his sacred compositions for the Roman Catholic Church.

Heinrich Bellermann, born in 1832 at Berlin, is the son of the savant of Greek music of that name whom we have recently mentioned. He was appointed in 1866 professor at the University of Berlin, and gained a much respected name by his treatise "*Die Mensuralnoten und Tactzeichen im 15 und 16 Jahrhundert*." He is also the author of a work on counterpoint that has passed through two editions. In F. H. von der Hagen we meet the author of the "*Minnesinger*," a work of interest, the third volume of which is illustrated with specimens taken from the Jena codex and other collections. He published in 1807 melodies to old German, Flemish, and French folk-songs, and died in 1856 while professor of literature at the University of Berlin.

Karl von Winterfeld, born at Berlin in 1852, added to the library of musical history his work on Johannes Pierluigi Palestrina (published in 1832), and in 1834 "*Johannes Gabrieli und sein Zeitalter*." Later on, in 1840, appeared "*Dr. Martin Luther's deutsche geistliche Lieder*," and between 1843 and 1847 "*Der evangelische Kirchengesang und sein Verhältniss zur Kunst des Tonsatzes*," a work in three quarto volumes. These are classical works of a valuable nature, and in addition to being written in

a very comprehensive and spirited manner, unite in a great measure an individual and independent research to a profound knowledge whilst advancing propositions of great import to the tonal art.

With regard to Luther and the Evangelical Church music, we meet with an able exponent in Otto Kade, born in 1825 at Dresden, and since 1860 music director of the grand ducal cathedral choir at Schwerin. His work, published in 1872, "Neu aufgefundene Luther-Codex vom Jahr 1530," and that on "Le Maistre," are such as may justly be described as evincing a most genuine and excellent treatment of their subject. His explanatory musical additions (1881) to the third volume of A. W. Ambros' work on musical history are well worth study. He became a member of Robert Eitner's society for musical research (established in 1868), and in 1877 published, in the seventh volume of the society's journals, the "Wittenbergisch Geistlich Gesangbuch" of Johann Walther, the well-known friend of Martin Luther.

In the realm of musical research, Bitter and Schletterer appear to have approached more closely in their investigations to the period of the present than those authors to whom we have just referred. C. H. Bitter, born in 1813 at Schwedt, and dying in 1885 at Berlin, was by profession a lawyer, and became in 1879 Prussian Minister of Finance, publishing in the same year his "Beiträge zur Geschichte des Oratoriums." In 1884 his "Die Reformation der Oper durch Gluck und Richard Wagner's Kuntswerk der Zukunft" appeared; he gained notoriety by his pamphlets on Mozart's *Don Giovanni* and Gluck's *Iphigenia in Tauris*, as well as on that of Ger-vinus's "Händel and Shakespeare." H. M. Schletterer, born in 1824 at Ansbach, had the honorary title of Doctor conferred on him by the University of Tübingen in 1878, and has been since 1866 the director of the Augsburg Conservatorium and Oratorio Union. He has made himself favourably known through his "Studien zur Geschichte der französischen Musik" (the first section of which is the "Geschichte der Hofkapelle der französischen Könige," the second, the "Geschichte der Spielmannszunft in Frankreich und der Pariser Geigerkönige," and the third, the "Vorgeschichte und erste Versuche der französischen Oper"), a work that appeared between 1884 and 1885. Older historical treatises are his "Geschichte der geistlichen Dichtung Kirchlichen Tonkunst," the first volume of which appeared in 1879, his "Zur Geschichte der dramatischen

Musik und Poesie in Deutschland," published in 1863, and "Der Ursprung der Oper."

Otto Gumprecht, born in 1823 at Erfurt, a Doctor of Law in Berlin University, became in 1849 musical critic of the *Nationalzeitung*. His is the merit of having widely spread the knowledge of our classical masters. He has treated, in separate parts, special periods of musical history, concerning which we would direct attention to those entitled "Unsere Klassischen Meister" and "Neuere Meister." These have also been linked together and published under the title "Musikalische Lebens- und Charakterbilder," a second edition appearing at Leipzig in 1883.

La Mara (Marie Lipsius), born in 1837 at Leipzig, has obtained celebrity through her "Musikalische Studienköpfe," a work in four volumes, published between 1873 and 1880, dealing with Weber, Schubert, Mendelssohn, Schumann, Chopin, Liszt, Wagner, Cherubini, Spontini, Rossini, Boieldieu, Hector Berlioz, &c., and written in an intelligent and agreeable manner, although a not inconsiderable proportion has been derived from other works. Moritz Fürstenau, born in 1824 at Dresden, was the son of A. Bernhard Fürstenau and grandson of Kaspar Fürstenau, both of them celebrated flautists. He was the author of the thoughtful and original works, "Beiträge zur Geschichte der Königl. sächsischen musikalischen Kapelle" (published in 1849), and "Zur Geschichte der Musik und des Theaters am Hofe zu Dresden" (published between 1861 and 1862), and, in addition, wrote a large number of pamphlets and essays treating of the history of music. He is himself an excellent flautist, and has been since 1842 connected with the court orchestra of Dresden; in 1852 he was appointed librarian to the king's private library, and in 1881 received the title of Royal Professor of Music.

To our most prominent musical antiquaries and biographers belong Pölchau, Böhme, Dörffel, Eitner, Von Köchel, &c. Georg Pölchau, born in 1836 at Berlin, was one of the shrewdest collectors of old musical works, and purchased, amongst others, the whole of the musical collection of Philipp Emanuel Bach; thus he amassed treasures of this nature of much value, which, on his death, became the property of the Royal Library at Berlin.

Magnus Böhme, born in 1827 near Weimar, and professor of musical history and counterpoint at the Hoch Conservatorium at Frankfort-on-the-

Maine since 1878, has gained an enviable name by his "Altdeutsches Liederbuch," a work that shows considerable spirit; its authentic melodies and texts are evidently the work of a critical mind, and must have been the continuous labour of at least a year.

Alfred Dörrfel, born in 1821, was appointed successor to K. F. Becker, organist to the Church of St. Peter, Leipzig. He was the founder of a valuable subscription library for orchestral scores and older and rarer works of a theoretical and historical nature. He furnished most complete thematic catalogues of the works of Sebastian Bach and Robert Schumann, and, in a very meritorious manner, assisted in the publication of Breitkopf and Härtel's celebrated edition of classic composers.

Robert Eitner, born in 1832 at Breslau, applied his scientific ability to bibliographical productions, such as, *e.g.*, the "Lexikon der holländischen Tondichter," by which he gained the prize offered by the City of Amsterdam in 1867. This, and also his "Verzeichniz neuer Ausgaben alter Musikwerke aus der frühesten Zeit bis zum Jahre 1800" (a work by which he is best known), his "Bibliographie der Musiksammelwerke des 16 und 17 Jahrhunderts," and his "Verzeichniz der Gedruckten Werke von Hans Leo Haszler und Orlandus de Lassus," are works in which he has shown his ceaseless musical activity.

Chevalier Ludwig von Köchel (died in 1877 at Vienna) not only obtained prominence through his "Chronologisch-thematisches Verzeichniz sämmtlicher Tonwerke W. A. Mozart's," but also by his "Die Kaiserliche Hofmusikkapelle zu Wien von 1543 bis 1867," which gives a careful review of those musicians that during more than three centuries were engaged in the Imperial Chapel, and which has secured him celebrity both as an antiquary and musical historian.

Turning now to the most important German musical biographers, we have to mention first Friedrich Chrysander, born in 1826 in Mecklenburg. He became Doctor of Philosophy at Rostock University, and was co-founder of the Leipzig Händel Society. A work still unfinished, but which merited the name it gained him, is his biography of Händel, consisting in its incomplete state of two and a half volumes. Equally noteworthy are his contributions to the "Jahrbücher für musikalische Wissenschaft," of which he was also the editor (*vide* the issues of 1863, 1867, and 1885). His edition of Carissimi's oratorios published in his "Denkmälern der

"Tonkunst" was an excellent finish to his labours because of its real worth.

Scarcely less important than the labours of Chrysander, in connection with the works and biography of Händel, are those of Philipp Spitta, born in 1841 at Hoya, near Hanover, with respect to the works, &c., of Johann Sebastian Bach. He studied philology at Göttingen, and in 1874 assisted in the foundation of the Leipzig Bach Society. In 1875 he was called to Berlin to act in the triple rôle of permanent secretary to the Royal Academy, as professor of music to the University, and as professor of musical history at the Royal High School. His biography of Bach in two volumes (published respectively in 1873 and 1880) introduces, like that of Händel by Chrysander, much new matter in an objective historical criticism. In 1875 and 1876 he published two folio volumes of a critical edition of the organ works of Buxtehude. In respect of G. F. Händel, G. G. Gervinus (born in 1805 at Darmstadt, died in 1871 at Heidelberg), the well-known German literary historian and professor at Heidelberg University, must be referred to because of his authorship of "*Händel und Shakespeare; zur Ästhetik der Tonkunst*" (published in 1868), a work which, although containing much that is important, nevertheless proves how even eminent professors, when treating of other than their own special subjects, are liable to err in their judgments. Gervinus also translated into German the libretti of Händel's oratorios, which were published by his widow in 1873.

In a similar manner Dr. Wilhelm Rust, born in 1822 at Dessau, and cantor at St. Thomas's Church, Leipzig, since 1880 has laboured ceaselessly in the production of the edition of Bach's works published by Breitkopf and Härtel. To this Rust has added no less than thirty critical analyses and prefaces.

Otto Jahn may, in a certain manner, be considered a precursor of Chrysander and Spitta, so far as regards the biographies of classical musicians. He was born at Kiel in 1830, and in 1855 became professor of antiquarian research and director of the Academic Museum of Art at Bonn. He was one of the most distinguished of German archæologists and philologists. His biography of Mozart, published originally between 1856 and 1860 in four volumes, was in a second edition reduced to two; and it may fairly be regarded as a standard work on the life and labours of one of

the most eminent representatives of musical art. The celebrated philologist Ritschl has referred to this work and its novel philological-critical method as one of the greatest achievements of our time. Jahn died at Göttingen in the year 1869, leaving a large amount of matter for intended biographies of Haydn and Mozart, which, however, has been utilised by the American biographer Thayer (concerning whom it will be our duty to speak in connection with our review of English music), and by C. F. Pohl, of Vienna, of whom we shall now treat.

Carl Ferdinand Pohl, born in 1819 at Darmstadt, was in 1849 appointed organist at Vienna, and in 1866 keeper of the records of the Society of the Friends of Music. His seriously written biography of Haydn, in two volumes, appearing in 1878 and 1882 respectively, is defective only in so far as it omits to treat of the period subsequent to 1790. He has written other excellent works, one of which, "Mozart and Haydn in London," appeared in 1867.

Of the savants of the present that have made a special study of the life of Beethoven, we have to mention M. G. Nottebohm, born in 1817 in Westphalia, died in 1882 at Gratz. He is an author who, in our opinion, has no compeer, and shows in his "Ein Skizzenbuch von Beethoven" (published in 1865), "Thematisches Verzeichniz der im Druck erschienenen Werke von Beethoven" (1868), "Beethoviana" (1872), "Beethoven's Studien" (Band I. Beethoven's "Unterricht bei Haydn, Albrechtsberger, Salieri: nach den Originalmanuscripten," 1873), "Neue Beethoviana" (1875), and "Ein Skizzenbuch von Beethoven aus dem Jahre 1803" (1880), much depth of reasoning and trustworthiness of form. He also published a "Thematisches Verzeichniz der im Druck erschienenen Werke Franz Schubert" (1874), and "Mozartiana" (1880); and here we might refer, as regards biographies of Beethoven, to an excellent pamphlet of Dr. Gerhard von Brenning, son of Beethoven's friend Stephan von Brenning, entitled "Aus dem Schwarzspanierhause, Erinnerung an L. v. Beethoven aus meiner Jugendzeit," published at Vienna in 1874. Although unable to notice them critically in any way, yet we are not precluded from directing attention to the work of C. H. Better, in two volumes, "Johann Sebastian Bach," and his "Philipp Emanuel und Friedemann Bach," as well as the "Franz Schubert" of Dr. Heinrich Kreisze von Hellborn, published at Vienna in 1865, the "Robert Schumann," in three

volumes, of Joseph von Wesielewski, published in 1858, and his essay, "Die Violine und ihre Meister;" also to Max von Weber's biography of his father, Karl Maria von Weber, published in 1864, to the "Christoph Willibald Ritter von Gluck" (1854) of Anton Schmid, and to the "Johann Friedrich Reichardt" of H. M. Schletterer.

Among the few German professors of acoustics and physics, Hermann Helmholtz, born in 1821 at Potsdam, is by far the most prominent. Having studied medicine and anatomy, he turned to the study of physiology and natural philosophy, holding during the years 1849, 1855, 1858, and 1871, the appointment of professor to the Universities of Königsberg, Bonn, Heidelberg, and Berlin respectively. This excellent physicist wrote in 1863 a celebrated work, "Lehre von den Tonempfindungen, als physiologische Grundlage der Musik," which, not only to the science of music generally, but to all practical musicians wishing to obtain an insight into the physiological aspect of their art, will be found to be of very great value. In this work he emphasises the methods of Rameau and Chladni, and points out how the whole action of music on man consists in the relationship of our nervous activity to the vibrations of objective bodies. He shows how the impressions of sound and colour are originated through the vibrations of bodies and light transmitted through air and ether respectively. The effect of these vibrations varies according to their nature, which may be modified according to the nervous capacity of the organs of sight and hearing. Helmholtz goes on to show in what way the different excitements of the nerves affected by sound-waves correspond to their special causes, and how the laws of musical theory were based on such a process long before the principle was discovered. Specially important are the results of his investigations with regard to the varying nature of the tone-colour of different instruments, as well as his explanation of dissonances by interrupted vibrations. His valuable survey of the tone-systems of the Arabs, and of the Greeks since Pythagoras and Terpander, and other cultured nations, deserves passing notice.

Arthur von Oettingen, born in 1836 at Dorpat, and since 1865 professor of physical science at the Dorpat University, has written a work of much value for musicians in his "Harmoniesystem in dualer Entwicklung" (published in 1866), and in it shows felicitously the correspondence between the "Lehre von der Harmonik" (Laws of Harmony), the "Natur der

Harmonik und Metrik" of Hauptmann, and the acoustic principles as advanced by Helmholtz.

Within recent years theorists have numerically become fewer, and if we except such as Flodoard Geyer, or those authors who offer the means of that apparently rapid acquirement which has the inevitable result of giving but an imperfect grasp of the subject, we have only to add to the names of such theorists of later times as Marx, Dehn, and Hauptmann that of J. C. Lobe, an author dying in 1881, while professor of music at Leipzig, and whose

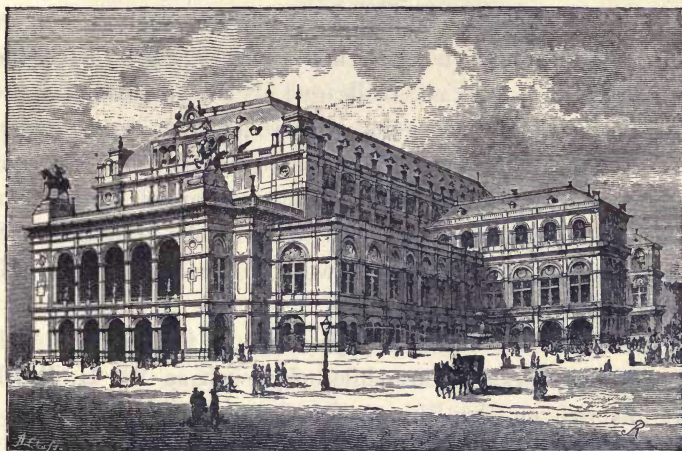


Fig. 291.—The Vienna Opera-House.

most celebrated work is his "Lehrbuch der Musikalischen Composition" (published in four volumes between 1851 and 1867). His "Lehre von der Thematischen Arbeit" (1846), and his "Musikalischen Briefe von einem Wohlbekannten" (published between 1853 and 1860), are works well deserving mention.

Lobe was also an eminent classical art-critic, but often lost himself, in the mere formality of the work, in a purely subjective analysis of the composer's intention expressed in succeeding bars (*vide* his otherwise excellent analysis of the *Don Giovanni* overture). He, as a representative of the classical school, held the view indicated in the following quotations from his writings: "Our classical tone-masters in the Temple of Art believed that the human mind should be freed from the sorrows and miseries of

every-day life. Now the belief seems to be gaining ground that art should oppress the heart and torture it even more than life itself."

Almost as complete a musical theory as that of Lobe was the one adduced by Reizsmann. His "*Lehrbuch der Musikalischen Composition*" was published in three volumes between 1866 and 1871 at Berlin, the first containing the rudiments, the second treating of the "accepted" form, and the third of orchestration. Of great practical value is Ernst Friedrich Richter's work, "*Praktische Studien zur Theorie der Musik*," published in three parts, which treat respectively of harmony, counterpoint, and fugue. The first of these has been translated into six languages, and had up to 1880 passed through no less than fourteen editions in Germany. Richter, while at Leipzig, was a colleague of Hauptmann as a professor of composition, and his work gains a special value on account of its embodiment in a practical form of the system of his celebrated compeer. In 1868 he became successor to Hauptmann as cantor to the Church of St. Thomas, and has, in following the Mendelssohn-Hauptmann School, shown in composition some interesting work of a sacred nature. He died at Leipzig in 1879.

To the group of the German physicists and theorists we add those authors of æsthetic works and art-philosophy, such as W. H. Riehl, born in 1823 at Biebrich on the Rhine. Of those of his works containing a mass of new ideas on the basis of sound historical studies, and which by their attractiveness have gained much popularity with the greater part of the educated German public, we must mention the "*Musikalische Charakterköpfe*" (published in 1853, a second issue with additions appearing in 1861), and "*Culturstudien*" (containing the essays "*Das Musikalische Ohr*," "*Geistliche Gassen Musik*," "*Volkslied*," "*Heerlied*," "*Geige und Clavier*," "*Musikalische Architektonik*," "*Die Antike in der Tonkunst*," &c.). Riehl, besides being an art-philosopher, is a lawyer, and professor of the University of Munich since 1854. He is also known as a composer by his "*Hausmusik*," published between 1856 and 1877.

With regard to the study of musical æsthetics, we find in Edward Hanslick, born in 1825 at Prague, a most important author on the subject. His "*Von Musikalisch-Schönen ein Beitrag zur Revision der Ästhetik der Tonkunst*" (published in 1854) has been translated into three languages, and has in Germany passed through six editions. It fixes the

æsthetic creed of the musician, which till 1854 moved in manifold ways in the realm of purely subjective conception, by restricting it to an excellent and sound basis deduced from natural laws. Of his best works we would prefer "Die Moderne Oper" (1880), which has reached its fourth edition. Hanslick received the degree of Doctor of Law in 1849, and since 1870 has held the appointment of professor of music to the University of Vienna. He is one of the most brilliant of the musical feuilletonists and critics of Germany.

Other authors on musical æsthetics we meet with in Karl Köstlin, born in 1819 in Wurtemberg; Heinrich Ehrlich, born in 1824 at Vienna; and Gustav Engel, born in 1823 at Königsberg. The last-named has been since 1874 professor at the Royal High School, Berlin, and is one of the most prominent teachers of singing that Germany possesses. In his profound work, "Æsthetik der Tonkunst," published at Berlin in 1884, he bases his conception of æsthetics on that of Hegel, and in so doing imparts to his work a philosophic and strictly scientific character. Heinrich Ehrlich is the author of a spirited and intellectual work on the same subject. Köstlin, in addition to a treatise on musical æsthetics, contributed the musical portion to the third volume of Theodor Vischer's work that treats of the æsthetics of the collective arts, and gained thereby a lasting name. Of works referring more especially to an intelligent interpretation of musical compositions, we would mention David Wagner's "Musikalische Ornamentik" (published at Berlin in 1863), and the sections in Damm's "Clavierschule" and Riemann's "Methode," treating of musical phrasing (published by Steingräber, of Hanover). In these works the authors discuss the subject in a very extensive manner, and, although it is by no means an entirely new one, it had never before received so full a treatment.

We complete our list of German musical savants by referring to the group of lexicographers, the most prominent of whom are Mendel, Von Ledebur, Paul, and Riemann. Hermann Mendel, who died in 1876 at Berlin, published in 1870 his "Musikalisches Conversationslexikon," in which he only reached to the letter M, the rest being completed by Reiszmann. Oskar Paul, born in 1836 in Silesia, and professor of music at the Leipzig University, published in 1873 a small encyclopædia, and in 1872 a translation of the five books of Boëtius "De Musicâ," which now forms a valuable

addition to the history of the earliest Christian era. Freiherr Karl von Ledebur, born in 1806 near Bielefeld, was up to the year 1852 an officer of the Prussian cavalry, and published in 1860 his musical "Tonkünstlerlexikon Berlins von den ältesten Zeiten bis auf die Gegenwart." Hugo Riemann, born in 1849 near Sondershausen, and since 1878 a private tutor in the University of Leipzig, published a "Musik-Lexikon," containing, in addition, a treatise on theory and orchestration; he has also shown ability as a composer of the new German School. Robert Musiol, born in 1846 at Breslau, is the author of the "Musikalisches Fremwörterbuch" and "Katechismus der Musikgeschichte," and the editor of the tenth edition of Julius Schubert's "Musikalisches Conversationslexikon" (published in 1877).

We have dealt up to this point with the music of Germany. To the number of schools and artistic individualities by which it is represented are opposed the less numerous masters of other countries, which, however, have much increased during the last ten or fifteen years, and of these countries France and Italy have, in our opinion, with Germany, been the most prominent from a musical point of view. But we have to remark, that in modern times, the Scandinavians, *i.e.*, Danes, Norwegians, and Swedes, and the subdivisions of the Slavonic race, *viz.*, the Russians, Czecks, and Poles, have during the period above mentioned also forced themselves prominently forward by their undeniable genius. England, however, has not much exceeded the average of its musical productivity, for amongst the English, as well as the Spanish and Portuguese, there do not seem to be any masters whose works have been performed out of their country to such a degree as has been the case with those of the masters of the Scandinavian and Slavonic races.

We will now proceed to treat of Italian tonal art. We find prominent among the masters in the foremost rank Giuseppe Verdi, born in 1813 near Busseto, in the Duchy of Parma. He received his musical education in the Academy of Milan, where in 1839 he produced his first opera, *Oberto, Conte di S. Bonifacio*. From its manifest resemblance to the style of Bellini he gained by it some publicity. His operas, *Nabucodonosor*, performed 1842, *Ernani* in 1844, *I due Foscari*, also in 1844, and *Luisa Miller* (the libretto adapted from Schiller's "Kabale und Liebe"), began to increase that publicity, but without doubt the world-wide popularity he now enjoys rests on his *Rigoletto*, performed in 1851, *Il Trovatore* in 1853,

La Traviata (adapted from Dumas' "Dame aux Camelias"), *Il Ballo in Maschera*, and that most admirable production, *Aïda*, performed in 1871, on the opening of the Italian Opera, Cairo; for the last-named, we may add, he received £4,000. The operas written specially for the Paris Grand Opera, *Les Vêpres Siciliennes* and *Don Carlos* (founded on Schiller's "Don

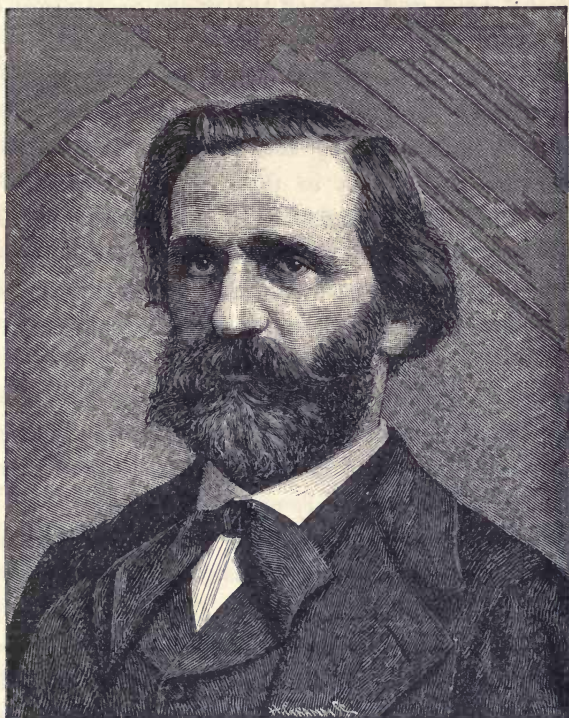


Fig. 292.—Giuseppe Verdi.

Carlos"), contain much that is noteworthy, but bear no comparison to his five most celebrated operas; and more especially is this so for the reason that his endeavour to assimilate the style of the Paris Grand Opera (as introduced by Rossini, and continued up to the time of Donizetti) to his own was detrimental, inasmuch as he was no longer the exponent of his own feelings, but by assuming a garb that was to him foreign, was restricted from a full and complete expression. The result of this is that

one intuitively feels that the newer element does not combine by any means in a favourable way with his own real merit. Unfortunately, Verdi went even further, for in his re-writing of *Don Carlos* at a subsequent date, he not only wrote in the style of the Paris Grand Opera, but showed a strong imitation of the second period of Richard Wagner, by which he was led to deviate from the established art-form, and to desert in several scenes his well-known *bel canto* in favour of the undue prominence of orchestral painting so characteristic of that German master.

In his other operas, such as *Rigoletto*, *La Traviata*, and *Il Trovatore*, we meet with the influence of Auber, Meyerbeer, and Halévy, yet there is an abundant charm of Italian melody and a *naïveté* that exclude that tendency to strained effects, evident in those works written by him for the Parisian opera. Most successful was he in his praiseworthy effort to adopt in *Aida* a deeper and more dramatic character than had been usually shown by Italian masters. In 1874 he surprised the musical world, which had up till then regarded him solely as a dramatic composer, by his great Requiem, the style of which was very elevated, besides being pathetic in expression and full of youthful fire, containing also soli, *ensembles*, and choruses whose masterly polyphony is worthy of Mendelssohn. It is a production all the more surprising when it is considered that it was written at the comparatively advanced age of sixty-one, and is the work in which Verdi approaches most closely to the masters of the German Genius epoch, and especially to Mozart, and the modern Classical school.

It is quite natural that such a talent as Verdi's should have influenced his compatriots, and that he should find among them many regarding him as their master. Among these we have to mention Arrigo Boito, born in 1842 at Padua, who, however, adopts in many ways the principles of the second period of Richard Wagner. His first work, the cantata *Le Sorelle d'Italia*, performed in 1868 at Milan, was followed by the opera *Mefistofele*, the libretto of which is based on Goethe's *Faust*, and was succeeded by the operas *Hero and Leander* and *Nerone*. It is interesting to note that Boito is a poet of some considerable merit. Francesco Cortesi deserves notice on account of his opera *Mariulizza*, performed in 1875 at the Pergola Theatre, Florence. The *Gioconda* of Amilcare Ponchielli (born in 1834) was performed in 1876, and has been, like the *Mefistofele* of Boito, produced at Vienna and in Germany. Ponchielli's *Marion Delorme* met

with much success on its performance in 1885 at the Scala Theatre, Milan.

Filippo Marchetti, born in 1835 at Bolognola, produced at the Carcano and Scala Theatres his operas *Romeo e Giulietta* (in 1865) and *Ruy Blas* (in 1869), gaining thereby much popularity. Franco Faccio, born in 1841 at Verona, is the composer of the operas *I profughi Fiamminghi* and *Amleto*, which were produced respectively in 1863 and 1871. Carlo Pedrotti, born in 1817 at Verona, composed two operas, *Il Favorito* and *Olema*, performed at Turin and Milan, respectively, in 1870 and 1873, with much success. Ciro Pinsuti, born in 1829 near Siena, is the composer of the operas *Il Mercante di Venezia* and *Mattia Corvino*, produced in 1873 and 1877.

Before closing this review of Italian masters, we would like to refer to the work of Dr. Carl Riese, whose skilful translations of Italian libretti are deserving of much praise. He was specially engaged to translate into German for the Vienna stage Verdi's *Simone Boccanegra*, Boito's *Mefistofele*, and Ponchielli's *Gioconda*; and for the Dresden stage, Marchetti's *Ruy Blas* and Verdi's *Don Carlos*, and in each case paid special attention to a correct idiomatic rendering while using language permitting of easy vocalisation. His earlier adaptations are those from Mozart's *Idomeneo*, *Le Nozze di Figaro*, *Don Giovanni*, *Così fan tutte*, and *La Clemenza di Tito*.

Of the Italians most renowned in the field of musical research, we must mention Francesco Florimo, born in 1800 near Reggio, who introduced himself to the public through his work in two volumes entitled "*Cenno Storico sulla Scuola Musicale di Napoli*," published between 1869 and 1876. He showed his interest in German art by another work written in 1879, entitled "*Riccardo Wagner ed i Wagneristi*."* Florimo was appointed in 1826 librarian to the Real Collegio di Musica at Naples, the Conservatorium of which city adopted the principles set forth by him in his "*Metodo di Canto*."

Federigo Polidoro, born in 1845 at Naples, is an author of eminence in the field of musical history and æsthetics. By his representation of classic German, French, and Italian musicians, he has gained much celebrity,

* An anonymous pamphlet on the same subject appeared in 1885 at Bologna, "*Traccie per una ricerca intorno alla musica di Wagner ed alla musica italiana*," and serves to show the widespread interest in German art.

more especially in his "*Dei pretesi portententi della Musica Antica*," and has been since 1874 professor of æsthetic and musical history to the Conservatorium of Naples. We must not omit to mention Gamucci, born in 1822 at Florence, a composer of sacred works, and the author of "*Intorno alla vita ed alle Opere di Luigi Cherubini*."

We will conclude this review of Italian musicians and historians by referring briefly to the author Gaetano Gaspari, born in 1807 at Bologna, and dying there in 1881; the gifted composer for the pianoforte, Stefano Golinelli; the song-writers, Gordigiani and Campana; and, among important instrumental composers, G. Sgambati, a pupil of Liszt, whose string quartett in D flat major, Op. 17, shows genuine sentiment and occasional euphony. In this work he, unlike many disciples of the New Romantic School, does not aspire to orchestral effects by the aid of tremolos, arpeggios, and other unfit contrivances. He shows that he is aware that this class of composition in its polyphonic treatment still insists on melody; and although a tendency to extravagance becomes apparent, and an attempt evinces itself to emulate the so-called posthumous quartetts of Beethoven, yet we meet with sufficient inborn gift to attract our attention.

We will now turn to the school of French musicians, of which the greater number are composers of operas. These either follow the romantic, and always more or less pathetic opera, or that graceful and romantic comic opera which is so peculiar to the French nature. The former has its representatives in such gifted musicians as Gounod, Bizet, and Massenet, the latter in Delibes, Thomas, and Massé. To these we might add Offenbach, who is not without talent, although of a lower kind. A third section comprising Saint-Saëns, Félicien David, Reber, Lacombe, Godard, and Blanc, has devoted itself to the composition of orchestral works.

In each of these groups there are those that follow their compatriot, Berlioz, or turn directly to the old and new German Romantic School. We specially refer to Gounod, Saint-Saëns, and Bizet. We have also, in order to complete our list, to name as a fourth group the musical theorists and historians of France, of whom Castel-Blaze, Vincent, Kastner, Chouquet, Bidal, and Pougin are the best known.*

* We do not include in this list of French theorists Fétis, Nisard, De Coussemaker, and Gevaert, for the reason that they have not dealt with French but Belgian theory. Further,

We will now proceed to treat of the most prominent composers. Charles François Gounod, born in 1818 at Paris, a pupil of Paer, Lesueur, and Halévy, gained in 1839 "Le Prix de Rome" for a cantata. While in Rome he studied the works of the Italian masters of the sixteenth and seventeenth centuries, writing in 1842 a Requiem. At this time he was strongly disposed to enter the Church, but in the course of his travels through Germany the works of Mendelssohn and Schumann came under his notice, and owing to their impression upon him, he was induced to continue his studies in music. His first operas, *Sappho*, performed in 1851, and *La nonne Sanglante*, performed in 1854, attracted the notice of the Parisian public; it was, however, owing to the success of *Faust*, performed in 1859, that his fame reached its climax. The opera does not pretend to paint the metaphysical side of the *Faust* of Goethe, but, while allotting it the premier rôle, depicts it only in the character of a fantastic lover. The imagination of the poet was excited, however, almost exclusively through the German maiden Marguerite. But if, while accepting Gounod's interpretation of the latter character, we make some concessions to the French taste (concessions which are entirely opposed to Goethe's conception), and accept the delineation expressed in the waltz song, for instance, and the joyful dance, during which she adorns herself with the jewels, then must we admit that this interpretation justly claims for Gounod's work a place among the best romantic operas of modern times. And the twenty-six years of its unabated success on all European and American stages, and even in Germany, go far to prove this assertion. It will be long before one discovers in the works of the present dramatic composers anything containing so much melody and dramatic passion as that exhibited by Gounod. We refer, in support of this assertion, to the garden scene towards the end of the third act, Valentine's death, and the cathedral scene. A work of equal merit, which, in our opinion, is but too little known, is his *Philémon et Baucis*, performed for the first time in 1860 at Paris, and which we consider to be far more original than his *Roméo et Juliette* (performed in 1867 at Paris), in

we did not classify, in our list of German musical theorists, the Germans Kastner, Kreutzer, Zimmermann, Hérold, Habeneck, Adam, and others; nor Grétry in the Flemish School, although a Belgian by birth, nor similarly Onslow in the English School. All these masters (Fétis, Nisard, De Coussemaker, and Gevaert excepted) more properly belong to the French School, whereas Fétis and his three compeers have been, on account of their position as Belgian musical savants, included in the Flemish School.

which one must admit the lower level of invention and dramatic power, although it met on its production with greater success than that accorded to *Philémon et Baucis*. Besides the operas named, Gounod wrote eight that failed to achieve popularity. He has also written a number of sacred works, *e.g.*, masses, Latin hymns, the oratorios *Tobias*, *The Redemption*, *Mors et Vita* (performed for the first time in 1885 at Birmingham), and many sets of excellent songs. A rather sentimental meditation on the first prelude of the great Sebastian Bach's Forty-eight Preludes and Fugues has secured Gounod considerable popularity among amateurs, but we must confess it is not in strict accord with the spirit of that great master. His artistic objectivity is shown in a decisive manner in his reverence and enthusiasm for German music, Mendelssohn, Schumann, Weber, and Wagner being the masters that have most influenced him.

A contemporary of Gounod, but of much less importance, is Aimé Maillart, born in 1817 at Montpellier, died in 1871 at Moulins. His most popular opera, *Les Dragons de Villars*, performed in Paris in 1856, although not exhibiting the gracefulness and sentiment of Auber's best comic operas, displays much piquancy, and has the true spirit of the opéra comique. A composer of more depth and originality than Maillart was George Bizet, born in 1838 at Paris, dying there in 1875. He was a pupil of Halévy, and gained in 1856 the "Offenbach" prize for his operetta *Der Wunderdoktor*, and in 1857 the "Grand Prix de Rome." It was not till 1875, in Paris, that his *Carmen* was produced, the success of which spread his name to other countries. This work sufficed to gain for Bizet a European fame, never destined for his enjoyment, the year of its great success being the year of his decease. If we inquire of ourselves whether *Carmen* deserved its fame, we cannot deny that in many respects it was fully merited, but we only admit this provided certain extravagances in harmony, rhythm, and instrumentation are disregarded. The opera shows decided originality and adherence to the established art-form, and although employing the modern orchestral colouring, makes it ever subservient to the voice. It is very successful in its portrayal of Spanish character, which finds its embodiment in the admixture of glowing passion and humour in the leading rôle, and in the interpretation of which Pauline Lucca and Lilli Lehmann have succeeded in a pre-eminent degree. The incredible number of the performances of *Carmen* has been proved by statistics, prepared in 1883 at Berlin, to

have exceeded those of Weber's and Wagner's works combined. In the entr'acte music to Daudet's drama, *L'Arlésienne*, Bizet shows much originality, energy, and grace. After his early death and the great success of *Carmen*, a very natural inclination was shown by the public to hear others of his compositions. To meet this the entr'actes were arranged as an orchestral suite, and in such form have been performed by the chief German orchestras.

Working in a different groove to that of Bizet is Jules Massenet, born in 1842 near St. Etienne, another composer belonging to the group now under review. Having gained "Le Prix de Rome" for his cantata *Rizzio*, he received the honourable distinction of "Membre de l'Institut," and in 1878 the professorial chair at the Conservatoire. He is especially distinguished for his settings of Biblical dramas, a species of composition which, both as regards libretto and music, is in character partly oratorio and partly opera, and in which he may be said to have been preceded by Anton Rubinstein. His most important Biblical dramas are *Marie Madeleine* (1873), *Eve* (1875), and *La Vierge*. He has, in addition, written orchestral suites, overtures, fantasias, &c., and secured celebrity outside France by two works written for the Paris Grand Opera, *Le Roi de Lahore*, and *Hérodiade*.

At the head of the French national comic-opera writers of the present stands Léo Delibes, born in 1836 at St. Germain du Val. Among his many charming operas that are very tastefully scored, we would mention *Le Roi l'a dit* (1873) and *Lakmé* (1883), works that were his most successful productions. In the first-named, which has been performed on almost all German stages, we cannot refrain from referring to a charming "fugato" introduced in a serenade. We may mention that much praise has been awarded to his grand ballet *Coppélia*.

A composer, in our opinion, of much less importance than Delibes is Ambroise Thomas, born in 1811 at Metz. His most popular work, *Mignon* (1866), performed on almost all the principal stages, shows but little depth, although it must be admitted that it leaves the impress of a certain talent. With the exception of certain portions, the whole of the music falls short of that required by the high poetic creation of Goethe's heroine. Of Thomas's *Hamlet*, written in 1868, it has been asserted that it is very little in advance of *Mignon* in point of style.

Of similar capacity is Victor Massé, born in 1822 at L'Orient, and in 1876 appointed Auber's successor in the French Academy. Of his sixteen operas (eight of which are in character comic) the following have obtained most popularity, *Le Fils du Brigadier* (1867), *Paul et Virginie* (1876), and *La Nuit de Cléopâtre* (1877). We have now to mention Jacques Offenbach, born in 1819 at Cologne, died in 1880 at Paris, who, notwithstanding his considerable musical gift and a fancy both peculiar and original in the creation of the bouffe-parisiens, yet represents the cynicism and moral emptiness of the Second French Empire. And it cannot but be regarded with regret that he should have so subordinated his talents to pecuniary considerations; for his first one-act opera, by which he became known, entitled *Le Mariage à la Lanterne*, decidedly ranks with the best comic operas, and even solely on account of its charming *ensembles* might fairly claim a classical position. Again, his *Orphée aux Enfers* shows in many of its parts such a cheerful exuberance that it might well be called an intelligent musical persiflage. Those operas, however, of the *La Belle Hélène* class became not only more frivolous, but, even from a purely musical standpoint, more and more shallow, and tried solely by meretricious means to please the coarser elements of the human mind. We, however, lay less stress on Offenbach as a musician, and prefer to direct attention to the peculiar position he held from a historical standpoint, in reflecting the morals and the character of Parisian society during the years 1850 to 1880.

Turning to the modern French masters of symphonic compositions, we meet among the foremost the contemporary of Berlioz, viz., the gifted Félicien David, born in 1810 in the department Vaucluse, died in 1876 at St. Germain en Laye. In an early part of this work, when treating of the Islamites, we had occasion to refer to David's most important symphonic work, *Le Désert*, which maintained the style of programme-music inaugurated by Berlioz, and is a work not only original, but more perfect than those of Berlioz as regards form. The success David gained by this in Paris was very remarkable. Other works by the same master are the symphonic ode "Columbus," the opera *Lalla Rookh* (1862), an oratorio *Moses on Mount Sinai*, a symphony in F, two nonetts for wind instruments, and his string quintets, "Les Quatres Saisons."

A composer who must unconditionally be admitted to be a most pro-

minent instrumental writer is Camille Saint-Saëns. Born in Paris in 1835, he studied under Halévy, and in 1858 received the appointment of organist of La Madeleine. He gained much popularity by his *Phaëton*, *Le Rouet d'Omphale*, *La Jeunesse d'Hercule* and *Danse Macabre*, works in the style of Berlioz and Liszt; but they exceeded the productions of those masters in their stricter adherence to the established art-form. It has been suggested that the last-named work (*Danse Macabre*) might well be accepted as a musical illustration of Goethe's "Todtentanz" (death dance). Among his orchestral compositions, four symphonies, a *suite algérienne*, four grand pianoforte concertos, in addition to one for the violoncello and one for the violin, deserve special mention. In chamber music Saint-Saëns again shows his complete mastery of art-form, infusing much genuine French *esprit* into his treatment. He is an excellent organist and virtuoso on the piano, and is thoroughly acquainted with Sebastian Bach, in the interpretation of whose works he has shown special excellence. He has also written meritorious organ music, and has a special gift as an improviser on both piano and organ.

Yet, notwithstanding these acknowledged excellences, we must admit that Saint-Saëns shows more intellectuality in his compositions than poetical inspiration, and more self-criticism in art-form than richness of invention. His *collective* gifts, however, cannot be denied their sterling worth, and no other master, only perhaps excepting Pachelbel, has since the time of Cherubini, Habeneck, and Berlioz, so warmly fought on behalf of German tonal art in France, as did Saint-Saëns, more especially before the year 1870.

Another writer of symphonic works is Henri Napoléon Reber, born in 1807 at Mülhausen, in Alsace, died in 1880 at Paris. A pupil of Reicha and Lesueur, he has secured an honourable name by his four symphonies, an overture, and an orchestral suite. To these may be added his string quartetts and pianoforte trios, all of which are imbued with the influence of the great German masters. His comic operas, however, have met with but very slight success. In 1853 he became Membre de l'Institut, and in 1862 successor to Halévy at the Conservatoire.

Louis Lacombe, born in 1818 at Bourges, and a composer much influenced by Berlioz, studied at Vienna under Czerny, and produced in Paris in 1847 his dramatic choral symphony "Manfred." Three years

later a similar work, *Arva, ou les Hongrois*," appeared, and excited considerable interest. He wrote his prize cantata *Sappho* for the great exhibition of 1878.

Much has been furnished to the realm of instrumental composition of a charming character by Benjamin Godard, born in 1849 in Paris. His orchestral suite, "*Scènes poétiques*," consisting of four movements ("*Dans le Bois*," "*Dans les Champs*," "*Au Village*," and "*Sur la Montagne*"), is replete with the grace that is so peculiar to the French, besides possessing a certain charm due to its dreamy nature. It has been as frequently performed in Germany as in Paris, and is published by Bote and Bock of Berlin (Op. 46). The praiseworthy sobriety evinced in orchestration, that nowhere leads the composer to exceed a proper employment of the means for the attainment of his poetical and instrumental colouring, gains for him a prestige over many of the present German opera-composers. Godard also wrote a "*Symphonie gothique*," and a lyric scene "*Diane et Actéon*," and received for his dramatic choral symphony "*Tasso*" the prize offered by the city of Paris. His two hundred "*Chansons et Mélodies*," the latter having a strong resemblance to the German "*lieder*," enjoy a widespread reputation in France. We have lastly to mention Adolphe Blanc, born in 1828 in the department of the Basses-Alpes, who is chiefly known for his chamber music (based on the theories of the German School), consisting of quintetts, string quartetts, pianoforte trios, and sonatas. He was awarded the "*Prix Chartier*," offered by the French Academy, for his untiring efforts in popularising chamber music in that country.

In dealing with the fourth group of French musicians, &c., we meet with the savants, of whom we shall be unable to mention any but the most important on account of space. François Castil-Blaze, born in 1784 in the department Vaucluse, died in 1857 at Paris, began his career by entering the legal profession, and it will not be without interest to refer to the fact of the chief German musical savants Thibaut, Von Winterfeld, Ambros, Kieseewetter, Bitter, Kiehl, Gumprecht, Hanslick, and De Coussemaker, having also been by profession lawyers. The chief works of Castil-Blaze are his "*Dictionnaire de Musique Moderne*" (published in 1825, and passing through two editions), the "*Chapelle de Musique des Rois de France*," "*Molière Musicien*" (published in 1852), and "*Théâtres Lyriques de Paris*" (in three volumes, Paris, 1855 and 1856). He is also well

known through his translations of the German and Italian libretti of *Don Giovanni*, *Figaro*, *Zauberflöte*, *Der Freischütz* (this appearing under the title of *Robin des Bois*), *Euryanthe*, *Matrimonio Segreto*, *Barbiere*, &c., and was the author of the novel "Julien, ou le Prêtre."

Alexandre Vincent, born in 1797 in the department Pas-de-Calais, and who died in 1868 at Paris, wrote many erudite treatises on the music of ancient Greece, and a considerable number also on the music of the Middle Ages; in these he has furnished us with a very exhaustive criticism on De Coussemaker's brilliant mediæval researches.* As regards the possession by the Greeks and Romans of a polyphony, Vincent strongly supported Westphal's affirmative view, but was as strongly opposed, in 1854 and 1861, by his compatriot Marcel Jullien (born in 1798, died in 1881).

Johann Georg Kastner, born in 1811 at Strasburg, died in 1867 at Paris, was an author whose works have importance chiefly on account of their educational nature. We refer to the "Grammaire Musicale," in three volumes, the "Théorie abrégée du contrepoint et de la fugue," the "Traité général de l'instrumentation," in two volumes with supplement, and the "Encyklopädie der Musik" (left unfinished through the author's death).

In Adolphe Gustave Chouquet, born in 1819 at Havre, we meet with a prominent musical historian, who gained in 1864 the "Prix Bordin" for his "Histoire de Musique," an excellent work, treating of the period from the fourteenth to the eighteenth centuries. No less meritorious is his "Histoire de la Musique Dramatique en France depuis ses origines jusqu'à nos jours" (published in 1873). In a similar manner Antoine Vidal, born in 1820 at Rouen, gained notoriety by a voluminous work, "Les Instruments à archet" (in three volumes, Paris, 1876), which is amongst the most reliable and profound treatises extant on the history of stringed instruments.

Arthur Pougin, born in 1834, gained considerable prominence by his "Musiciens français du XVIII. siècle." In 1867 he wrote, at the request

* We give here the titles of a few of De Coussemaker's works:—"De la Notation Musicale de l'École d'Alexandrie" ("Revue Archéologique 3ième année"), an analysis of the celebrated paper "De Musicâ," by St. Augustine (1849), "Emploi des quarts de ton dans le chant grégorien constaté sur l'antiphonaire de Montpellier" (1854), "De la Notation Musicale attribuée à Boèce et de quelques chants anciens qui se trouvent dans le manuscrit latin No. 989 de la Bibliothèque impériale," and lastly, the "Notice sur trois manuscrits grecs relatifs à la musique avec une traduction française et des commentaires" (Paris, imprimerie royale, 1847).

of the Government, his "De la situation des compositeurs de musique et de l'avenir de l'art musical en France," and published, in 1878 and 1880, two volumes in order to complete the "Biographie Universelle des Musiciens" of Fétis. We have no need here to mention the literary achievements of Berlioz, they having already been referred to.

As we have completed our review of the musicians, &c., of the most gifted nations of the earth, viz., Germany, France, and Italy, we will turn our attention to the principal musicians of England, the Netherlands, and Scandinavia.

During the nineteenth century the first-named country has possessed many undeniable musical savants and noteworthy composers. With regard to the latter we may well, on account of his wide popularity, introduce them under no less a man than Michael William Balfe. Although born in Dublin in 1808 (died in 1870), we cannot treat him as a *national* composer, for the reason that his works are strongly tinged with the influence of the school of Rossini, Bellini, and Donizetti, and not unmixed with certain features peculiar to the French grand opera. The work by which Balfe gained his remarkable popularity was the *Bohemian Girl*, performed for the first time at Drury Lane. This was followed by the opera *Falstaff*, written for Her Majesty's Theatre, and many others, some of which were performed in Germany and France: of these *Les quatre fils Aymon* achieved considerable success in the French capital.

Sir George Macfarren, the director of the Royal Academy of Music, was born in London in the year 1813, and from 1842 to 1864 devoted himself to the composition of the operas *Don Quixote*, *Charles II.*, *Robin Hood*, and *Helvellyn*, and the oratorios *John the Baptist* and *Joseph*, in addition to cantatas, symphonies, overtures, and chamber music. By these works he gained considerable prominence. There is much merit in his critical edition of Purcell and Händel's works, and we may here refer to the excellent translations of German opera libretti by Lady Macfarren. We meet with another opera composer in W. Vincent Wallace, born in 1814 at Waterford, died in 1865. His most popular work, *Maritana*, like others of his operas, has been performed in France and America and in the chief cities of the British Colonies. *Maritana* was followed by *Matilda*, the *Amber Witch*, *Lurline*, &c., none of which, however, can be said to be *national* in character, but rather to show the influence of the modern

Italian and French Schools. Wallace was a prolific writer of pianoforte music, none of which, however, can be regarded as of the highest standard.

Working in a different direction from that of Balfe and Wallace we find Sir Michael Costa, who, although born at Naples in 1810, yet spent the greater part of his life in the English capital, where he became conductor at Her Majesty's Theatre, and subsequently of the Philharmonic and Sacred Harmonic Societies, and also of the Birmingham and the great Handel Festivals, writing for Birmingham his oratorio *Eli*. Costa was knighted in 1869 and died in London in 1884.

Sir Sterndale Bennett, who was born in 1816 at Sheffield, and died in 1875 in London, entirely followed the principles of Mendelssohn, and was honoured by the presence of that master at the performance, at one of the Royal Academy concerts, of his pianoforte concerto in D minor, a work in which Mendelssohn showed considerable interest—an interest that developed into a friendly intercourse and lasted during Bennett's stay at Leipzig between the years 1837 and 1842. His compositions are more noteworthy for their taste and refinement than for their energy and force, the chief of them being the four concert overtures, *The Naiads*, *The Wood Nymphs*, *Parisina*, *Paradise and the Peri*, the four pianoforte concerti, the symphony in G minor, the oratorio *The Woman of Samaria*, and the cantata the *May Queen*. Bennett founded in 1849 the London Bach Society, and became in 1856 the conductor of the Philharmonic Society, and professor of music in the University of Cambridge; in 1870 he received the honorary degree of D.C.L. from the University of Oxford, and was knighted in 1871.

Of older composers whose work was begun and completed in the present century, we may mention J. Baptist Cramer, who although of German birth (born in 1771 at Mannheim), yet at an early age came to England, where he died (in London) in 1858. A pupil of the celebrated Clementi, he owes his fame especially to his well-known classical pianoforte studies, and was the composer of much pianoforte and chamber music, writing no less than 105 sonatas, 7 concertos, and various exercises. Less prolific was John Field, who was born at Dublin in 1782, and died in 1837 at Moscow, the composer of many charming nocturnes, which in regard to a certain taste and refinement may be said to have anticipated Chopin, although the subjects are much simpler and more naïve and diatonic than those of the more romantic Polish composer.

The celebrated London pianist, Charles Hallé, was born in 1819, and although he has practically passed his lifetime in the English capital, yet it is interesting to note that he and Sir Julius Benedict (the latter a pupil of Karl Maria von Weber) were both born in Germany, Hallé at Hagen, in Westphalia, and Benedict at Stutgardt in 1804 (died in London, 1885). In 1835 Benedict arrived in London from Italy, and four years later was appointed conductor of the Drury Lane Opera. In 1850 he proceeded on a tour to America with Jenny Lind, and on his return was appointed conductor to the Sacred Harmonic Society. In 1854 he conducted the performance of Naumann's oratorio *Christ, the Messenger of Peace*, at Exeter Hall, for the benefit of the German Hospital; and in 1874 received the honour of knighthood at the hands of the Queen. Those of his operas that became most popular were the *Gipsy's Warning* and the *Lily of Killarney*; his cantata *Undine*, and many orchestral compositions, have frequently been before the public.

Among the more youthful English composers of note is Sir Arthur Seymour Sullivan, born in 1842 in London. He received the principal part of his musical education at the Leipzig Conservatorium, at which he stayed from 1858 to 1861. While there he wrote his music to Shakespeare's *Tempest*, a work that was publicly performed at the Conservatorium. We would specially mention his oratorios, *The Prodigal Son* and *The Light of the World*, the symphony in C major, the overture *In Memoriam*, and the incidental music to Shakespeare's *Henry VIII*. His numerous operettas, principally comic, contain many charming *morceaux*, and in these Sullivan shows himself a talented disciple of a school evincing the strong influence of Schumann and Mendelssohn, although he by no means lacks individuality.

With regard to the organists and professors of the English School, the Rev. Sir F. A. Gore Ouseley, Bart., M.A., Mus.Doc., son of the distinguished Orientalist and English ambassador of the Persian and Russian Courts, stands in a very prominent position. In 1846 he took his B.A. degree at Oxford, and in 1849 that of Master of Arts. In 1854 he received the degree of Doctor, and in 1855 the title of Professor of Music in the University of Oxford. As a theorist he is well known by his excellent treatises on harmony, counterpoint, and fugue. He has been a contributor to Sir George Grove's "Dictionary of Music," and is the editor of the translation by Ferdinand Praeger of this "History of Music," and one

of the chief dignitaries at Hereford Cathedral, besides being a finished master of the organ. He exhibits a rare skill of improvisation in strict and double counterpoint, and is the composer of two oratorios, entitled *St. Polycarp* and *Hagar*, seventy anthems, fugues for the organ, and chamber and vocal music, all of which display considerable merit.

The musical savant, Henry Chorley (born in Lancashire, in the year 1808, died in London, 1872), next demands our notice. His invaluable work in drawing attention to the classical works of German authors deserves special mention. He was an intimate acquaintance of Mendelssohn, Rietz, and David, and a constant attendant at the German musical festivals. His most popular works are, "Music and Manners in France and Germany" (published in three volumes), and "Modern German Music" (in two volumes). Chorley, in addition to being a poet, was also the critic to the *Athenæum*, and a librettist, supplying words to many songs.

John Hullah, born in 1812 at Worcester (died 1884), was another distinguished savant. His grammars of (1) "Music" and (2) "Counterpoint," his "The Third or Transition Period of Musical History," and the "History of Modern Music" (1862) are works exhibiting wide knowledge of the musical art. He is well known for his enthusiastic endeavours to establish a national choral union, formed by the teachers and pupils of national schools, and also as the composer of many anthems and songs which have attained very wide popularity.

We may here conveniently refer to the American biographer of Beethoven, Alexander Wheelock Thayer, born in 1817 at Massachusetts. In the same manner that the present generation is considerably indebted to Carlyle and Lewes for their careful and elaborate works on Schiller and Goethe, so it is indebted to Thayer for an excellent biography of Beethoven. The work, which is not yet complete, is of such merit that the portion which has so far been published has been carefully translated into German by Dr. Deiters, under the title, "Ludwig von Beethoven's Leben." Thayer was appointed in 1860 attaché to the American Embassy at Vienna; an earnest worker in musical art, he has produced a valuable chronological catalogue of Beethoven's works (published in 1865), and, further, the critical essay, "Einen Kritischen Beitrag zur Beethovenliteratur," published in 1877.

We will now devote our attention to the Swedish, Norwegian, and

Danish masters. Considered as constituting one body, these Scandinavians do not appear, at any time, to have achieved celebrity beyond the borders of their own country. It is only during the progress of the present century




Niels W. Gade.

Fig. 293.

that we find any of their works falling under the fierce light of European criticism. To the Danes belongs the credit of being the first to make any conspicuous advance in musical art, in the person of no less a master than the excellent Niels Gade. Born at Copenhagen in 1817, he first became celebrated among his countrymen as the composer of a C minor

symphony, while still a young member of the Copenhagen orchestra. The author had the good fortune to be present at its first performance at Leipzig under the direction of Mendelssohn, in the winter of 1842, at the Gewandhaus Concerts, at which date the work was still unpublished. It produced general enthusiasm in the orchestra on account of its newness of treatment. Connoisseurs discovered in it the same sentiment that so strongly pervades the songs of Ossian and the sagas of Frithjof. More forcibly is this depicted in the concert overtures, *Nachklänge aus Ossian*, *Im Hochland*, *Hamlet*, and *Michelangelo*. Of Gade's eight symphonies, none of which can be described as mediocre in character, that in B flat major is on the whole the best. Gade has also written orchestral novelettes and most meritorious chamber music. Of his cantatas we would specially mention *Comala* and *Erlkönigs Tochter*; but, notwithstanding the merit of his vocal works, we prefer his instrumental compositions. He is as rigid in his adherence to the strict classical sonata form as he is a perfect master of its details. He has also written some charming songs and pianoforte pieces. During the season 1845-6 he acted for Mendelssohn as conductor of the Gewandhaus Concerts, succeeding to the conductorship on the death of that distinguished man in the year 1847. The following year he was appointed conductor of the celebrated Copenhagen Concerts, and in 1861 court chapel-master to the King of Denmark.

Next in importance to Gade is his brother-in-law, Emil Hartmann, born in 1836 at Copenhagen. A pupil of the elder master, he has followed very closely in Gade's footsteps. In Germany he is best known by his overture, *Nordische Heerfahrt*, the symphonic poem, "Aus der Ritterzeit," and the symphony in E flat major. He has also written a violin and a violoncello concerto, a cantata *Winter und Lenz*, and many smaller chamber and pianoforte works.

In turning to the Norwegians, among the most noteworthy are Johann Svendsen and Edvard Grieg, the former born at Christiania in 1840, and the latter at Bergen in 1843. Svendsen, a pupil at the Leipzig Conservatorium, under Hauptmann and Reinecke, has been since 1872 conductor of the Musical Union Concerts at Christiania. He exhibits in his compositions the impress of the Scandinavian character, and shows an occasional tendency to mannerism. We would mention among his orchestral works the symphonies in D major and B flat major, the overture to *Romeo*

and *Juliet*, a descriptive work for the orchestra entitled *Zorahayda*, and an introduction to Björnson's "Sigurd Slembe." In addition to these he has written Norwegian rhapsodies, a number of chamber compositions, and an octet for strings (Op. 3), all of which show mastery of classical art-form and power of invention. Edvard Grieg has done less than his compatriot in symphonic works, gaining his name chiefly through chamber and pianoforte music. Of these some of the most remarkable are his two violin sonatas, a string quartett, and a sonata in A minor (Op. 36) for violoncello and piano, in addition to a number of pianoforte pieces, most characteristic and original, *e.g.*, "Norwegischer Brautzug im Vorüberziehen," "Auf den Bergen," &c. We may ascribe what in Grieg's work seems somewhat extreme, to his having united with a young composer, Rikard Nordraak (now dead), in opposing that which they considered effeminate in Scandinavian music, an effeminacy asserted to have been introduced by Gade through his strong leaning to the school of Mendelssohn. In so doing they entirely disregarded the undoubtedly great influence of the latter master on Scandinavian music, and the influence of the Leipzig school, from which the impulse first proceeded.

Turning now to the Swedish composers, Ivar Hallström, born at Stockholm in 1826, is the first to demand our attention. He began his career as a lawyer, afterwards becoming librarian to the Crown Prince, and in 1861 successor to his compatriot, Lindblad, in the directorship of the Stockholm Conservatorium. He shows merit as a composer of operas, but the national impress of his dramatic works is very apparent in the choice of his libretti. The most popular of his operas are *Das Geraubte Bergmädchen*, *Die Braut des Gnomen*, *Der Bergkönig*, and *Die Wikinger*, all of which were performed during the years 1874 to 1877. His predecessor at the Stockholm Conservatorium, Frederick Lindblad (born in 1804 near Stockholm, died in 1864), was a composer of songs strongly national in character, and made celebrated by his pupil, the famous Jenny Lind, who introduced them into England and Germany. Of the many that are peculiar and interesting, "Der junge Postillon," "Der Invalide," "Der Spatz," "Der Schlotfegerbub," and the excellent "Gesang eines Mädchens aus Dalekarlien," are, perhaps, the most popular.

In discussing the music of the fifteenth and sixteenth centuries, we had to refer to the supreme merit of the then existing Netherland School.

We will now turn to its modern descendants, as represented by the Belgians and Dutch. In its list of composers are the names of Verhulst, Vieuxtemps, De Swert, and Servais; and among littérateurs the widely known names of Fétis, Nisard, Burbure, De Coussemaker, Gevaert, Van der Straeten, and Van Maldeghem.

Jan Verhulst, the most celebrated living Dutch composer, was born in 1816 at the Hague, and studied under Bernhardt Klein and Mendelssohn. His compositions consist of symphonies, that in E minor being the most excellent, overtures, string-quartets, a Requiem for male voices, a setting of the 145th Psalm, and many vocal works. It is, however, very strange that he absolutely refuses to write for any other than the Dutch tongue. Up to 1842 he had the good fortune to move in the circle of prominent composers and pupils that surrounded Mendelssohn at Leipzig. In the same year the King of Holland appointed him court music-director; later on he became conductor of the Amsterdam Concerts, held under the direction of the "Maatschappij tot."

Of the Belgian composers of the nineteenth century we have first to mention Henri Vieuxtemps, who was born in 1820 at Verviers, and who died in 1881 in Algiers. His compositions are principally for the violin, which is accounted for by his having been one of the greatest violinists of this century. They are all genuine artistic conceptions, aiming at the highest standard, and exhibiting the classical art-form. The chief of them are five grand concertos in symphonic form, an overture (Op. 41), a violoncello concerto, and a *duo concertante* on airs from Mozart's *Don Giovanni* for violin and piano. We must not omit to mention his three cadenzas, written for Beethoven's violin concertos. As a performer of European fame, Vieuxtemps made three most successful tours in America. From 1871 to 1873 he held the professorial chair at the Conservatorium of Brussels, and was conductor of the *concerts populaires* of the same place. Another Belgian artist of note is Jules de Swert, born in 1843 at Louvain. He was a well-known performer on the violoncello, and besides being the composer of a number of works for that instrument that show decided talent, has also written an opera, *Les Albigenses*. François Servais, born in 1807 near Brussels (at which city he died in 1866), undoubtedly ranks among the greatest violoncellists of the present century. As a composer for his favourite instrument he rises much

above other Belgian virtuosi, as is witnessed by his three concertos and sixteen fantasias for violoncello and orchestra.

We must finally refer to the Flemish composer, Peter Benoit, born in 1834 at Harlebeke, in Flanders, of whose compositions we prefer the Flemish opera *Isa*, the oratorio *L'Escant*, a choral symphony "Les Moissoneurs," a Requiem, a "Te Deum," and the music to *Charlotte Corday*. Benoit is also the author of the interesting treatise, "L'École de Musique flamande et son Avenir."

Of the Netherland savants we have frequently spoken, and may again refer to their connection with modern musical literature. In doing so we first notice F. J. Fétis, who was born in 1784 at Mons, and who died in 1871 at Brussels; he was the author of the "Biographie Universelle de Musiciens," in eight volumes, of which a second edition appeared between 1860 and 1865. His "Histoire Générale de Musique" (published between 1869 and 1875, in five volumes), unfortunately, does not extend beyond the fifteenth century. Only fifty copies were printed of his "Esquisse de l'Histoire de l'Harmonie" (1840). In 1827 he was appointed librarian of the Paris Conservatoire, and from 1833 to 1873 was principal of the Brussels Conservatoire. He gained some distinction as a composer by his two symphonies, a sextet (for two pianoforte performers and a string quartett), a concert overture, and a Requiem. Fétis was held in very great esteem in the musical profession; at the performance in Aix-la-Chapelle in 1867 of his concert overture, he was received with the greatest enthusiasm by the orchestra, whose reverence for him was such as is only expected by a father from his sons.

We next come to Theodore Norman (otherwise Nisard), born in 1812 in the province Hennegau, the author of ten works on the *cantus planus*, and of the "Etudes sur les Anciennes Notations Musicales de l'Europe," works well deserving study. In the early part of his career Nisard was headmaster of a high school, but after 1842 he devoted himself entirely to music, becoming organist and choirmaster of St. Germain, at Paris. To him is due the discovery of the celebrated *antiphonary* of Montpellier.

Léon de Burbure, a wealthy Belgian nobleman, born in 1812 in East Flanders, has left us the results of his invaluable researches on the ancient musical guilds of Antwerp. His "History of Keyed Instruments and the Lute since the Sixteenth Century" is a valuable and interesting work.

Edmond de Coussemaker, the descendant of an old Flemish family, was born in 1805 at Bailleul, and died in 1867 at Bonbourg. Although trained for the legal profession, and subsequently appointed a judge at Bergues, his time, therefore, being fully employed, he succeeded in proving himself one of the most eminent musical savants of the present century. We have mentioned some of his chief works in a former chapter, and need only further name his "*Œuvres complètes d'Adam de la Hale*" (1872), and his "*Essai sur les Instruments de Musique au moyen-âge.*"

Another Belgian savant of eminence is François Auguste Gevaert, born in 1828 at Oudenarde. A pupil at the Ghent Conservatoire, he there obtained in 1847 a prize for his Flemish cantata *Belgie*, and later on the "*Prix de Rome.*" He also composed sacred music, orchestral works, and comic operas, all of which were produced under his direction, and in 1867 became conductor of the Grand Opéra at Paris. In 1856 appeared his "*Leerboek van den Gregoriaenschen Zang;*" in 1863 the "*Traité d'Instrumentation,*" and in 1868 the work by which he is chiefly known, "*Les Gloires d'Italie,*" containing specimens of the work of the best Italian masters of the present century. These were followed by the "*Histoire et Théorie de la Musique de l'Antiquité,*" written between 1875 and 1881. By these works he undeniably merits the high position he holds in the world of musical savants. In 1870 he left Paris, and the following year was appointed director of the Brussels Conservatoire.

Edmond van der Straeten, born in 1826 at Oudenarde, became, on the termination of his studies at Ghent, librarian of the Royal Library, Brussels. Among his chief works, the "*Notice sur Charles Félix de Hollande*" (1854), "*Récherches sur la Musique à Audenarde avant le XIX. siècle*" (1856), and "*La Musique aux Pays-Bas*" (1867 to 1880, in five volumes), deserve special attention. Of the life of the author Van Maldeghem very little is known. His "*Trésor Musical*" is, however, to be mentioned as a meritorious work.

Within the last twenty years the Slavonic races have made considerable progress in music. We do not intend it to be understood that prior to this they lacked talent, but, either from not being sufficiently numerous in the number of their representatives to make an impression, or from being too much under the influence of the great German masters, the special genius of their race has not been very pronounced until within

comparatively recent times. Whether their advancement in the art of music during this period is due to that most powerful of all influences, a more



Anton Rubinstein

Fig. 294.—Rubinstein.

(With the kind permission of the publishers, S. Schottlaender, of Breslau, after an original engraving.)

humane and therefore wider political view, we will not venture to say, but it is nevertheless true that their progress has been a most glorious one, showing all the while their national peculiarities.

In entering upon our review of the work of the Slavonic masters, we are naturally led first to consider Anton Rubinstein, born in Bessarabia on November 30, 1830. As early as 1840 he excited the wonder of the Parisians by a public performance; indeed, they regarded him as a prodigy. In 1844, at Meyerbeer's suggestion, he was placed under Dehn at Berlin. He has successfully carried through several concert tours in the various European capitals, and now resides in St. Petersburg. He has written some Russian operas, of which we shall only mention *Dimitri Donskoi* (1854) and *The Siberian Hunters*. In 1858 he was appointed imperial Russian court pianist and conductor; in 1859 he founded a Russian Musical Society at St. Petersburg, and three years later the Conservatorium. As a composer he reflects, to a great extent, the influence of the German School and its classical art-form, although the unrestrained wildness and impetuous rush so peculiar to the Slavonic race assert themselves at times in a very extraordinary manner. As a virtuoso he ranks second only to Liszt. We here cite a few of his most celebrated compositions, the operas *Feramors* (1863), *Le Démon* (1875), *Die Makkabäer* (1875), and *Nero* (1879); the oratorios (designated by him "sacred operas"), *The Tower of Babel* and *Paradise Lost*; and his five symphonies, the best of which is that entitled "Ocean." In addition, he has written an endless number of duets, trios, quartetts, quintetts, and sextetts. Prolific as a composer of pianoforte pieces, he is to be credited with the production of five pianoforte concertos, sonatas, an "Album de Danses Populaires," "Les Soirées de St. Petersburg," and the musical sketch, "Ivan IV., the Cruel," &c. His songs, "Der Asra," "Gelb rollt mir zu Füßen," "Es blinkt der Thau," &c., are most noticeable for natural charm.

Next to Rubinstein, Michail Ivanovitch von Glinka, born in 1804 near Smolensk, deserves notice. Like the great pianist just mentioned, he was also a pupil of Dehn. At an early period he studied intently the peculiarities of the Russian character, which study resulted in a more successful portrayal of native character than that of any other of his compatriots. In illustration of this, notice his first opera, *A Life for the Czar*, performed in 1836. The second opera, on the libretto of the Russian poet Puschkin, entitled *Russia and Ludmilla*, led Liszt, who was present at its second performance, to write a laudatory article upon it for *Le Journal des Débats*. Glinka has

also written many interesting chamber compositions and a number of graceful songs. He became popular in Germany by his quaint and original orchestral treatment of *Kamarinskaja* and *Jota Aragonesa*, the latter composed at Madrid. Whilst on a visit to his old master Dehn, for assistance in his researches as to the origin of the harmonies of the old Russian folk-songs, he fell ill, and in the year 1857 died at Berlin.

Of older Russian composers we have to mention Bortnianski and Lwoff. Dimitri Bortnianski (born in 1751 in Ukraine, died in 1825) received his musical education from Galuppi, in Venice, through the patronage of the Empress Katharine II. He reorganised the Russian Imperial Cathedral Choir, and gained for it a celebrity which extended far beyond the Russian borders. For this choir he composed fifty *a capella* psalms for four and eight voices, but, like his mass written for the Greek ritual, they are of too sentimental a character, though this might justify their production in Russian churches.

Alexis von Lwoff, who was born in 1799 at Reval, and died in 1870, was a great violin virtuoso, and chapel-master to the imperial court. He was also a major-general of the Russian army and aide-de-camp to the Czar. He wrote many violin compositions and choral works for the cathedral choir, and published in 1859 an interesting treatise "On the Free and Unsymmetrical Rhythm of the Old Russian Church Song."

As composers of modern times, Tschaikowsky and Borodin may now be referred to. Peter Tschaikowsky, born in 1840 in the province of Perm, entered Rubinstein's Conservatorium, and held a professorial chair there from 1868 to 1877. Besides some operas, he has written symphonies, overtures, the symphonic poems, "Der Sturm" and "Francesca di Rimini," string quartetts, a violin concerto, a pianoforte concerto, and other works for the piano. He is to be regarded as a representative of the Russian national character, and whilst occasionally descending to trivialities, he exhibits, on the whole, originality, combined with interesting modulation and quaint rhythm.

Alexander Borodin, born in 1834, a greater master of polyphony, and possessing more natural gift, is, however, more confused in his treatment, and, further, is exceedingly unrestrained. He is a true representative of the Young Russian School, which, in many respects, has modelled itself after the New German Romantic School. As a member of the medical

profession, he holds the distinguished appointment of professor to the St. Petersburg Medical and Surgical Academy, and is an imperial councillor. Two symphonies, of which that in E flat major was performed in 1880 at Wiesbaden, the symphonic poem "*Mittelasien*," the opera *Igor*, and his many chamber compositions, strongly corroborate our opinion. Everywhere one feels that the composer is straining after effect without duly regarding proper continuity. In fact, his music might be fairly termed "Nihilistic."

As musical *littérateurs*, Oulibicheff and Lenz stand prominently to the front. Alexander von Oulibicheff, born in 1795 at Dresden, was the son of the Russian ambassador at that court, and died in 1858 at Nishnii Novgorod. He introduced himself to the public by his "*Nouvelle Biographie de Mozart, suivie d'un aperçu sur l'histoire générale de la musique*," translated in 1844 into German. This work (three volumes) affords numerous proofs of the writer's enthusiasm and refined taste, and although it lacks a certain trustworthiness, yet, even when compared with Jahn's "*Mozart Biography*," it remains a most interesting work. His enthusiasm for Mozart has made him scarcely just in his criticism of Beethoven, more especially with regard to that master's ninth symphony. He was, however, justly and happily corrected by the imperial councillor Wilhelm von Lenz, the well-known author of "*Beethoven et ses Trois Styles*" (1852 and 1855).

We now turn to that more numerous class of Slavonic composers, the Bohemians (less known as the Czecks), the chief of whom are Cernohořský, Tomaschek, Czerny, Dvořák, Smetana, Naprawnik, Zlenko, Fibich, and Neswadba. Bohuslav Cernohořský, who died in 1740, and was known in Padua as Padre Boëmo, was professor of music at St. Anna. On leaving Padua he became organist at Assisi, and, subsequently, chorus director and professor at St. Jacob, in Prague. In his notice upon Cernohořský's few sacred compositions (including the excellent motet, "*Laudetur Jesus Christus*"), A. W. Ambros says: "These exhibit the manifold contrivances of double counterpoint in the boldest and most intelligent manner." In 1754, the time of the great fire in Prague, the greater number of his compositions were unhappily destroyed, but he left in his native land, through the excellence of his teaching, many gifted pupils.

Johann Wenzel Tomaczek (Tomaschek), who was born in 1774 at Skutsch in Bohemia, died in 1850, whilst holding the office of director of the Prague Conservatorium. An excellent organist and contrapuntist, he was more famed as a tutor than as a composer, numbering among his pupils the celebrated Schulhoff, Kittl, and Dreyschock. Tomaczek has published masses, cantatas, an opera, a symphony, a concerto for the piano, and a number of clever chamber compositions.

Charles Czerny, born in 1791 at Vienna, where he died in 1857, is included among Bohemian composers, on account of his Bohemian descent. That he was a most prolific composer will be admitted when we mention that the number of his works reached the high total of a thousand; he was, too, an excellent pianist and a praiseworthy editor of classical works, the chief of which is Bach's "Wohltemperirtes Clavier." The names of such of his pupils as Liszt, Thalberg, and Döhler, are sufficient to form an estimate of his ability, and it will be interesting here to mention that Czerny himself received lessons from Beethoven. His "Études de Vélocité" and other studies have gained a world-wide celebrity.

During the political movement by which the Czecks endeavoured to assert their independence, we trace, concurrently, the development of a similar feeling in music, which is represented by the genius of Anton Dvořák (pronounced *Dvorschak*). Dvořák, born in 1841 near Kralup, is one of the most gifted composers of the Bohemian section of the modern German School. We think, however, that he has exercised very little care in his scoring; and we are further of opinion that a more matured study of harmony, and a stricter observance of art-form, would have added materially to the value of his compositions; of this we are convinced, after having heard certain of his symphonic orchestral works. Whilst we do not feel that much regard will be paid to this Teutonic judgment, yet we take as musicians sufficient interest in his talent to justify this advancement of our opinion. As a dramatic composer he has gained but little success, which will well be understood after hearing the opera *Der Bauer, ein Schelm*; still, we meet with much that is remarkable in his symphonies, the Slavonic rhapsodies for orchestra, a serenade for wind instruments, an elegy, "Dumka," for piano; the duets "Klänge aus Mähren," Slavonic dances, and the Bohemian national dances entitled "Furiantе."

As national in character as the compositions of Dvořák are those of

Friedrich Smetana, who was born in 1824 at Leitomischl, and who died insane in 1884 at Prague. Smetana shines most as a dramatic composer, and chiefly in the operas *Die verkaufte Braut*, *Die Brandenburger in Böhmen*, *Dalibor*, and *Der Kusz*. In his orchestral works he shows an adherence to the school of Berlioz, Liszt, and Wagner. Among his symphonic poems, "Wallensteins Lager," "Hakon Jarl," and "Mein Vaterland," deserve special notice.

Edward Naprawnik, born in 1839 near Königgratz, resided from 1853 to 1861 in Prague, and became in 1869 chief conductor of the St. Petersburg Opera. While in that capital he composed the Russian National opera *Die Bewohner von Nischnij Novgorod*, the symphonic poem "Der Dämon," a number of chamber compositions, and many Czeck and Russian songs.

Zlenko Fibich, born in 1850 near Czaslau, was educated at the Leipzig Conservatorium, and was subsequently a pupil of Vincenz Lachner; in 1876 he was appointed conductor of the Czeck National Theatre, Prague. Like Smetana, he follows in his orchestral compositions the school of Berlioz and Liszt; his works include a number of symphonic poems, two symphonies, the opera *Blaník*, and a ballad, "Die Windsbraut."

We conclude our review of the Czeck composers with Joseph Neswadba, born in 1824 at Vyskeř, in Bohemia, died in 1876, while court chapel-master at Darmstadt. He was a very popular composer of national songs.

The third branch of the Slavonic race which, during the present century, has produced eminent composers, is that of the Poles. Of these, Frederic Chopin stands above and beyond the reach of any of his countrymen; but as we have already fully discussed his merits in the chapter on Mendelssohn and Schumann, further reference is unnecessary. Composers such as Scharwenka and Moszkowski, although of Polish descent, have been too greatly influenced by the modern German School to be justly regarded as representative Polish composers.

The remaining European countries possessing musical interest are Spain, Portugal, and Hungary. They cannot be said to be of considerable importance if the number of their representatives in musical art be held to be an indication, although their gift in other subjects cannot be denied. But of whatever nature it may be, it has never, to our knowledge, been disseminated beyond their respective borders; it cannot, therefore, expect any

critical attention, since it has not submitted itself to the judgment of musical opinion either in the English, French, Italian, or German capitals. Although it might be urged that the fame of such operas as those of Hallström has been widespread, in spite of their performances being confined to the native lands of the composers, yet the greater part of Spanish, Hungarian, and Portuguese music can only be regarded as *salon* music, consisting almost exclusively as it does of songs and dances. Thus we see that the Spaniards, with their brilliant poetry and their achievements in the plastic art, and even in music, possess few composers that have aspired to anything beyond the "fashionable" in music. These exceptions are Juan Arrieta, Baltasar Saldoni, and Pablo de Sarasate. The first, Arrieta, born in 1823 at Puente la Reina, studied at the Milan Conservatorium. By the performance of his first opera, *Ildegonda*, at Milan, he at once gained celebrity as a dramatic composer. He subsequently composed other operas and operettas, and had in 1878 completed the thirty-fifth. All these have been performed in the Spanish capital; the most popular of them, the *zarzuelas* (operettas), being well known throughout Spain. In 1857 he became director of the Madrid Conservatorium, and has been since 1875 a member of the Spanish Council of Education.

Baltasar Saldoni, born in 1807 at Barcelona, a composer and musical savant of note, was educated in the Music School of Montserrat, and was appointed in 1829 organist to the Church of Santa Maria del Mar. In 1839 he proceeded to Paris to study the classic method of vocalisation, returning a year later to Madrid, when he was appointed professor of singing at the Conservatorium. He has written a number of organ compositions in the strict polyphonic style, and other sacred works. A symphony, entitled "A mi Patria," "A Hymn to the God of Art," Italian operas, and Spanish *zarzuelas*, have secured him considerable favour. He is further known as the author of "A History of the Montserrat School of Music" (1856), and "Effemerides de Musicos Españoles" (1860).

We cannot take leave of Spain without referring to one of the greatest violinists of the present day. Pablo de Sarasate, born at Pampeluna in 1844, exhibits, as a virtuoso, an almost marvellous perfection. His brilliant artistic conceptions of works such as those of Mendelssohn and Spohr, besides his arrangements and compositions of Spanish airs, have gained him the greatest popularity. He has always rendered his performances, in our

opinion, as interesting to the critic as to the audience—unfortunately an uncommon occurrence.*

With regard to Portuguese composers, we should first mention Vicomte Ferreira d'Arneiro, born in 1838 at Macao, China; he studied for the law

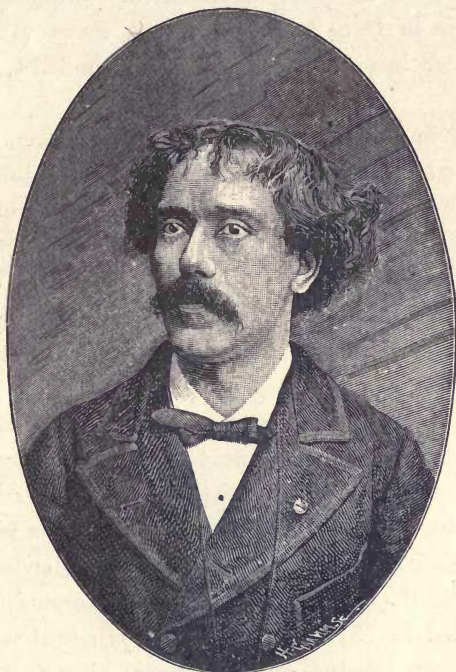


Fig. 295.—Pablo de Sarasate.

at the University of Coimbra, but afterwards, from 1859 to 1862, turned his attention to music. In 1866 he wrote a pantomimic ballet, performed

* Among Spanish composers and writers on music it would be wrong to omit all mention of Don Miguel Hilarion Eslava. This eminent man was born in 1807, and died in 1878. He was educated in the choir of the Cathedral of Pampeluna, became Maestro de Capilla at Osuna in 1828, and in 1832 was appointed to a similar post at Seville, where he was ordained priest. In 1844 Queen Isabella made him her chapel-master. He composed several operas, about 140 compositions for the Church, and some for the organ. But his greatest work is undoubtedly his admirable collection of Spanish Church music from the sixteenth century to the present day, entitled "Lira Sacro-Hispana," published at Madrid in 1869, in ten volumes. He also published his "Museo organico Español" at Madrid, "El Metodo de Solfeo" (1846), and "Escuela de Armonia y Composicion," of which the second edition appeared at Madrid in 1861.—F. A. G. O.

at the San Carlos Theatre, Lisbon, but his talent revealed itself in the "Te Deum" performed in Paris, 1871, under the title "Symphonic Cantata," and, further, the successful opera, performed at Lisbon, entitled *The Elixir of Youth*.

Carlo Gomez, born in 1839 in Brazil, of Portuguese parents, gained considerable success in Italy with his operas, *Fosca* (1873) and *Salvator Rosa*, &c., the latter being performed in Genoa in 1874, with the greatest success.*

We exclude from the list of Hungarian composers, &c., those famous conductors and virtuosi that do not fall within the limits we previously laid down. If we omit Kéler Béla, the gifted writer of dances, marches, and *potpourris*, there remain for mention Čermák (pronounced *Csermak*), born in 1771 in Bohemia, died in 1822 at Veszprim. We do not include Liszt, though an Hungarian by birth, because of his position as founder of the New German Romantic School. Čermák's compositions are still little known, but Count Stephan Fay, the historian of Hungarian music, has asserted that they possess as much classic skill as original genius. Čermák was one of the most prominent violin performers of Hungary, and in this respect Count Dessewffy is disposed to consider him greater than the celebrated Rode. He had considerable success as a violinist at Vienna, but it is sad to relate that an unhappy attachment ended in his insanity. Of less importance than Čermák is Michael Mosonni, born in 1814 at Boldog-Aszony, died in 1870 at Pesth. His principal works consist of a funeral symphony, an overture on the national air "Szozat," a symphonic poem "Triumph und Trauer des Honved," a German and two Hungarian operas. The former, entitled *Maximilian*, was destroyed in anger by the composer, on the suggestion by Liszt of certain alterations before its intended production.

That which now remains to us is the task of referring to the most prominent virtuosi of the present, whether as vocalists or instrumentalists.

* One excellent Portuguese composer is here omitted most unaccountably and undeservedly. João Domingos Bomtempo was born in 1775 at Lisbon, and came to Paris at the age of twenty. After visiting London, he went back to Lisbon in 1820, where he became head of the Conservatoire. He died in 1842. Perhaps his most successful work was the Requiem Mass which he composed to commemorate the poet Camoens, which was published in full score, and is a most able and effective work. But he also wrote many other very admirable pieces of Church music, besides operas and pianoforte music.—F. A. G. O.

But this we shall do only in so far as they fall within the limits of our consideration, which, as previously stated, are held subservient to our review of music as a history. We have previously advanced the opinion that music is the most masculine of all arts, for art essentially depends on the *creative* idea. All creative work in music is well known as being the exclusive work of man; the totality of woman's labours being, comparatively speaking, *nil*. But it is altogether a different matter when we consider the relative proportion of male and female vocalists. The latter then not only equal, but frequently exceed, numerically, the former. Of the lady artistes of Germany we may name Alvsleben, Brandt, Joachim, Köster, Lehmann, Lucca, Mallinger, Papier, Sembrich, Schuch, Spietz, Wagner, and Wilt; and it is peculiar that Southern Germany can justly claim credit as the birthplace of the majority of those just mentioned. Louise Köster (Schlegel), born in 1823 at Lübeck, an artiste of rare intelligence, appeared principally at the Leipzig and Berlin Operas, and showed excellence in the accurate interpretation of the works of Gluck, Mozart, Beethoven, Weber, and Meyerbeer. She assumed the chief characters in Armida, Iphigenie in Aulis, Alceste, Pamina, Donna Anna, Fidélío, Rezia, Valentine, Alice, and Bertha. Johanna Wagner (Jachmann), Richard Wagner's niece, was born in 1828 near Hanover, and was connected with the Dresden and Berlin Operas. She appeared principally in the operas of her uncle, in Gluck's Orpheus and Clytemnestra, Fidélío, Romeo, and in Meyerbeer's Fidès. Marie Wilt, born in 1835 at Vienna, made her *début* in 1865 at Gratz, as Donna Anna, and proved herself a charming exponent of the classical opera. Melita Otto Alvsleben, born in 1842 at Dresden, and engaged at the Dresden Opera from 1860, was an excellent interpreter of such conceptions of Mozart's as Ilia, Elvira, Donna Anna, Susanne, Fiordiligi; of Madame Uhlig (in *Schauspieldirector*), and those of Margarethe, Isabella, Alice, and Bertha, by Meyerbeer; of Mrs. Ford in Nicolai's *Merry Wives of Windsor*, Agathe in *Der Freischütz*, and Matilda in *William Tell*.

Pauline Lucca, born in 1841 at Vienna, is of remarkably prepossessing appearance, and has performed with the rarest perfection the most opposite characters. She has charmed French and American audiences with her representation of Marguerite, Carmen, Mozart's Zerlina, Selika, the Page in *Figaro*, and Valentine in *Les Huguenots*.

Mariana Brandt, born in 1842 at Vienna, is a vocalist of considerable tragic ability. As Armida, Orpheus, Fidès, and in Rubinstein's *Macchabæus*, she has no compeer. Mathilde Mallinger, born in 1847 at Agram, has exhibited, as prima donna of the Munich and Berlin Operas, much talent in classic and romantic rôles. Of Lilli Lehmann, born in 1848 at



Fig. 296.—Pauline Lucca.

(Original published by R. Krzivanek, Vienna.)

Würzburg, we cannot say whether her Norma excites our admiration more than her Rosina, her Carmen than the Baroness in Lortzing's *Wildschütz*, her Elvira or Fidélío than Mrs. Ford in the *Merry Wives*. To a remarkable dramatic power, that recalls to one's mind that of Schroeder-Devrient and Pauline Garcia, she unites a perfect mastery of Italian vocalisation. Marcella Sembrich (a Slavonian by birth) is of similar ability to Lehmann, and possesses a remarkably high voice, reaching with

facility G on the fourth ledger-line, *i.e.*, one note beyond that required by Mozart's Queen of 'the Night in the *Magic Flute*, a part written by the composer for his sister-in-law, Aloysia Weber, whose precursor, Lucrezia Agujari (died in 1783), possessed a similar range. Amalie Joachim, born in 1839 at Marburg, did not gain the celebrity she now possesses till she had quitted the opera-house for the concert-room. She shows her powerful mezzo-soprano voice and excellent delivery to the greatest advantage in the oratorios and cantatas of Bach, Händel, and Mendelssohn, and in the songs of Beethoven, Schubert, Schumann, Brahms, Rubinstein, and Robert Franz. Hermine Spiesz, born in 1860 near Weilburg (Nassau), a pupil of Sieber and Stockhausen, may here be mentioned as the principal contralto of Germany, as no adequate conception can be formed of her beautiful rendering of the contralto parts in *Elijah* and *Samson*. An entirely dramatic talent is that of Clementine Schuch-Proska (*née* Prochazka), born in 1853 at Vienna. As an excellent soubrette, with remarkable skill in vocalisation, she includes among her rôles, Rosina (*Barbiere*), Madeleine (*Postillon de Lonjumeau*), Isabelle (*Robert le Diable*), Javotte (*Le Roi l'a dit*), Sulamith (*La Reine de Saba*), Baucis (*Philémon et Baucis*), Lady Harriet (*Martha*), Zerlina (*Don Giovanni* and *Fra Diavolo*), Dorabella (*Così fan tutte*), &c. Frau Rosa Papier, of considerable dramatic talent, possesses an extensive register, having an unusually deep contralto united to a mezzo-soprano. She secured her greatest popularity in *Alceste* and *Orpheus*, in *Fidès* and *Amneris*, and is especially excellent in oratorio and song.

Among Italian vocalists of the present day, the sisters Patti, daughters of the Italian tenor, Salvator Patti, stand foremost. Carlotta, born in 1840 at Florence, gained notoriety chiefly as a concert artiste, whilst Adelina, born in 1843 (at Madrid), the incomparable dramatic artiste, gained her celebrity chiefly through operatic works. They each possess all the refinement that is to be gained from the Italian vocal school.

Turning to Northern Europe, we meet with an eminent representative of the vocal art in the Scandinavian, Christine Nilsson, born in 1843. She has devoted herself principally to Italian and French operas, and in song displays much emotion and feeling, especially when rendering the national airs of her native land.

Of French artists, Desirée Artot (a pupil, like Aglaja Orgény, of

Pauline Viardot Garcia) was in 1858 engaged at the Paris Grand Opera, on the recommendation of Meyerbeer; but on joining an Italian opera company the following year in Berlin, she so ingratiated herself with the public that she was appointed in 1876 court vocalist. She was most excellent in her interpretation of the works of Auber, Rossini, Verdi,



Fig. 297.—Joseph Joachim.

Gounod, and Meyerbeer. Her husband, Padilla y Ramos, may here be mentioned as one of the principal vocalists of Spain.

With regard to English artists, we are chiefly concerned with John Braham, who died in 1856, the most celebrated of English tenors. His perfection in oratorios was as great as his ability on the operatic stage.

Of German tenors, Mierzwynski (by birth a Pole), Ander, Niemann, Walter, Riese, Vogl, and Goetze; and of baritones, Betz, Bulsz,

Stockhausen, Gura, and Henschel, may be referred to as artists of great excellence.

Turning to those instrumental performers (many of whom have been already mentioned) whose popularity is as great in the new as in the old world, we have as pianists, Liszt's pupil Sophie Menter (born in 1848 at Munich), Marie Krebs (born in 1851 at Dresden), Annette Essipoff, and



Fig. 298.—August Wilhelmj.

Eugène D'Albert (also a pupil of Liszt). Also those perfect violinists Joachim, Wilhelmj, and Madame Norman-Néruda, the Polish violinist Wieniawski, the Scandinavian Ole Bull, and the violoncellist Popper. Of D'Albert we may remark that he has, in addition to his merit as a pianist, considerable claim to be regarded as a composer of classical works.

Joseph Joachim, born in 1831 near Preszburg, and August Wilhelmj, born in 1845 in Nassau, were pupils of Ferdinand David, and, for theory specially, of Hauptmann. Each shows consummate ability in the

interpretation not only of the works of the classical masters Bach and Beethoven, but also in the interpretation of Mendelssohn, Schumann, Brahms, and Bruch, who succeeded them. Each also shows himself the true artist in holding in constant subjection his marvellous skill as a virtuoso in order that he may the more perfectly express the composer's intention. Each also possesses an exquisite fulness of tone; but here we may remark that in our opinion Wilhelmj has of late acquired a fulness that is almost inconceivable.

If it be assumed that Joachim is the best interpreter of Bach and Beethoven, it must be conceded that Wilhelmj has more energy and brilliancy. But a marked difference in their artistic tendencies is the enthusiasm of Wilhelmj for Richard Wagner, and the antipathy of Joachim for the New German School, as proved by his resigning the position of leader of the Weimar orchestra in 1849, owing to its increasing influence. In 1854 he held a similar appointment at Hanover, and in 1866 removed to Berlin after the Prussian annexation of Hanover. Two years later he became director of the Berlin Conservatoire. Both masters deservedly enjoy a world-wide reputation. As composers it may be stated that Joachim has written a Hungarian concerto, and that Wilhelmj has paraphrased in a remarkably able manner certain of Wagner's *motivi*. In the foremost rank of violinists we meet the lady artiste, Wilhelmina Néruda, born in 1840 at Brünn. In 1864, while at Paris, she excited considerable interest by her extraordinary skill. In the same year she married the Swedish musician Norman. Since 1869 Néruda has regularly appeared at the concerts of the London season, and it is not too much to say of her that she need not fear the result of a comparison with even such a master of his art as Joachim.

Of the French virtuosi of modern times, we can only refer to that excellent violoncellist Franchomme, born in 1808, who with the violinist Allard, and the pianist Charles Hallé, instituted chamber concerts. The first violinist of an excellent quartett society, Chevillard, may here be mentioned, as well as the pianist Alkan, born in 1813 at Paris.

The far-famed Scandinavian violinist, Ole Bull, who was born in 1810 at Bergen, where he died in 1880, was first a pupil of Spohr, and subsequently of Paganini; but, as was the case with the Polish violinist Henri Wieniawski (born in 1835 at Lublin, Poland, died in 1880 at

Moscow), and the violoncellist Popper (born in 1846 at Prague), he is rather to be considered as a virtuoso more anxious for public applause than for the realisation of an artistic ideal. We have referred to these because they were really eminent instrumentalists, but from a purely artistic consideration would preferably have discussed those who have been connected with the development of music during the latter part of the present century as leaders of orchestras, string quartetts, &c.* These are best represented by such first violinists as Lipinski, Hartmann, Lauterbach, KönigsLöw, De Ahna, Rappoldi, &c.; and by such violoncellists as Grützmacher, Goltermann, Coszmann, and Hausmann, as well as by such quartetts as that of the Müllers, of Lauterbach, Joachim, Chevillard, and the Florentine. Although Lauterbach and Grützmacher (both born in 1832) are solo performers of the first order, yet the praise due to them is chiefly on account of their good work in orchestral and chamber music.

We have now completed our task. A reference to all those that have assisted in the construction of the temple of art will be seen to be entirely beyond our province. All that not only Germany but Europe has contributed to that temple during the last two generations, though most interesting to the musician, but not of sufficient *general* interest, may well be left to the department of special biography. For example, the interest of the majority of the public is rather for the vocalist, and especially for the dramatic artiste; for these, by standing out in bolder relief than the instrumentalist, necessarily excite the attention more, and thereby cause a greater impression than that produced by the orchestral, quartett, or solo performer. Furthermore, vocalists are numerically much fewer than instrumentalists, and this is an additional reason for the greater attraction they possess.

It will be observed that we have refrained from referring to many prominent conductors and professors, if exclusively such, but this we felt compelled to do, unless they had gained any celebrity, as, for instance, musical littérateurs. As in music, so in the history of the human race, do we find that many important factors of civilisation have been overlooked,

* For the above-mentioned reason we have refrained from reference to Teresina Tua and Arma Senkrah, &c., and other lady artistes, as well as to certain male artists, on account of their not having aimed at a higher artistic position than that of mere virtuosi.

and that frequently the less important have attracted most attention and gained rewards totally out of proportion to the results of their labours.

Although this history embraces a period of more than 3,000 years, we venture to hope that it will serve as an aid in dissipating party dissensions. We have throughout considered our duty to be, as historians, that of awakening a sense and understanding of the schools and master-works of all times and creeds, a duty most admirably performed in literature by Winckelmann, Lessing, Herder, Schlegel, Tieck, Goethe, and Schiller. In writing a history one has to prove that one can be *classic* without discarding the magic of *romance*; and further, that one can also adopt the *romantic* without denying the beauty of classical form. To exclusively uphold one school, one period, or one master, is but to show poverty of art, and thereby to rob oneself of a world of pure happiness. Goethe has promulgated his idea of a world's literature, and Alexander von Humboldt a *comparative method*, out of which grew his "Cosmos;" and so in music. A *universality* is proved by Mozart's works; and we may well refer to the two-hundredth anniversary in 1885, that caused the adherents of both the Romantic and Classical Schools to join in warm appreciation of the two great masters, Bach and Händel. All restriction in music induces one-sidedness, but this we feel must vanish before a universal conception of the art. This can, however, only be when in the realm of all the arts the *comparative method* has been established. By that alone can it be decided to what degree music is to be subjected to those eternal laws to which all other arts owe their existence, whether as regards idea, extension, æsthetic beauty, proportion, form, or artistic style.

CHAPTER XL.

MODERN ENGLISH MUSIC.

IN the 31st chapter we brought down the history of music in England to the end of the eighteenth century. It will be remembered that it was not at that time in a very flourishing condition. Of really national opera there was practically none. Dramatic music was chiefly confined to musical ballads, accompanied with glees, choruses, and instrumental overtures and

interludes inserted in the course of spoken dialogues, and thus producing a modernised development of the more ancient "masque" rather than a true opera. William Shield (1748—1829), Thomas Linley (1725?—1795), Thomas Linley, jun. (1757—1758), William Linley (1767?—1835), William Jackson (1730—1803), Stephen Storace (1763—1796), and a few others, carried down the old traditional English dramatical mode of writing, in a more or less enfeebled form, from Dr. Arne to the beginning of the present century. Many of them, however, excelled as song-writers and glee-composers, as has been already stated in a former chapter. Instrumental music for the concert or chamber was not in a much better condition. The exclusive admiration which the public bestowed on Italian opera, and on the works of Händel, rendered all indigenous attempts at composition hopeless failures, and most injuriously affected English musical art. Only one kind of secular music then flourished in England, and that was the glee, a description of which has been already given. This kind of music had reached its culminating point of excellence at the close of the last century. And it is sad to reflect how entirely this most pleasing, though not profound, species of music has of late years been allowed to decline. The composer who was most active in supplying a number of really first-class compositions of this nature at the time we are discussing, was unquestionably Dr. John Wall Callcott. This able man was born in 1766, and died in 1821. He was self-taught, but began to show his remarkable talent at a very early age. He graduated Bachelor of Music at Oxford in 1785, and proceeded to the Doctorate in 1800. In 1720 he took lessons in composition from Haydn, but they do not appear to have much modified his own peculiar style, which remained ever truly English. He published some excellent songs, and a few pieces of Church music; but it was as a composer of glees and catches that he chiefly excelled. In this branch of art no one has surpassed him. He also brought out a very good Grammar of Music in 1806, of which several editions subsequently appeared, but which has now been entirely superseded by newer works. We would mention, as examples of Dr. Callcott's skill in the art of glee-writing, the following:—"Go, Idle Boy;" "Thyrsis, when He Left Me;" "Peace to the Souls of the Heroes;" "Queen of the Valley;" "Father of Heroes;" and "Blow, Warder, Blow."

In connection with Callcott we must not omit to mention his son-in-

law, William Horsley, who was a worthy successor to him. This excellent musician was born in 1774, and was an organist at various churches in London, where he was much looked up to both as a player, a composer, and a most worthy man. As a contrapuntist he holds a high rank, and especially as a composer of canons and catches, in which he greatly distinguished himself. The writer of this notice has in his possession two admirably written anthems by Horsley, in twelve real parts, in MS., which would do honour to any nation or period. Still, it is doubtless in such glees as "See the Chariot at Hand," or "By Celia's Arbour," that Horsley's fame will survive. The two examples here mentioned are truly masterpieces. Horsley took the degree of Mus. Bac. at Oxford in 1800, and died in 1858.

Another very popular composer of glees was Richard J. S. Stevens (born in 1757, and died in 1837), whose glees are still sung by all glee-clubs and vocal unions, and are certainly of great excellence. We would specify the following as among his best: "From Oberon in Fairy Land;" "Sigh no more, Ladies;" "Ye Spotted Snakes;" "The Cloud-Capped Towers;" and "Crabbed Age and Youth."

John Stafford Smith should also be mentioned as a glee-writer in this place, though he was eminent also in other branches of our art. He was born at Gloucester in 1750, where his father was cathedral organist, and became a pupil of Dr. Boyce. His death occurred in 1836. As a well-read musical antiquarian he rendered good service, especially by the publication of his learned work, "*Musica Antiqua*," 2 vols. folio, in 1812, and his curious collection of English songs in score, for three and four voices, composed about 1500, and taken from MSS. of the same age, published in 1779. He also composed a few anthems for the Church. But it is as a glee-composer that he claims mention in this place, to which he would be entitled if he had never written anything but that magnificent glee, "Blest Pair of Sirens," or such specimens as "Return, Blest Days," and "While Fools their Time," which will ever remain favourites.

Dr. Crotch was a glee-writer, and a good one, but we reserve our notice of him till we come to speak of oratorios and Church music.

We come now to one of the most prolific and popular of all our English composers of songs, glees, rounds, and choruses. Sir Henry Rowley Bishop was born in 1786, and was a pupil of F. Bianchi. He was musical director of Drury Lane Theatre in 1810. In 1813 he was one of the original

founders of the Philharmonic Society, which has done more perhaps than any other institution in London for the improvement of musical taste, and is still a flourishing and most useful organisation. Bishop became conductor at Drury Lane Theatre in 1825, and musical director at Vauxhall in 1830. In 1839 he took the degree of Mus. Bac. at Oxford. In 1841 and 1842 he directed the music in Covent Garden Theatre. In 1840 he became conductor of the Concerts of Ancient Music, which post he held for eight years. The University of Edinburgh conferred on him the professorship of music in 1841, in succession to John Thomson, which honourable post he held for about two years. In 1842 he received the honour of knighthood, then but seldom conferred on musicians.

On the death of Dr. Crotch in 1848 Sir Henry R. Bishop succeeded him in the chair of music at the University of Oxford, and in 1853 he took the degree of Mus. Doc. Oxon., thus putting the coping-stone on the "monumentum ære perennius" which his great talents had reared for him during a long and laborious life. Sir Henry Bishop died in London on the 30th April, 1855. He was a most voluminous composer of what were formerly called English operas, of which he composed eighty-two, besides several adaptations of foreign operas to English words (often brought out, be it added with shame, without reference to the original composer, after an evil fashion much in vogue towards the beginning of the present century). In his own dramatic works we find, however, a number of very beautiful songs, glees, and choruses, many of which still retain their popularity. It is true, indeed, that the majority of Bishop's so-called glees require instrumental accompaniment, and are so far an innovation on the genuine English glee; such is the case with those effective compositions, "When the Wind Blows," "Mynheer Van Dunck," "Blow, Gentle Gales," and "To See His Face." Yet he also wrote some real unaccompanied glees; of these perhaps the best are, "Sleep, Gentle Lady," and "Where art Thou, Beam of Light?" His choruses are really grand, and he excelled especially in the composition of vocal "rounds," such as "Hark, 'tis the Indian Drum," in which particular branch he may be said to be *nulli secundus*. His instrumentation was always masterly and effective, though generally devoid of startling contrasts and unexpected combinations, such as are now the prevailing fashion. Probably Bishop's greatest merit was his admirable way of writing well for the voices. His music is always

singable, and is admirably adapted to the works he had to set. On the whole he may be ranked among the best English composers of the present century.

The gradual introduction of the German part-song into England, although in itself an unquestionable gain, yet had this disadvantage, that it tended to supersede the older and more national glee. The modern part-song differs from the glee in that it is sung in chorus, whereas the glee is intended for single voices to each part. The style of the part-song, too, is very different from that of the glee; for whereas the glee mainly depends for its effect on the delicacy of the execution, the neatness of the various shakes, turns, and other graces with which it is adorned, the balance of the voices both as to power and quality of tone, and the accurate rendering of the words (most of which things are incompatible with chorus-singing)—the part-song, on the other hand, is constructed of sterner stuff; force and vigour are often more important elements of its effect than delicate refinement, although, of course, as much of the latter should be employed as is possible where the voices are multiplied. The part-song, indeed, is essentially a chorus, and must rely mostly on chorus effects. But it agrees both with the glee and the madrigal in being unaccompanied by instruments. During the last thirty years the number of part-songs produced in England has very greatly exceeded that of the glees, and it is much to be feared that the older and more truly English form will ere long be entirely lost—a result which is, in the writer's opinion, very much to be deprecated. Still there have been a few good glee composers amongst us who have persevered in spite of the opposing fashion, among whom we would specially name Sir John Goss and J. L. Hatton.

Of Sir John Goss an account will be given when we come to speak of composers for the Church. All that need be said now will be to commemorate his admirable glees, "There is Beauty on the Mountain," "Ossian's Hymn," and "Hark, Heard Ye Not?" which are equal to any of Webbe's or Callecott's.

John Liphott Hatton was born in Liverpool in 1809, and soon developed a great talent for composition, in which he was almost entirely self-taught. He was a composer of dramatic music, in which branch his opera of *Pascal Bruno* (produced at Vienna in 1844) was perhaps his greatest success. He also produced a number of very good and popular songs, of which many

were published under the pseudonym of Czapek. But it is as a composer of part-songs that he comes under our notice in this place. Of these he produced a large number. But amongst them we find many which are essentially *glees*, though called part-songs, and which are best adapted for performance with but one voice to a part. Hence there need be no scruple in classing Hatton among English glee-writers, although he did not adopt the name of *glee* for his compositions. Hatton composed two cathedral services and a few anthems; also in 1877 he produced his "sacred drama" of *Hezekiah*, at the Crystal Palace. Still it is upon his songs, part-songs, and glees, that his fame will chiefly rest.

We have spoken of writers of glees and part-songs. But some of these composers also attempted, with more or less success, to revive the old Elizabethan madrigal. Callcott composed one to Petrarch's words, "O voi che sospirate," which is a good imitation well carried out. Wesley and Walmisley also, of whom we shall have to speak as Church composers, were each also the author of a madrigal. But the most successful of all modern English attempts in this direction were made by R. L. de Pearsall. This clever and original composer was born at Clifton in 1795, and died at Wartensee in 1856. He composed only vocal concerted music, glees, part-songs, madrigals, and Church music, and it was in his madrigals and part-songs that he achieved his greatest triumphs. Although intentionally adopting the style of a former period, yet his music was always spontaneous, original, and tuneful; and consequently it still retains its popularity. There is hardly a choral society in England which is not familiar with Pearsall's "Hardy Norseman," or "Who shall Win my Lady Fair?" or "Oh, Who will o'er the Downs with Me?" Nor can any musician fail to recognise the contrapuntal skill displayed, and the good effects realised in "Lay a Garland," and "Great God of Love." Pearsall's Church compositions are not equal to his secular works, though they display no small ability. He published an essay "On Consecutive Fifths and Octaves in Counterpoint," which is not without merit, though it does not go very deeply into the matter, nor does it originate any very novel views.

Many other composers of lyrical part-music will have to be treated of under the head of Church composers or opera writers further on.

Perhaps the most popular composer of what may be called ballad-operas this country ever produced was Michael Henry Balfe. He was born in

Dublin in 1808, and studied there under C. E. Horn and Rooke (whose real name was O'Rourke, and who had made himself known favourably by his opera of *Amilie, or the Love Test*). He was a violinist at Drury Lane Theatre in 1824, when he also came out as a baritone vocalist. His patron, Count Mazzara, took him to Italy with him, where he doubtless perfected himself as a singer, and married Lina Roser, a vocalist. In 1835 he re-appeared in London as a singer, and became conductor at various theatres. He was engaged as composer at Her Majesty's Theatre from 1852 to 1870. His death occurred in October, 1870. Balfe was essentially a dramatic composer; the stage was his peculiar province, and he may be said to have done more to establish a real and permanent English opera than any one else. Unfortunately, he adopted so entirely Italian a style and method in order to accomplish that good object, that he incurred the just reproach of being an imitator, in spite of the original and often decidedly Irish character of his beautiful melodies. It is this devotion to Italian models which has mostly hindered the permanent appreciation of his works. There is also a want of harmonic vigour about his choruses, and instrumental accompaniments and overtures, which has detracted not a little from the high reputation he gained as a writer of pure and most lovely melodies. The result is a certain effeminacy of style which is in the strongest contrast to the hyper-Teutonic taste of the present day. Still, in justice it must be admitted that no British composer, since the days of Purcell and Arne, ever had such a gift of spontaneous and original melody as Balfe. This is particularly observable in some of his detached songs and duets, of which he composed a large number. Of his operas, perhaps the best are *The Bohemian Girl*, *The Siege of Rochelle*, *The Bondman*, *The Talisman*, *The Daughter of St. Mark*, *Satanella*, and *The Rose of Castille*. He published a few cantatas and some glees, besides an edition of Moore's "Irish Melodies;" but it is as a pure melodist that his fame will mainly survive.

Another composer of signal merit, who belongs to the same school as Balfe, was William Vincent Wallace. He was of Scottish parentage, but was born at Waterford, in Ireland, in 1814. He began his musical career as a violinist, in which capacity he was attached to various orchestras. In 1836 he began to travel, and visited Australia, New Zealand, India, and South America, re-appearing in London in 1845, and dying in France in 1865. He was a composer of operas, pianoforte music, and detached songs.

His best opera is undoubtedly *Maritana*, to which *Lurline* may rank as a good second. These two achieved a popularity quite equal to that of any of Balfe's, whose style is very similar. In some respects it may be said that Wallace was superior to Balfe, for his scoring was more vigorous and effective, and his harmonic resources greater. But he had not the prolific genius of his Irish contemporary. His pianoforte compositions are elegant and pleasing, but have now gone out of fashion. On the whole, Wallace may fairly be reckoned amongst our best English composers.

John Barnett is another English composer, mostly of dramatic works. He was born at Bedford in 1802, and studied harmony at Frankfort under Schnyder von Wartensee. He has resided since 1841 at Cheltenham. He has composed a large number of operas and operettas, some of which have been eminently popular. Of these the most notable is *The Mountain Sylph*, because it is perhaps the earliest English work written in strictly opera form, and probably served as a model in this respect to Balfe, Wallace, and others. To show what a prolific writer Barnett has been, it will suffice to refer to "A selection from Mr. Barnett's concerted vocal pieces and songs which have been published, the total number of such works being about two thousand, issued between 1816 and 1880." He composed two oratorios which were never performed, and some instrumental works, besides a treatise on singing and some strictures on the "Hullah-system." There can be no doubt that if ever English opera obtains a permanent footing it will be very greatly due to John Barnett's admirable efforts in that direction.

The only other English dramatic composer who need be mentioned in this place is E. J. Loder (born at Bath in 1813, and died in London in 1865). He composed many songs and ballads of a popular character, and also several operas, of which the best was *The Night Dancers*, composed and brought out in 1848.

We shall speak hereafter of one or two composers, under another head, who also brought out operas and operettas with great success. But from what has been already said it will be sufficiently plain that there have not been wanting, during the last fifty years, English composers with both the will and the power to establish and make perfect a regular school of national opera, if only the public could be persuaded to encourage native dramatic talent more than they have hitherto done. We have been obliged to omit all detailed account of several song-writers who achieved great

popularity in their day, such as Charles Dibdin (1745—1814), C. E. Horn (1762—1830), the brothers C. W. and Stephen Glover, George Linley (1795—1865), Sir John A. Stevenson (1762—1833), &c. &c., in order to leave more space for others who aimed at higher walks of art.

We come now to the few Englishmen who have chiefly made their name as composers of instrumental music. Many of these have also been famous as performers on various instruments, but it is more in accordance with the plan of the present work to regard them mainly as composers, and with a special view to the influence they have exercised on the progress of musical art in this country.

Probably the most distinguished British pianoforte player and composer in the early part of the present century was John Field (born in Dublin in 1782, and died at Moscow in 1837), but as he has been already sufficiently described in this work, it will be unnecessary to say more about him in this place, unless it be to observe that while his peculiar style of playing and composition in some respects anticipated Chopin, the form of his celebrated nocturnes rendered them, as it were, precursors of the well-known "*Lieder ohne Worte*" of Mendelssohn. There can be no doubt that Chopin took Field's nocturnes as a model.

The next instrumental performer and composer who comes before us is Thomas Adams (born 1785 and died 1858), who was certainly one of the best organists England has ever produced. The writer of these lines has many a time listened to Adams's marvellous extemporaneous performances of fugues and other contrapuntal pieces, in which he was second only to Mendelssohn and Dr. S. S. Wesley. He was often employed to show off new organs before they left the builder's factory, and it was mostly on these occasions that his remarkable talents were fully displayed. After studying under Busby, he became organist of Carlisle Chapel, at Lambeth, from 1802 to 1814, when he held a similar post at St. Paul's, Deptford. In 1824 he was appointed organist of St. George's, Camberwell; and in 1838 he migrated to St. Dunstan's, Fleet Street, of which church he remained organist till his death. He composed many fugues and other pieces for the organ, besides a few anthems, hymns, and pianoforte pieces. In his organ fugues he showed himself a most admirable and ingenious contrapuntist, and his compositions, though complicated and difficult to execute, are very effective and never dull. It is much to be wished that his organ fugues

were transcribed for modern organs. In his days English organs were of imperfect compass and deficient in pedal, and now that we have everywhere adopted the true compass and arrangement of pedals and manuals, all good music composed to suit the older and more imperfect system should be carefully adapted to modern requirements. No organ fugues deserve such treatment more than those of Thomas Adams.

We come now to speak of an English musician whose works have been, in the writer's opinion, most unaccountably and undeservedly neglected. Philip Cipriani Hambly Potter was born in London in 1792, and died there in 1871. He made his *début* as a pianist at a concert of the Philharmonic Society in 1816, and then went to study at Vienna under Förster. It was then that he made the acquaintance of Beethoven, an event which had no inconsiderable influence on his subsequent career.* In 1822 he was appointed Professor of the Pianoforte at the Royal Academy of Music, of which excellent institution he became Principal, in succession to Dr. Crotch, in 1832. This honourable and useful appointment he held till 1859, when he resigned it in favour of Sterndale Bennett. Potter composed no less than nine symphonies for full orchestra, of which four were performed by the Philharmonic Society with great success. These have, however, never been published, which is much to be regretted. The remainder of his compositions were mostly for his own instrument—the pianoforte—and were almost all published. His "Studies" for that instrument, which were composed for the use of the Royal Academy of Music, are admirably adapted to their purpose, and have formed many excellent pianists. Potter did much to enlarge and improve the Royal Academy, and it is, in a great measure, owing to his good management that it finally emerged from the financial struggle which for many years threatened its continued existence.

Potter's eminent successor in the Principalship of the Royal Academy of Music is the next musician whose name comes before us. William Sterndale Bennett was born at Sheffield on April 13th, 1816, and died February 1st, 1875. No English composer since Henry Purcell has earned so wide or so high a reputation, nor has any had so strong an individuality and originality of style. Coming as he did from a family of musicians,

* In a letter to Ries, dated March 5th, 1818, Beethoven says: "Potter has visited me several times. He seems to be a good man, and has talent for composition." (See Grove's "Dictionary of Music.")

he not only inherited an unusual portion of musical talent, but he had the great advantage of having that talent judiciously cultivated from his earliest youth. At the age of eight he was made a chorister of King's College, Cambridge, but only remained there for two years, being then entered as a student at the Royal Academy of Music, where he learnt the pianoforte, first from Mr. W. H. Holmes, and then from Cipriani Potter, while in composition he was a pupil of Charles Lucas and of Dr. Crotch. Under such able tutors his progress was exceptionally rapid, and before he had completed his seventeenth year he had an opportunity of performing his concerto in D minor at a Prize Concert of the Academy, in the presence of Mendelssohn, who greatly commended the work, and spoke words of encouragement to the young composer. In 1836, so great an impression was created by some of his works that Messrs. J. Broadwood and Sons, the eminent pianoforte makers, were induced to send him, at their expense, to Leipzig for a year—an event of no slight advantage to Bennett, who was not only able to make many valuable musical acquaintances, but was also enabled to make his talents known outside his own country. But perhaps the greatest benefit to him was the opportunity which he had in Leipzig of cultivating the friendship of two such musical giants as Mendelssohn and Schumann, who became his warmest admirers. Probably no Englishman ever achieved such a musical reputation out of his own country as Sterndale Bennett, and, what is more curious, he appears to have been more highly appreciated at Leipzig than he ever was at home. So greatly did he enjoy his sojourn at Leipzig that he returned thither for a second visit in 1841. In 1844 he married Mary Ann, daughter of Captain J. Wood, R.N. Five years later he founded the London Bach Society for the encouragement of a study of Sebastian Bach's works, by which much good was done to public taste in England. In 1853 the conductorship of the Leipzig Gewandhaus Concerts was offered to him—no slight honour; while in 1856 he became permanent conductor of the Philharmonic Society's concerts, a post which he filled for ten years. At the same date he was elected Professor of Music in the University of Cambridge, and he continued to occupy this chair till his death. In 1866 he became Principal of the Royal Academy of Music, a post for which he was eminently qualified. At Cambridge he was so highly appreciated that in 1856 that University conferred on him the degree of Doctor of Music, and the following year added also the degree

of Master of Arts, attaching at the same time a salary of £100 to his professorship. Up to this time Bennett had published only instrumental music, but in 1858 his *May Queen* was produced at the Leeds Musical Festival with great success, and then published. Although the libretto of this cantata is but a feeble performance, yet such is the graceful beauty of the



Fig. 299.—Sir W. Sterndale Bennett.

solos, the excellence of the choral writing, and the admirable skill displayed in the instrumentation, that the work has continued a general favourite with the public, and will probably live long. In 1867, however, Bennett produced a far more deserving choral work, *The Woman of Samaria*, at the Birmingham Festival. This composition, though by no means of so popular a character as the *May Queen*, is yet far more interesting to the cultivated musician, as it contains original beauties of a far higher order. It is, unquestionably, Bennett's best choral composition.

In 1870 the University of Oxford conferred upon him the degree of D.C.L. *honoris causâ*, and in the following year he received the honour of knighthood. In 1872 a public testimonial was presented to him, and the money subscribed on that occasion was devoted to the foundation of a "Sterndale Bennett Scholarship" at the Royal Academy of Music, which he had been connected with from his boyhood, and which he had loved and served so well. Bennett was a very fine pianist, and the pianoforte was naturally the instrument for which the greater part of his works were composed. They are calculated to display the peculiar characteristics of that instrument to the best advantage, and although by no means easy of performance, are yet well worthy of serious study. His style is emphatically *his own*. It has been said by many writers that he was an imitator of Mendelssohn; but it is hardly credible that any competent critic could form such a judgment if he had taken the trouble to examine Bennett's works at all minutely. The stamp of originality pervades them all, and to accuse their author of plagiarism can only be taken as a proof of ignorance or prejudice. His compositions are likely to live, and to be more and more appreciated as time goes on, and may it be long before the musicians of England cease to revere in Sterndale Bennett the finest instrumental composer this country has yet produced. In addition to the compositions already mentioned, Bennett was a composer of anthems and hymn tunes, and his songs are among the very best the English School has produced.

Another composer of instrumental music whose name deserves special mention is Henry Smart. This eminent organist and composer was born October 26th, 1813, and died July 6th, 1879. He came of a very musical stock, his father having been a good violinist, and his uncle, Sir George Thomas Smart, having been well known as a conductor and teacher of music, and remarkable as one of those who handed down the old tradition of performing Händel's music from Joah Bates to our own times. Sir George Smart was also, it is believed, the first English musician who received the honour of knighthood. Henry Smart studied music under his father and W. H. Kearns, but he was mainly self-taught. He had been intended for the law, but, his musical proclivities proving irresistible, he soon devoted himself wholly to the "science of sweet sounds." He was successively organist at Blackburn; St. Philip's, Regent Street, London; St. Luke's, Old Street, City; and St. Pancras, Euston Road, London,

which last post he only resigned in 1864, in consequence of his almost total loss of sight. He composed a few operas and cantatas, of which the *Bride of Dunkerron* was, perhaps, his best. He also was the author of cathedral services in F, G, and B flat, which would suffice to perpetuate his fame, had he written nothing besides. Some few anthems also he wrote, which are deserving of commendation. As a composer of part-songs, too, he greatly distinguished himself, nor are his single songs by any means to be despised. But it is for his admirable organ compositions that he will be best remembered. Of these he composed a large number, but as yet they have not been collected into one set of volumes, having been brought out by different publishers and in various forms. The best of them appeared in the *Organist's Quarterly Journal*, published by Novello. Probably no English composer for the organ has furnished us with so large a number of original works at once masterly and pleasing as Henry Smart. He had an inexhaustible store of lovely melody, which invested all his works with a charm peculiarly their own, while his harmonies were always masterly, his counterpoint irreproachable, and his power of bringing out the best points of his instrument unrivalled.

Of Sir Julius Benedict enough has been said in another chapter of this work, especially as, although an Englishman by residence and naturalisation, he was a German by birth and education. He was born at Stutgardt in 1804, and died in 1885 in London.

Henry Brinley Richards is a composer of whom a few words must be said in this place, although he never rose to so high a level as those last mentioned. He was born at Caermarthen in 1817, and died in London in 1885. He composed one or two orchestral pieces and a good many brilliant arrangements, with some few original pieces for the pianoforte. He also wrote some meritorious part-songs and vocal duets. Among his songs is one which, from circumstances, has acquired a great popularity—this is "God Bless the Prince of Wales," composed in 1862, and subsequently arranged as a chorus and also for various combinations of instruments.

Postponing for the present all notice of living composers, we must now speak of those who have chiefly distinguished themselves during the present century as composers of oratorios, sacred cantatas, and Church music. Of these the first who comes before us is Thomas Attwood. This well-

known and justly-admired composer was born in 1767 and died in 1838. He was educated in the Chapel Royal under Nares and Ayrton. While yet a youth he attracted the notice of George, Prince of Wales (afterwards George IV.), who most liberally sent him abroad in 1783 to study under Latilla at Naples, and then under Mozart at Vienna, who expressed the highest opinion of his talents. On his return to London, Attwood became organist of St. George the Martyr, in London, and member of the Prince of Wales's chamber band. In 1796 he was appointed organist of St. Paul's Cathedral, which post he retained till his death. To this he added the duties of composer to the Chapel Royal in 1796, and organist also to the same in 1836. In the earlier part of his career Attwood devoted himself almost exclusively to dramatic composition, in which he was very successful; but as all such music is now entirely laid aside and forgotten, it is not on that portion of his life that his reputation now rests. It was not until his appointments to be organist of St. Paul's and composer to the Chapel Royal that Attwood began to compose services and anthems; but after that period he did little else. Although his Church music will not compare advantageously with the old English cathedral compositions, either of the madrigalian epoch or of the days of Purcell and Croft, yet it must be admitted that it is in every respect far superior to any other English sacred music of its own date.

At the beginning of the nineteenth century Church composition had sunk to a very low ebb in this country. A sort of effeminate vulgarity seems to have invaded the music of the sanctuary. Ineffective adaptations of foreign works, intended for the services of the Roman Communion, to English words bearing no analogy to the style of the music adapted to them, had taken possession of our cathedrals, and the most vapid and ill-chosen metrical psalmody reigned supreme in our parish churches. It was no small gain, then, to have in Attwood a composer of original Church music, comparatively free from the abuses then prevalent, and able to supply a series of services and anthems of no inconsiderable contrapuntal merit, well written for the voices, and suitable to the words to which they were set, which still retain much of their pristine popularity in our choirs and bid fair to live for many future generations. Attwood's services in F and D are still household words in most cathedrals, while many of his anthems are as fresh now as when first composed. But Attwood did more than this.

It was not for nothing that he had been the disciple of the greatest orchestral composer the world had yet seen. The influence of Mozart's teaching was unmistakably seen in Attwood's compositions for the orchestra. As examples of this we would refer to his two magnificent coronation anthems for full orchestra and chorus, of which the former, "I was glad," was written for the coronation of his patron and friend, George IV., while the latter, "O Lord, grant the King a long life," was written for the coronation of William IV., in 1831. These are indeed, both of them, works of the highest merit. Attwood had begun to compose a third anthem of the same kind for the coronation of Queen Victoria, when his career was cut short by death, and the intended work was never completed. He also composed some excellent glees and songs, which show his admirable power of vocal writing to great advantage. Mendelssohn formed a very intimate friendship with Attwood when he visited England, and dedicated to him some of his best works.

The next great English composer of sacred music whom we must notice is Samuel Wesley. This gifted man was the nephew of the celebrated Rev. John Wesley, from whom the Wesleyans take their name. Samuel Wesley was born at Bristol in 1766, and died in London in 1837. In his childhood he exhibited such a wonderful precocity in music that the greatest interest was excited in his talents and progress, and several notices of him were published. He studied music under his elder brother, Charles Wesley, who was also a well-known and much-admired organist and composer. Samuel held several organ appointments, among them one at a Nonconformist place of worship and another at a Roman Catholic chapel. He was himself, however, it is believed, a member of the Church of England, for whose service he wrote several anthems, and one very clever, though somewhat fragmentary, service in F, "dedicated to all choirs." He also composed some really splendid Latin motets, for unaccompanied chorus and in many vocal parts, of which his "Dixit Dominus," "Exultate Deo," and "In Exitu Israel" may be cited as good samples. He likewise composed original hymn tunes adapted to every metre in the collection of the Rev. John Wesley. His fugues and voluntaries for the organ contain merit of a no mean order. But he has laid all English musicians under a deep obligation by being the first of our countrymen who made known to us the works of John Sebastian Bach, of whose "Wohltemperirte Clavier" he

brought out a good English edition, in conjunction with a co-editor, Horn. Samuel Wesley was admitted to be the best organist of his day, and he excelled specially in the (now neglected) art of fugal extemporisation.

Wesley had a rival in a childish musical phenomenon, who excited even greater wonder by his very early performances on the pianoforte and organ. This was William Crotch, who was born at Norwich in 1775, and died at Taunton in 1847. Both Dr. Burney and the Hon. Daines Barrington published accounts of the wonderful proofs of musical genius displayed by Crotch in his childhood. Burney's account was printed in the *Philosophical Transactions* for 1779. In 1786 the young musician was taken to Cambridge, where he studied under Dr. Randall, whose assistant he became. At the age of fourteen he composed his first oratorio, *The Captivity*, which was performed in Cambridge, June 4th, 1789. About this time he migrated to Oxford, where, in 1790, he became organist of Christ Church. He took the degree of Bachelor of Music at Oxford in 1794, and on the death of Philip Hayes, in 1797, Crotch was appointed to the Professorship of Music in that University, an office which he held till his death. He took his Doctor's degree in 1799, his exercise for which was a setting of Dr. Warton's "Ode to Fancy," afterwards published in full score. His greatest work, however, *Palestine*, was not brought out till 1812. This oratorio was, unquestionably, the greatest and most successful work of the kind composed by an Englishman up to that time, and for force, vigour, beauty, orchestral effect, and proper setting of the words has seldom been excelled. In some places, indeed, it rises to real sublimity (*e.g.*, the grand chorus, "Let Sinai tell"), and it is a work which has stood, and will stand, the test of time. In 1820 Crotch was appointed lecturer on music at the Royal Institution, and in 1822 he was chosen to be the first Principal of the newly-founded Royal Academy of Music. On the installation of the Duke of Wellington as Chancellor of the University of Oxford, in 1834, Dr. Crotch composed the music to an ode written for the occasion by the Professor of Poetry, the Rev. John Keble, and, at the same time, produced a new oratorio on the same subject as his first boyish attempt, *The Captivity of Judah*. This was prepared for publication, but, shame to say, a sufficient number of subscribers was never got together to render publication practicable. Besides his oratorios and odes,

Dr. Crotch was also the composer of several anthems, of various pianoforte pieces and organ fugues, of some excellent glees, and of two treatises which have only been superseded quite recently. He also published some very useful lectures on music in 1831, together with three volumes of "Specimens of Various Styles of Music," to illustrate them. These lectures deserve to be read by all musical students, although many of the views maintained in them must now be considered antiquated and narrow. Crotch was a thoroughly well-educated man, and understood several languages. He also had a great talent for drawing, in which he might have become quite as eminent as in music had he thought it worth his while. On the whole, Crotch is a musician who deservedly holds a very high place among the English composers of the nineteenth century.

We have only space to mention very cursorily John Clarke-Whitfield, an organist and composer who had a certain celebrity in his day. He was born at Gloucester in 1770, and died at Holmer, near Hereford, in 1835. He was successively organist at Ludlow, 1789; Armagh Cathedral, 1794; Christ Church and St. Patrick's Cathedrals, Dublin, 1798; St. John's and Trinity Colleges, Cambridge, 1798; Hereford Cathedral, 1820 to 1833. He graduated in music at Dublin, Cambridge, and Oxford, and was appointed Professor of Music in the University of Cambridge in 1821. He published four volumes of services and anthems in 1805, besides an oratorio and a cantata. He also composed many glees and songs. All these works are now well-nigh forgotten, but he has the merit of being among the earliest to publish editions of Händel's oratorios in vocal score with pianoforte accompaniments.

The next name which comes before us is that of a most eminent Church composer, John Goss (born at Fareham in 1800, and died in London in 1880). He was a chorister under John Stafford Smith at the Chapel Royal, and afterwards became a pupil of Attwood. In 1824 he had the place of organist at St. Luke's, Chelsea, and succeeded Attwood as organist of St. Paul's Cathedral in 1838. In 1856 he was appointed composer to the Chapel Royal, which office, together with his appointment at St. Paul's, he resigned in 1872, in which year he received the honour of knighthood. He was presented with the honorary degree of Doctor of Music by the University of Cambridge in 1876, four years before his death. He composed several cathedral services, of which one, his "Magnificat" and "Nunc

Dimittis" in E, is a permanent favourite in every choir where genuine English Church music is cultivated. But it is by his many and most excellent anthems that he is best known: these are, indeed, a repertory of solid beauty, and pure part-writing, sometimes almost rising to sublimity, which have probably done more than the writings of any other Church composer of recent times to preserve and hand down the true old English cathedral style, while, at the same time, they are by no means devoid of more modern resources in harmony and construction. Few composers have equalled Sir John Goss as a writer for voices; the inner parts of his anthems are always melodious and easy to sing, the words are most correctly set to music, while the counterpoint is always good, often masterly. Among Sir John Goss's anthems it is hard to assign the chief place to any in particular, as they are so uniformly good. But among those best known we would mention the following:—"If we believe," "O Saviour of the world," "O taste and see," "Praise the Lord, O my soul," and "The Wilderness." But Goss was not exclusively a Church composer. He also composed some most admirable glees and one madrigal, not to mention some orchestral works of value and some organ arrangements. He published, in 1835, his "Introduction to Harmony and Thorough Bass," a work which had considerable success in its day, though now superseded by subsequent treatises and instruction books.

The next composer who comes before us was likewise a pupil of Attwood, and a son of an excellent musician, Thomas Forbes Walmisley (also himself a pupil of Attwood), who was born in 1783, and died in 1866. Thomas Attwood Walmisley was born in 1814 and died in 1856. Under so able a teacher as Attwood, young Walmisley made very rapid progress, both as a composer and a player. In 1830 he was appointed organist of Croydon Church, and three years later he was elected organist of Trinity and St. John's Colleges, at Cambridge, and took the degree of Bachelor of Music at that University. In 1838 he took his B.A. degree, and in 1841 that of M.A., while in 1846 he took the degree of Mus. Doc. He is best known by his cathedral services and anthems, of which a collection was published in 1857, posthumously, edited by his father, who survived him ten years. He also composed some vocal and instrumental music of no small merit. He was a distinguished organist and an admirable extemporaneous performer. In this too much neglected

branch of the art, however, he was excelled by the next composer who comes before us.

Samuel Sebastian Wesley (born in 1810 and died in 1876) was a son of Samuel Wesley, whom we have mentioned above, and was a worthy successor to his father's musical eminence. He was educated in the Chapel Royal, where his talents soon made themselves apparent. In 1833 he became organist of Hereford Cathedral in succession to Dr. Clarke-Whitfield. After his marriage with Miss Merewether, sister of the Dean of Hereford, he left that cathedral, and in 1835 was appointed organist of Exeter Cathedral. In 1839 he accumulated the degrees of Bachelor and Doctor of Music at Oxford, by special grace of the University. He became organist of Leeds Parish Church in 1842; which post he retained for six years. In 1849 he was appointed to the organ of Winchester Cathedral, and to that of Gloucester in 1865, which last post he held till his death in 1876. His service in E was probably the first of his works which earned him his great reputation as a Church composer. In this work, composed in 1845, he departed considerably from the old-established models, and inaugurated what may be termed the most modern phase of English Church music. This was also very much the case in his admirable anthems, which, although they are now, as it were, household words in every good choir, were looked upon as dangerous novelties when the earlier of them were first composed. It is not that they are unsuited to the service of the sanctuary, or at all secular in style, for that they most assuredly are not; but they are full of very original harmonies, some of which had never been heard of before in this country, and a few of which must be deemed experiments in harmonisation of somewhat doubtful success. Now we have become accustomed to these modernisms, but when Wesley first ventured upon them many old-fashioned professors were shocked at what they deemed unwarrantable licences, and joined in condemning them as innovations. It was thus, doubtless, that his finest anthem, "The Wilderness," failed to secure the Gresham Prize in 1834, for which he was a candidate. In spite of all opposition, however, Wesley's Church music soon acquired that popularity and general appreciation to which it is unquestionably entitled. And we may well condone the contrapuntal laches and harmonic crudities which it unquestionably contains, when we consider the wonderful power and originality it displays, the successful manner in

which the sense and accent of the words are attended to, the uncommon beauty of the melodies which abound in it, and the frequent instances we find in it of breadth and grandeur, sometimes amounting to true sublimity. Besides his Church music, however, Wesley also composed some good glees and part-songs, not to mention a few very fine songs of great beauty. He was also the composer of organ pieces of very considerable merit, but often of exceeding difficulty, all written in his own peculiar style. It is evident that he made Bach, Spohr, and Mendelssohn his models, and that his music is built up on that triple foundation. Yet it would not be just to call him an imitator, still less a plagiarist, as his own individuality was able to make itself apparent in all his varied works. Wesley was also the author of some clever letters and pamphlets on subjects connected with cathedrals. He inherited from his father a wonderful power of fugal extemporisation, in which he was unrivalled in his day. It were much to be wished that this faculty were more cultivated amongst modern English musicians than it appears to be now-a-days. On the whole, Wesley was a man who supplied a connecting link between the Old and New Schools of English Ecclesiastical Music, and who displayed, both in his playing and in his compositions, a very unusual amount of talent of a very high order, which will render his name permanent among those who have distinguished themselves in the annals of English musical history.

Among the composers of oratorios we cannot pass over Henry Hugo Pierson (otherwise Pearson), who was born at Oxford in 1815, and died at Leipzig in 1873. He was not intended for the musical profession, but after studying first at Harrow and then at Trinity College, Cambridge, had thoughts of entering upon a medical career. While at Cambridge, however, his musical talent became so evident that he changed his studies, and worked at musical composition under Attwood and Arthur Corfe. In 1839 he went to Germany and became a pupil of Rinck, Tomaschek, and Reissiger. At Leipzig he met Mendelssohn, and also became acquainted with Meyerbeer, Spohr, and Schumann. In 1844 he accepted the Reid Professorship of Music in the University of Edinburgh, but he soon gave this up in order to go back to Germany, where he mostly resided during the rest of his life. He at one time published many of his minor compositions under the pseudonym of "Edgar Mansfeldt." His greatest work was an oratorio, *Jerusalem*, brought out at the Norwich Festival in

1852 with marked success. He subsequently composed a second oratorio on the subject of *Hezekiah*. But it does not appear that this work was ever finished, although certain portions were performed at a Norwich Festival in 1869. In 1854 Pierson composed music to the second part of Goethe's *Faust*. This was greatly appreciated in Germany. He also wrote two operas, a few part-songs, and many single songs of great merit. Pierson appears to have been much more valued in Germany than in England, which accounts for his spending the greater part of his life abroad.

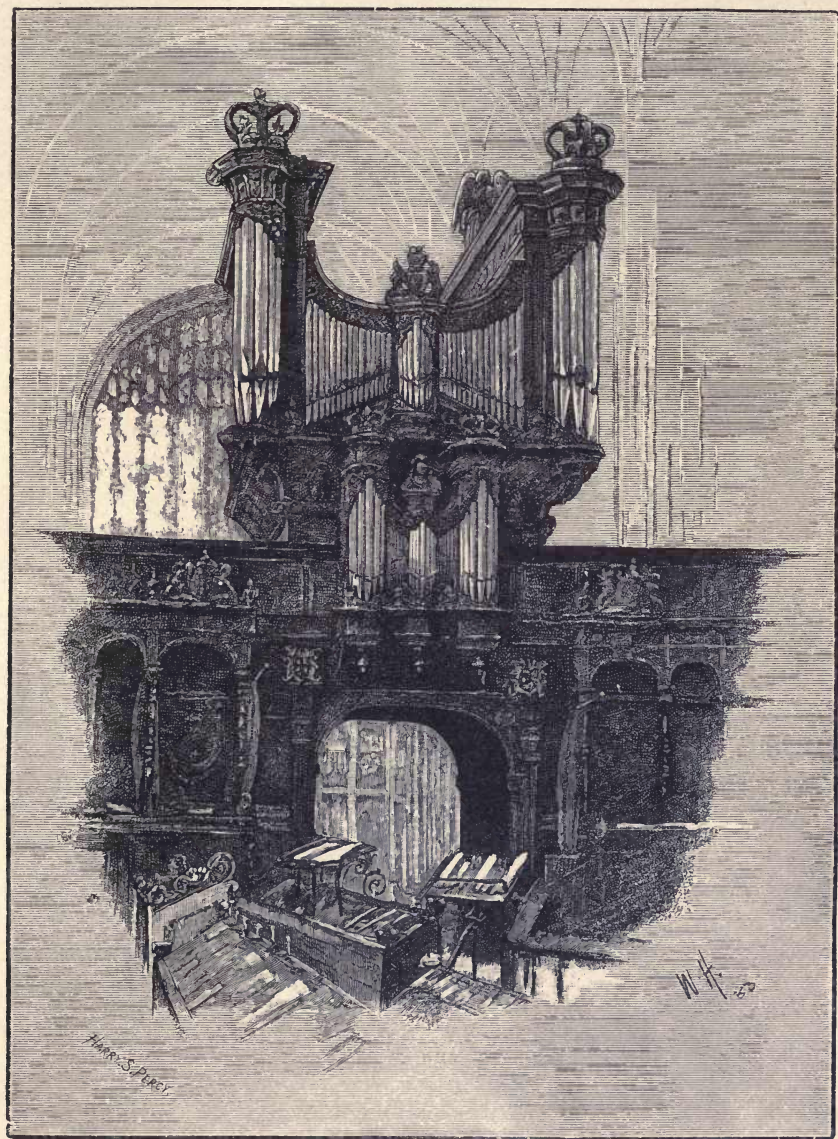
Another oratorio composer who claims a place here is Charles Edward Horsley (born in 1821 and died in 1876), whose father, William Horsley, we have already mentioned in this chapter. He was a pupil of his father and of Moscheles in London, and of Hauptmann and Mendelssohn at Leipzig. Charles Horsley is best known by his oratorios, *David*, *Joseph*, and *Gideon*. But he also composed a cantata, *Comus*, besides several pianoforte pieces, chamber music, and sundry songs and part-songs. In 1860 he went to Australia, and subsequently settled in New York, where he died.

Nor can we pass over the name of Dr. Henry John Gauntlett, who was born in 1806 and died in 1876. He was originally a solicitor, but afterwards devoted himself entirely to music. As an organist he was well known, and he it was who inaugurated the wonderful improvement in the construction of organs in this country, when the old and imperfect GG compass of the manuals, and the short pedal-board with "return pedal-pipes," were gradually superseded by the true C compass, now universally adopted. He composed anthems and hymns, many of which are still favourites, and was also the author of several musical pamphlets, and a few minor compositions. Dr. Gauntlett was the second musician who received a degree of Mus. Doc. from the Archbishop of Canterbury, the first having been Dr. John Blow.

The next name which comes before us is that of the Rev. John Bacchus Dykes, whose hymn-tunes, &c., are probably more popular than those of any other English composer. Dykes was born at Hull in 1823, and died at St. Leonards in 1876. He took the degree of B.A. at Cambridge in 1847, and M.A. in 1851. In 1861 the University of Durham conferred on him the degree of Mus. Doc., this being one of the earliest degrees in music awarded by that University. After serving as an assistant curate

at Malton, in Yorkshire, he was appointed minor canon and precentor of Durham Cathedral in 1849. In 1862 he became vicar of St. Oswald's, Durham, still retaining his minor canonry, though not the precentorship. He composed a cathedral service in F and several good anthems; but it is as a composer of metrical hymn-tunes that he is best and most deservedly known. He had a very fine power of extemporisation on the organ and on the pianoforte, and was in every respect a thoroughly well-educated musician.

It is time now to turn to several admirable English musical men who are still living, and whom we have therefore placed last. Of these the first in point of date, and also in importance, is Sir George Alexander Macfarren. This excellent and talented man was born in London in 1813, and was a pupil first of his father, then of Charles Lucas, and thirdly of Cipriani Potter, at the Royal Academy of Music, of which institution he became a professor in 1834, and Principal in 1876. In the year 1875, on the death of Sterndale Bennett, Macfarren was elected his successor as Professor of Music in the University of Cambridge, and in the following year he graduated as Bachelor and Doctor of Music by accumulation in that University. The honour of knighthood was conferred upon him in 1883. It is probable that no English musician has ever done so much good work for the improvement and advancement of the science and art of music in England as Macfarren. His whole career has not only been one of the greatest credit to himself, but also of the utmost benefit to music and musicians. Whether as a composer, a teacher, a lecturer, or a didactic writer, it is impossible to over-estimate the value of his efforts in the good cause of sweet sounds, and undoubtedly his name will be handed down to future generations among the greatest men who have devoted their time and talents to the development of musical art. There is no branch of music in which he has not done good and fruitful work. His oratorios, *St. John the Baptist* (1873), *The Resurrection* (1876), *Joseph* (1877), and *King David* (1883), are admirable works, destined to live; and of these and other of his more recent works the merit is enhanced by the sad fact of his total blindness at the time of their composition. His cantatas, *Lenora* (1852), *Old May-Day* (1857), *Christmās* (1860), *Freya's Gift* (1863), and *The Lady of the Lake* (1877), are equally excellent and effective. He has also composed much orchestral music of great excellence. This includes seven symphonies



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and many overtures. Nor has he been less successful with his chamber music. As an English opera-writer, Macfarren did much in the earlier part of his career, and it is to be lamented that his dramatic works have been so completely laid on the shelf; they deserved a better fate. Macfarren has also composed services and anthems, many of which are in use in our cathedrals. His songs, part-songs, and other smaller vocal compositions are too numerous to be mentioned in detail; but, like his larger works, they bear the impress of high talent, and many of them will probably long retain their popularity. Lastly, Macfarren's name will live to future ages in his valuable contributions to musical literature. His "Rudiments of Harmony," his "Six Lectures on Harmony" delivered at the Royal Institution, his "Eighty Musical Sentences," his work "On the Construction of a Sonata," his "Treatise on Counterpoint," his various articles in different periodicals, and his various analyses of classical works—all these constitute a mass of most valuable matter, for which English musicians cannot be too grateful. On the whole, then, Sir George Alexander Macfarren must be admitted to be deserving of occupying an exalted niche in the gallery of England's musical worthies.

The next living composer whose name we must by no means omit is Sir George Job Elvey, who was born at Canterbury in 1816, and was a pupil first of Highmore Skeats, and then of his elder brother, Dr. Stephen Elvey (born 1805 and died 1860), for thirty years organist of New College, Oxford. George Elvey certainly made the most of his opportunities, and was appointed organist of St. George's Chapel, Windsor, in 1838, when only twenty-two years of age. This honourable post he continued to hold till his retirement in 1882. He took the degree of Mus. Bac. at Oxford in 1838, and of Mus. Doc. in 1840. In 1871 he received the honour of knighthood. He has been a very prolific composer of useful and effective anthems and other sacred compositions, some of which are of a very high standard of merit, and will long retain their popularity. He understands the art of writing well for voices, making the inner parts of his choruses interesting and pleasant to sing, an art often somewhat neglected by younger composers. His counterpoint is always good, and his style massive and striking. Perhaps sometimes we may detect in his works too rigid an adherence to the ultra-Händelian method of composition which prevailed when he was a young man; but by this we do not intend by any means

to accuse him of plagiarism. He has published an oratorio, *The Resurrection and Ascension*, and some pieces for the organ, songs, and glees.

Another Church composer who comes before us in this place is Edward John Hopkins, perhaps one of the best living authorities on the subject of organ-construction. He was born in 1818, and educated in the Chapel Royal under William Hawes, also studying under T. F. Walmisley, of whom we have spoken above. After holding several organ appointments, he was elected organist of the Temple Church in 1843. In 1882 he obtained the degree of Mus. Doc. from the Archbishop of Canterbury, and a similar degree in 1886 from the University of Toronto. He is the composer of several excellent and effective services and anthems, as well as of some most useful compositions for the organ. But he is best known as the joint author, with the late Dr. Rimbault, of a work of considerable value, of which the title is "The Organ, its History and Construction," published in 8vo in 1855, and of which other editions have appeared in 1870 and 1877. He has also lectured on the same subject, and contributed some very useful articles about organs and organ-building to Grove's "Dictionary of Music." He has acquired a great reputation also as one of our best Church organists.

We must now mention a very clever composer, chiefly of instrumental music of various kinds, Charles Edward Stephens (born 1821), who is a nephew of the celebrated singer, Catherine Stephens, afterwards Countess of Essex. Mr. Stephens is well known as a very successful pianist and teacher, and is also the author of some very excellent chamber music for pianoforte and stringed instruments, as well as some good pieces for the organ and for pianoforte solo. He has likewise composed a symphony for orchestra, and some services and anthems, besides sundry part-songs, glees, and single songs. His music deserves to be better known than it has hitherto been.

Henry David Leslie was born in 1822, and studied music under Charles Lucas. Leslie is the composer of two oratorios, two cantatas, two operas, an orchestral symphony and overture, a few anthems, a number of very good part-songs, and some single songs. But it is as a successful trainer and conductor of choirs that he is best known. His celebrated "Leslie Choir" gained the first prize for part-singing at the Paris International Competition in 1878—no slight honour. In this respect he stands

on a lofty eminence, and has done a great deal of good service to the cultivation and appreciation of choral music in London and elsewhere.

Following our chronological order, we now come to Sir Robert Prescott Stewart, who was born in Dublin in the year 1825. He received his musical education in the choir of Christ Church Cathedral in that city, and became organist of the same in 1844, at which time he also received the appointment of organist at Trinity College, Dublin. To these appointments he added that of organist of St. Patrick's Cathedral in 1852, having taken the degree of Mus. Doc. at Dublin the preceding year. In 1871 he received the honour of knighthood—an honour which was well deserved. He is known as the composer of two cantatas, two odes, two cathedral services, and several effective anthems. He has also won more than one prize for glees and part-songs, and has delivered many valuable lectures on musical subjects in his capacity of Professor of Music at the University of Dublin, which office he has filled most efficiently since the year 1861. He is an exceptionally good organist, and his admirable style of accompanying a choral service is beyond praise.

Probably one of the most accomplished executants on the organ now living is William Thomas Best (born at Carlisle in 1826). He held organ appointments at several churches and chapels successively, but has made his name chiefly by his admirable performances on the magnificent organ at St. George's Hall, Liverpool, where he has been organist since 1856. He has composed and arranged a vast number of pieces for his instrument in a masterly manner, and has thus laid all lovers of the organ under a deep obligation. He has also published some pianoforte music; nor has he neglected sacred vocal art, having composed services, anthems, and hymns, some of which have been widely used. But his fame rests mainly on his wonderful skill as an organist, where he need fear no rival in England or on the Continent.

In the year 1830 was born Sir Herbert Stanley Oakeley, who has done very good work for the advancement of music in Scotland. He is the second son of Sir Herbert Oakeley, Baronet, and brother of the present Sir Charles Oakeley, Baronet. He was educated at Rugby, and Christ Church, Oxford, where he graduated as B.A. in 1853 and M.A. in 1856. He had always evinced great talent for music from his early boyhood, but did not make the most of his powers till he went to study in Germany,

under Plaidy, Moscheles, and Papperitz, at Leipzig; under J. Schneider of Dresden, for the organ; and under Breidenstein at Bonn. In 1865 he succeeded John Donaldson as Professor of Music in the University of Edinburgh, which has ever since been the principal scene of his labours. On the occasion of the inauguration of the monument to the late Prince Consort at Edinburgh in 1876, he received the honour of knighthood. In 1871 he was made a Mus. Doc. by the Archbishop of Canterbury; in 1879 the University of Oxford conferred on him the same degree, *honoris causâ*; while in 1881 he was complimented with that of LL.D. by the University of Aberdeen. His compositions have been chiefly vocal, consisting of a cathedral service in E flat, several anthems, many songs, part-songs, and choruses; but he has also published some pianoforte music and a few orchestral pieces. As Professor of Music at Edinburgh he has greatly advanced the study and appreciation of classical music in the Scottish capital, both by his lectures and classes, and also by the admirable concerts he has given, especially in connection with the "Reid" festival. He is a good pianist and organist, and his organ recitals deserve high praise.

Ebenezer Prout is the next composer who comes before us in the order of time. He was born in 1835 at Oundle, in Northamptonshire, and took the degree of B.A. at London University in 1854. He was a pupil of Salaman for the pianoforte. He has composed some very excellent works for the orchestra, including four symphonies, and a concerto for organ and orchestra. He has also published some services and anthems, some pianoforte pieces, and some very good chamber music for pianoforte and strings. His little "Music Primer" on Instrumentation is most admirable and useful, and has been translated into German. He is also well known as an accomplished musical critic.

We spoke of John Barnett just now, and we must not omit in this place to say a few words about his nephew, John Francis Barnett, who was born in 1837, and studied under Dr. Wylde. In 1850 and 1852 he gained scholarships at the Royal Academy of Music, and came out as a pianist. He subsequently studied at Leipzig, returning to London in 1859. He is now one of the professors at the Royal College of Music. As a composer he has made his mark by an oratorio, *The Raising of Lazarus*, and several very good cantatas. He has also produced an orchestral symphony and several concert overtures. His other works consist of

pianoforte pieces and songs. Probably his most popular composition is his cantata *The Ancient Mariner*; but his music is always melodious and thoroughly well written.

The present well-known organist of St. Paul's Cathedral, John Stainer, was born in 1840, and was educated in the choir of that church. In 1857 he became organist of St. Michael's College, Tenbury, where he remained two years. Thence he went to be organist of Magdalen College, Oxford, which post he occupied till he was appointed to St. Paul's Cathedral in 1872. He graduated at Oxford as Mus. Bac. in 1859, B.A. 1863, Mus. Doc. 1865, and M.A. 1866. While in Oxford he also filled the post of organist to the University. He has composed an oratorio, two cantatas, and many cathedral services and anthems. As an author he is known by the following works:—"A Dictionary of Musical Terms" (edited conjointly with Mr. W. A. Barrett), 1875; "A Theory of Harmony, Founded on the Tempered Scale," 1869; "Harmony" (music primer), 1877; "The Organ" (music primer), 1877; "The Music of the Bible," 1879; "Composition" (music primer), 1880; "Tutor for the American Organ," 1883. His cantatas contain some very effective points, and among his anthems are some of the best we possess. As an organist he is much and justly admired, and he has undoubtedly done good service as a Government inspector of music in schools, to which office he was appointed in succession to Dr. Hullah in 1882.

We come now to a many-sided and most conspicuous English musician, Sir Arthur Seymour Sullivan, who was born in 1842, and received his early musical training in the Chapel Royal, under the Rev. Thomas Helmore. In 1856 he was elected to a "Mendelssohn Scholarship" at the Royal Academy of Music, where he studied under Sir John Goss and Sir William Sterndale Bennett for two years. He then spent three years at Leipzig, completing his musical studies there, till 1861, when he returned to London. Here he very quickly made a name for himself as a composer, as a conductor, and as Principal of the National Training School of Music, which office he held from 1876 to 1881. He received the degree of Doctor of Music, *honoris causâ*, at Cambridge in 1876, and at Oxford in 1879, and was knighted in 1883. Sullivan is undoubtedly the most popular English composer now living, and he owes this popularity mainly to his very clever and most successful operas and operettas, such as *The Contrabandists*, *Box and Cox*,

Trial by Jury, The Sorcerer, H.M.S. Pinafore, The Pirates of Penzance, Patience, Iolanthe, Princess Ida, and The Mikado. He is also the composer of a large number of songs and part-songs, many of which have won a well-deserved popularity. But it will not be, probably, by these more ephemeral works that he will be best known to future generations; he has also composed more serious and classical things, which will hand down his name among the best of England's musical worthies. His three oratorios, *The Prodigal Son, The Light of the World, The Martyr of Antioch*, his cantatas, and his admirable orchestral compositions, will live long after his lighter works have gone out of fashion. The same may be said of his Church music, most of which is truly excellent. All that he has done, be it great or small, has always been the work of a thorough musician; and it may be said of him that in whatever walk of the art he has exerted his talent, he has never yet failed to succeed.

Joseph Barnby was born at York in 1838, and was educated in the choir of York Minster, and afterwards in the Royal Academy of Music. From 1863 to 1871 he was organist of St. Andrew's Church, Wells Street, London, where the choral services have always been most carefully and efficiently rendered. In 1871 he became choirmaster at St. Anne's, Soho, London, and four years later he accepted the important post of Director of Musical Instruction at Eton College, which he still holds. He has written an oratorio, *Rebekah*, which he calls a "sacred idyll," besides a large number of services, anthems, and hymn tunes; also songs and part-songs, and some organ music. He is well known as one of our best conductors and organisers of concerts and choral societies.

A Scottish composer claims the next place in these pages. Alexander Campbell Mackenzie was born in Edinburgh in 1847. He soon became known as a violinist in Germany, and was elected a king's scholar at the Royal Academy of Music in 1862. He resided in Edinburgh till 1879, since which time he has lived principally in Germany. He has composed a good deal of pianoforte and other chamber music, as well as vocal pieces of various kinds. But his three greatest works, on which his now well-earned reputation rests, are the two dramatic works, *Jason and Colomba*, and his oratorio, *The Rose of Sharon*, which was brought out with great success at the Norwich Festival in 1884.

We have only space for two more living British composers. One of

these is an Irishman by birth, Charles Villiers Stanford, who was born in 1852, and became a pupil of Arthur O'Leary and Sir Robert Stewart in Dublin, and afterwards of Reinecke at Leipzig, and Kiel at Berlin. He took his B.A., with classical honours, at Cambridge, in 1874, and his M.A. three years later. In 1873 he was appointed organist of Trinity College, Cambridge, and had the degree of Doctor of Music, *honoris causâ*, conferred upon him by the University of Oxford in 1883. Dr. Stanford has published music of almost every kind—sacred, dramatic, vocal, instrumental, and elementary—in which very great talent is displayed, and bids us hope for many future productions of the highest merit from his facile pen. Mr. Stanford is one of the professors at the Royal College of Music, and is also well known as a good conductor.

The other composer whom we have to mention is Frederic Hymen Cowen. This excellent and popular musician was born in Jamaica in 1852, and came to England when four years old. Here he studied under Sir Julius Benedict and Sir John Goss, and afterwards prosecuted his studies in Germany under Hauptmann, Moscheles, and Reinecke. He has written operas, cantatas, and one oratorio, besides four very admirable symphonies and other orchestral pieces. He is also the composer of a good deal of pianoforte music and many very popular songs and part-songs.

Did space admit of it there are many other very promising English musicians of whom we could say much; and there is likewise much more to be said concerning those of whose life and works we have only been able to write mere sketches. But we are obliged, unwillingly, to go on to give a brief account of English writers about music, historians, biographers, and theorists; and even of these we can only take a few. In order to do justice to this branch of our subject, we must go back to the early part of the eighteenth century, in order to give some notice of Sir John Hawkins, who was born in 1719 and died in 1789. He was a lawyer by profession, but also an amateur musician, and the author of various works which are now forgotten. But he has rendered good service to the art of music by his well-known "History of Music," which he published in five large quarto volumes in 1776, and which was reprinted in two volumes, 8vo, by Novello in 1853. This is a wonderfully accurate work, and contains a great mass of useful information. Unfortunately, it is somewhat ill-arranged, and is not written in a very interesting style. In consequence

of these blemishes it was for a long time almost superseded by Dr. Burney's more popular history, of which we must now go on to speak.

Charles Burney was born at Shrewsbury in 1726. He received an excellent education at the free school of his native town, and afterwards at the public school at Chester. While at the latter place he studied music under Baker, organist of Chester Cathedral, and subsequently in London under Dr. Arne. In 1749 he became organist of St. Dionis Backchurch, in the City of London, and two years later he held a similar appointment at Lynn Regis. He accumulated the degrees of Bachelor and Doctor of Music at Oxford in 1769, and spent the greater part of the three following years in travels in Italy, Germany, and the Netherlands, with a view of collecting materials for his great "History of Music." Of his foreign travels he published very entertaining and well-written accounts, of which the titles were—"The Present State of Music in France and Italy, or the Journal of a Tour through those Countries," &c. &c., 8vo, 1771; and "The Present State of Music in Germany, the Netherlands, and United Province, or the Journal of a Tour through those Countries," &c. &c., 2 vols. 8vo, 1773. But interesting as these works are, they sink into insignificance by the side of Dr. Burney's *magnum opus*, the "General History of Music" in four large quarto volumes, of which the first came out in 1776, and the last in 1789. From a literary point of view this important work is vastly superior to the rival work by Sir John Hawkins. It is written in a much more readable style, and is far better arranged. But as a history it is not by any means so trustworthy. Dates are often omitted, and when given are not unfrequently erroneous; the criticisms, though often elaborate, betray a want of musical discrimination; and much valuable space is wasted on trivial details. Still it is a very excellent work, and deserves the long course of popularity which it has enjoyed. In 1785 Burney published an interesting and valuable "Account of the Musical Performances in Westminster Abbey and the Pantheon, &c. &c., in Commemoration of Händel." This work is one of his best writings, and is of considerable value and interest still. He also published many other biographical, historical, and critical works, and some musical compositions, long since forgotten. Dr. Burney died at Chelsea in 1814.

The histories of music by Hawkins and Burney were a storehouse of facts of which many authors availed themselves in the compilation of

smaller historical works. Among these plagiarists and imitators none deserve mention, unless it be Dr. Thomas Busby, whose works rise somewhat above the common level. Busby was born in 1755 and died in 1838. He was a pupil of Battishill, and composed an oratorio, three odes, and a few dramatic pieces, all of which have long since passed out of memory. He also was the author of a small "Dictionary of Music," published in 1786; a "Grammar of Music," published in 1818; a "General History of Music," published in two 8vo volumes in 1819; "Anecdotes of Musicians," in 3 vols., 12mo, in 1825; and a few smaller works. In these publications Busby copied Burney and Hawkins freely; but his own critical remarks, few in number unfortunately, are superior to those of either of his predecessors. He was certainly a sound and well-read musician, and had some reputation as an organist.

We come now to a man who has done a great deal to improve English musical taste and knowledge. John Ella was born at Thirsk, in Yorkshire, in 1802, and was originally intended for the profession of the law; but this he abandoned in favour of music, for which he had evinced a very early predilection. He began his musical career as a violinist in the principal orchestras of London; but he also cultivated music theoretically, studying it under Attwood and Fétis. The year 1845 was a memorable one for him, and for the art of music in England, for he then established his celebrated "Musical Union," as well as his most useful "Musical Winter Evenings," both of which continued to flourish till his retirement in 1880. He published "Lectures on Dramatic Music and Musical Education Abroad and at Home," in 1872; "Musical Sketches Abroad and at Home," 1869-78; "Records of the Musical Union," consisting of analytical programmes, criticisms, and biographical notices, 1845-78; and some smaller brochures, all of considerable value and interest. At the meetings of the Musical Union the very best and most classical chamber music was always executed to perfection by the most gifted performers of the day, and thus the taste for that high style of art was fostered among the leaders of amateur taste and fashion; and it is obvious that by this means a very powerful impetus was given to the cultivation of the best classical style of music. It is therefore not too much to say that the appreciation of really good music has been encouraged and improved by Mr. Ella to an extent which demands the warmest acknowledgment. Many are the artists and many are the

classical works which obtained a first hearing in London through the agency of Ella's Musical Union.

Henry Fothergill Chorley claims mention here as a writer about music. He was born in 1808 and died in 1872. He wrote musical articles, notices, and criticisms in the *Athenæum* from 1830 nearly till his death. He also published many works on subjects connected with music, such as "Music and Manners in France and Germany," 3 vols. 8vo, 1841; "Modern German Music, Recollections and Criticisms," 3 vols. 8vo, 1854; "Thirty Years' Musical Recollections," 2 vols. 8vo, 1862; many librettos supplied to composers, &c. &c. His works are well written, and his criticisms generally, though not always, fair. Many of his views are now considered obsolete.

In quite a different line the English musical world is much indebted to the next author who comes before us. William Chappell was born in 1809, and was brought up to the music publishing business. He devoted himself, however, to antiquarian pursuits and researches, chiefly connected with English music. In 1840 he was one of the founders of the "Percy" Society. In the same year he founded the Musical Antiquarian Society, when he also became a Fellow of the Society of Antiquaries. He rescued England from the unjust stigma cast upon her of possessing no indigenous popular music, by the publication, in 1838, of a "Collection of National English Airs, Consisting of Ancient Song, Ballad, and Dance Tunes," of which a second part appeared in 1839, and a third in 1840. This was followed by a still more useful work of the same kind, entitled "Popular Music of the Olden Time," in 2 vols. 8vo, published in 1845 and 1859. This is, unquestionably, a most valuable and important book, and forms an epoch in the history of our national folk-songs. In 1874 appeared the first volume of Chappell's "History of Music," a work of very considerable learning and research, of which no further continuation has as yet appeared, which is greatly to be lamented. On the whole, William Chappell may fairly claim to be recognised as the most learned musical antiquarian we possess.

We now come to a great name among English musicians, John Hullah (born 1812 and died 1884). His musical studies were commenced under William Horsley in 1829, and completed at the Royal Academy of Music in 1832. He then became celebrated as a successful teacher of vocal music

in classes on the Wilhelm system, which he imported from France. He became Musical Instructor in Sir James Kay Shuttleworth's Training College at Battersea in 1840, and in the following year he taught music on the same system to schoolmasters in Exeter Hall. In 1847 he established musical classes in St. Martin's Hall, which continued for about three years. He held the post of Professor of Vocal Music at King's College, London, from 1844 to 1874, and combined therewith similar appointments at Queen's College, London, and Bedford College. In 1858 he was appointed organist of the Charterhouse. He also held the honourable post of Musical Inspector of Training Schools for the United Kingdom from 1872 to 1883. In 1870 he received the degree of LL.D. from the University of Edinburgh. His published works are both numerous and useful. We would particularise the following:—"Method of Teaching Singing by Wilhelm," 8vo, 1842 (second edition 1850); "Grammar of Vocal Music," &c., 8vo, 1843; "Duty and Advantages of Learning to Sing," 8vo, 1846; "Grammar of Musical Harmony," 8vo, 1853 (new edition and exercises, 1873); "History of Modern Music" (a course of lectures at the Royal Institution), 8vo, 1862; "Lectures on the Third or Transition Period of Musical History," 8vo, 1865 (second edition 1876); "Cultivation of the Speaking Voice," 8vo, 1870 (second edition 1874); "Grammar of Counterpoint;" "Musical Notation;" "Music in the House," 8vo, 1877. Hullah also composed some operettas, and published good collections of songs and part-music. Some of his own single songs have also achieved popularity. But it is as the inaugurator of the vast improvement which has taken place of late years in our church and school choirs throughout the length and breadth of the country that Hullah's name will be best remembered; and although some persons may prefer other systems to his, yet even they must in fairness acknowledge the great debt we owe to him for setting on foot the rapid progress which has taken place since he first established his vocal classes.

One of our best musical antiquarians was Edward Francis Rimbault. He was born in 1816 and died in 1876. He composed and arranged much music for the organ, as well as for the pianoforte and the harmonium; but it is not on his music that his fame depends, but rather on his admirable literary labours on subjects connected with music. These are, indeed, so numerous that we cannot do more than allude to the more conspicuous

among them. One of these has already been mentioned in connection with his collaborateur Dr. E. J. Hopkins, their great joint work on the History and Construction of the Organ. On this subject Rimbault published several smaller works of considerable value. He edited several volumes of reprints of ancient English music for the Musical Antiquarian Society, and also a volume of old English services and anthems. For the Motett Society

he edited three volumes of services and anthems mostly adapted to English words from the works of Italian Church composers of the sixteenth and seventeenth centuries. But he did good work chiefly in rescuing from oblivion many sacred and secular compositions by English composers of the Elizabethan and Jacobean age. Though not always quite accurate, yet he was generally so, and his zeal and perseverance in ransacking archives and disinterring ancient MSS. are above all praise. In 1842 he became an F.S.A. and also a Doctor of Philosophy at Stockholm.



Fig. 300.—Sir George Grove.

The last English writer on musical subjects whom we shall mention is Sir George Grove. He was born in 1820, and was originally a civil engineer, but in 1849 he became secretary to the Society of Arts, and three years later he devoted himself to the Crystal Palace Company, in connection with which he acted as secretary, manager, and director for about thirty years. The admirable analytical programmes of the Crystal Palace Concerts, signed "G.," were written by him, and in conjunction with their excellent conductor, Mr. Manns, Sir George Grove may be credited with the main part of the success which these celebrated concerts attained. In 1883 he was appointed the first Principal of the newly-founded Royal College of Music, and on the inauguration of that institution he received the honour of knighthood. In 1885 the University of Glasgow conferred upon him the honorary degree of LL.D., in addition to that of D.C.L., which he already held from the University of Durham. This is not the place to enlarge upon his valuable labours and writings in connection with

Dr. Smith's "Dictionary of the Bible," nor with his exertions as one of the original promoters of the Palestine Exploration Fund. Probably his most valuable work is the "Dictionary of Music and Musicians," of which he is the editor. Many of the best articles in this most useful book are of his writing.

It only remains for us now to give a hasty sketch of some of the Musical Institutions of England, which have had a very great share in improving our national taste in matters musical.

There can be no doubt that a very important step was taken in the cultivation of native talent in England by the foundation, in 1822, of the Royal Academy of Music. This most excellent institution, after many struggles against pecuniary difficulties, succeeded in securing a Royal Charter of Incorporation in 1830. In 1864 a yearly grant of £500 was obtained from Government to subsidise the small funds of the Academy. This, however, was withdrawn in 1867, and, in consequence, it was almost determined to resign the charter and close the institution. By the strenuous exertions of the professional members of the staff this calamity was averted, and the Academy was reconstructed under the presidentship of the late Lord Dudley. In 1868 the Government grant was restored, and is still in force, since which time the Academy has continued to flourish, and has maintained its great influence for good. The first principal was Dr. Crotch, who was appointed in 1823 and resigned in 1832; then followed Cipriani Potter, 1832 to 1859; Charles Lucas, 1859 to 1866; Sir William Sterndale Bennett, 1866 to 1875; and Sir George Alexander Macfarren, who has held the post from 1875 to the present day.

Among the many excellent vocalists whom the Royal Academy of Music has trained, we may mention Arthur Edward Shelden Seguin (born 1809, died 1852), an extremely good bass singer, and his wife, Ann Seguin, *née* Childe, an equally successful soprano; also Mrs. Alfred Shaw, *née* Postans (born 1814, died 1876), who made a good name for herself as a contralto; and Miss Dolby, afterwards Mme. Sainton (born 1821, died 1885), celebrated as a contralto. The Academy has also trained many eminent instrumentalists, of whom we may mention the following:—Henry Gamble Blagrove (born 1811, died 1872), perhaps the best known violinist England has produced; Charles Lucas (born 1808, died 1869), a first-class violoncellist; John Thomas (born in 1826), celebrated as a harpist;

Thomas John Harper (son of the celebrated virtuoso on the trumpet), who inherited all his father's skill, and equalled him in his reputation; and William Lovell Phillips (born 1816, died 1860), well known as a violoncello player. But perhaps the greatest success of the Academy has been in the composers who have been trained within its walls. When we mention such names as Sir William Sterndale Bennett, Sir George A. Macfarren, R. Brinley Richards, John Hullah, and last, but by no means least, Sir Arthur Sullivan, besides many others who have been already spoken of in previous pages, we shall have no difficulty in showing the immense amount of good which the cause of music in this country has received from the Royal Academy of Music.

Of late years another institution, the Royal College of Music, has been inaugurated under most favourable circumstances and Royal patronage, under the able presidency of Sir George Grove, and with a powerful staff of teachers. It is too early as yet to speak of its results, but it promises to furnish us with well-trained performers of every description, and will be, no doubt, a most valuable agent in promoting the advancement of the art of music in England. Of other kindred institutions, such as Trinity College, London, and the Guildhall School of Music, we have not space to say much. But it cannot be but they must each in their degree exercise a great influence on the art for good. The same may be said of the excellent College of Organists, which we heartily wish God-speed. But it is not by any of these institutions that the taste of the British public is most directly cultivated. It is rather by opportunities of hearing the best music well done that this can best be achieved. In the early part of the present century the only institutions which aimed at such an object were the Italian opera, the Concerts of Ancient Music, and the Philharmonic Society. The first impulse to Italian opera in London had been given early in the eighteenth century, as we have already shown. All the greatest dramatic singers, principally foreign indeed, though sometimes native, were heard in Italian opera. Such names as Mme. Mara, Mrs. Billington, and others in the latter part of the last century, were followed up in Italian opera by Catalani, the far-famed soprano, our own Braham, equally celebrated as a tenor, and such artists as Grassini, Pisoni, and others. Then came the epoch of Pasta, Malibran, Grisi, Persiani, and their male contemporaries, Rubini, Mario, Tamburini, and Lablache, forming such a combination of talent as

will probably never be brought together again, and which many of us can still remember with delight. And after these were others, such as the magnificent contralto Albani, the matchless soprano Jenny Lind (now Mme. Goldschmidt), and many more whom to name is almost superfluous, as they belong more or less to the present generation—such names, that is, as Tietjens, Faure, Giuglini, Trebelli, and Albani, for whose presentation to English ears we are indebted to Italian opera. Nor are we without almost equal indebtedness to English opera for bringing before us such singers as Parepa, Marie Roze, and Joseph Maas. At the same time, the Triennial Festivals at the Cathedrals of Worcester, Gloucester, and Hereford have been of nearly as much use in introducing some of the best of our English and foreign singers and instrumentalists to the inhabitants of the provinces, and thus spreading a taste for good music through a very wide area. To these must be added the eminently successful festivals held every third year at Birmingham, not to mention those at Norwich and many other local centres.

Then, besides these various institutions, there have been others intended for the encouragement of a pure taste for serious and classical music of various kinds. Of these, the first which claims notice is the "Concerts of Ancient Music," an excellent institution, founded in 1776, of which the fundamental rule was that no music composed within the previous twenty years should be performed. At these concerts the highest style of music, both secular and sacred, was performed in the best possible manner by an excellent orchestra and chorus, and all the best singers of the day were employed as soloists. It was at these concerts that the writer of this account first heard those two incomparable and inseparable performers, Lindley, the violoncellist, and Dragonetti, the contra-bassist. It was at the Concerts of Ancient Music that Catalani and Miss Stephens (afterwards Countess of Essex) made their *débuts*. It is not creditable to English public taste to record the ultimate cessation of these admirable concerts through want of adequate support.

The next society which we must mention is the "Philharmonic Society," which was founded in London in the year 1813 for the encouragement and performance of music for the orchestra. Probably no musical institution has had so uninterrupted a career of success in this country as the Philharmonic Society. None has produced so many new

works of first-class excellence, nor given a first hearing to so many deserving artists. This admirable Society still flourishes, and contrives to hold its own amid the crowd of rival institutions which have sprung up of late years in our midst for the advancement of kindred objects. Of some of these institutions we must now go on to speak.

The first which claims notice is the Sacred Harmonic Society. This excellent organisation was originated in 1832, and its objects were, chiefly, the performance of oratorios and other great sacred choral works in the best possible manner. In 1834 the Society, after sundry migrations, made its home at Exeter Hall, in the Strand, where it remained till 1880. The chorus consisted mainly of amateurs, and the orchestra included the best executants to be found in London, while care was taken to secure first-class vocalists for the solos, &c. In 1837 the first steps were taken by this Society for the formation of what ultimately grew to be the finest musical library in England. This library has recently been purchased for the Royal College of Music. The first conductor of the Sacred Harmonic Society was Joseph Surman, who was succeeded (after a short interval), in 1848, by Sir Michael Costa. Soon after this the band and chorus numbered 700 efficient performers. In 1857 the first Händel Festival was organised by this Society at the Crystal Palace at Sydenham; the marvellous success of this "monster gathering," and of all the Händel Festivals which have succeeded it, is too well known to need further notice here. In 1880 the Society had to leave their old quarters at Exeter Hall, owing to a change of proprietorship, and this soon led to the dissolution of the institution, a result greatly to be deplored in the interests of the art. The massive way in which Händel's oratorios were rendered by the Sacred Harmonic band and chorus was grand in the extreme, nor can those who have had the privilege of attending these performances easily forget the effect produced at them by such singers as Mme. Clara Novello (whose ringing soprano voice filled the vast space of the Crystal Palace as no other has ever done); or that prince among tenors, Sims Reeves, the worthy successor to the popularity of Braham; or Santley, the justly celebrated baritone; or Miss M. B. Hawes, the contralto; or Miss Dolby, afterwards married to the excellent violinist, Prospère Sainton, who also formed a principal feature in the Sacred Harmonic orchestra.

Then we must not forget the "Musical Union" which we have

already alluded to, in speaking of John Ella. This society was inaugurated in 1844, and had for its object the presentation to its members of the best possible performances of classical chamber music. Probably no similar society, here or abroad, has ever maintained so uniformly high a standard of excellence, both in the choice and in the performance of chamber compositions, as Ella's Musical Union. When we mention that 75 first-rate pianists, 112 performers on stringed instruments, and 27 on wind instruments, every one of them of the *very best*, have been heard (many of them for the first time in England) at these concerts, it will be seen what a great influence this society has had in spreading and encouraging a taste for high-class music among the nobility and the upper class of society in London. Still, this was after all but a limited sphere of good influence. It was reserved for another institution to carry a similar good influence into other strata of society, and thus to improve the taste of a vast number of persons who otherwise would have been without any opportunities of becoming familiar with high-class music. The firm of music publishers, Messrs. Chappell and Co., were the projectors of the Monday Popular Concerts, by which this great end has been achieved. Never before in England had it been possible to hear the best instrumental chamber music performed by the very best artists for the sum of one shilling. At these concerts the public had opportunities of hearing such pianists as Charles Hallé, Arabella Goddard, Mme. Schumann, Herr von Bülow, and others equally great. There, too, were constantly heard Joachim and Mme. Norman-Néruda, the celebrated violinists, or the no less well-known violoncellist Piatti. And although at first the attendance hardly seemed to justify the continuance of so bold and novel an experiment, yet at length these concerts completely answered to their name, and became popular indeed; so much so, that in 1865 additional Popular Concerts of exactly the same kind began to be given also on Saturdays, a practice which has prevailed ever since with the most marked success.

There are yet many other societies and associations which have in their degree tended to a similar result. But space forbids us to enlarge upon them further in this place.

We must, however, before we conclude this chapter, say a few words about the astonishing improvement which has taken place in the Church music of England during the last half-century. This is mostly due to the

formation of choral unions and associations in connection with the different dioceses or archdeaconries, and may be considered to have been indirectly a consequence of the spread of the well-known system of teaching music to large classes which was introduced by Dr. John Hullah. These choral unions employ teachers who go about among the various parish choirs, training them upon a uniform system, and thus preparing them for collective meetings at various central churches, where great effects are produced by the large bodies of the rural choristers who join in the service. In some cathedrals over two thousand voices have sometimes been thus brought together with the happiest results. The whole country has been now brought under this excellent organisation, more or less, and a vastly increased interest in Church music has been the natural result. Choral services may now be heard in many a village church, where formerly only a few bad voices roared or howled to the accompaniment of a barrel-organ, or to that of a few rural fiddlers in a gallery. It is impossible to overrate the importance of this onward step from every point of view, and it is a pleasant feature to contemplate in the general aspect of musical culture and development in England.

From what has been mentioned in this chapter, it is surely evident that the love of music is increasing apace amongst us. We have now good music by English composers of every kind—sacred and secular, vocal and instrumental, dramatic, ecclesiastical, or martial. We have admirable organists, pianists, violinists, vocalists, &c., fit to compete with any other nation in the world. We have also an ever-increasing popular appreciation of what is really good, which cannot but lead to even more satisfactory results in the future.

When, therefore, we find England stigmatised as an essentially unmusical country, not only by foreigners, but also by Englishmen who ought to know better, we can confidently point to the facts here sketched out, and claim them as irrefragable proofs that such a low estimate of our national taste and powers is in truth nothing less than a calumny.

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