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The Student's Musical History

By HENRY DAVEY

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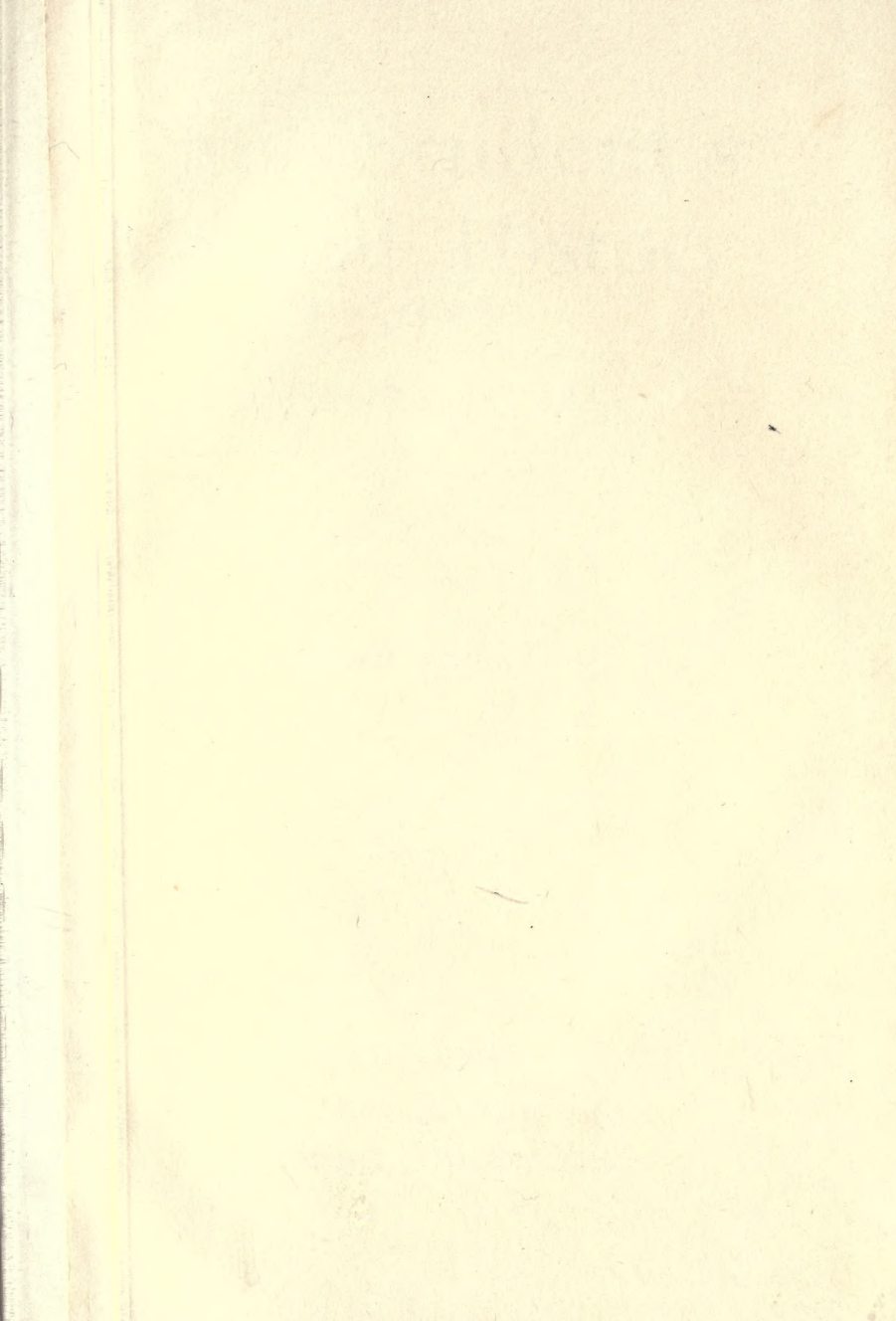
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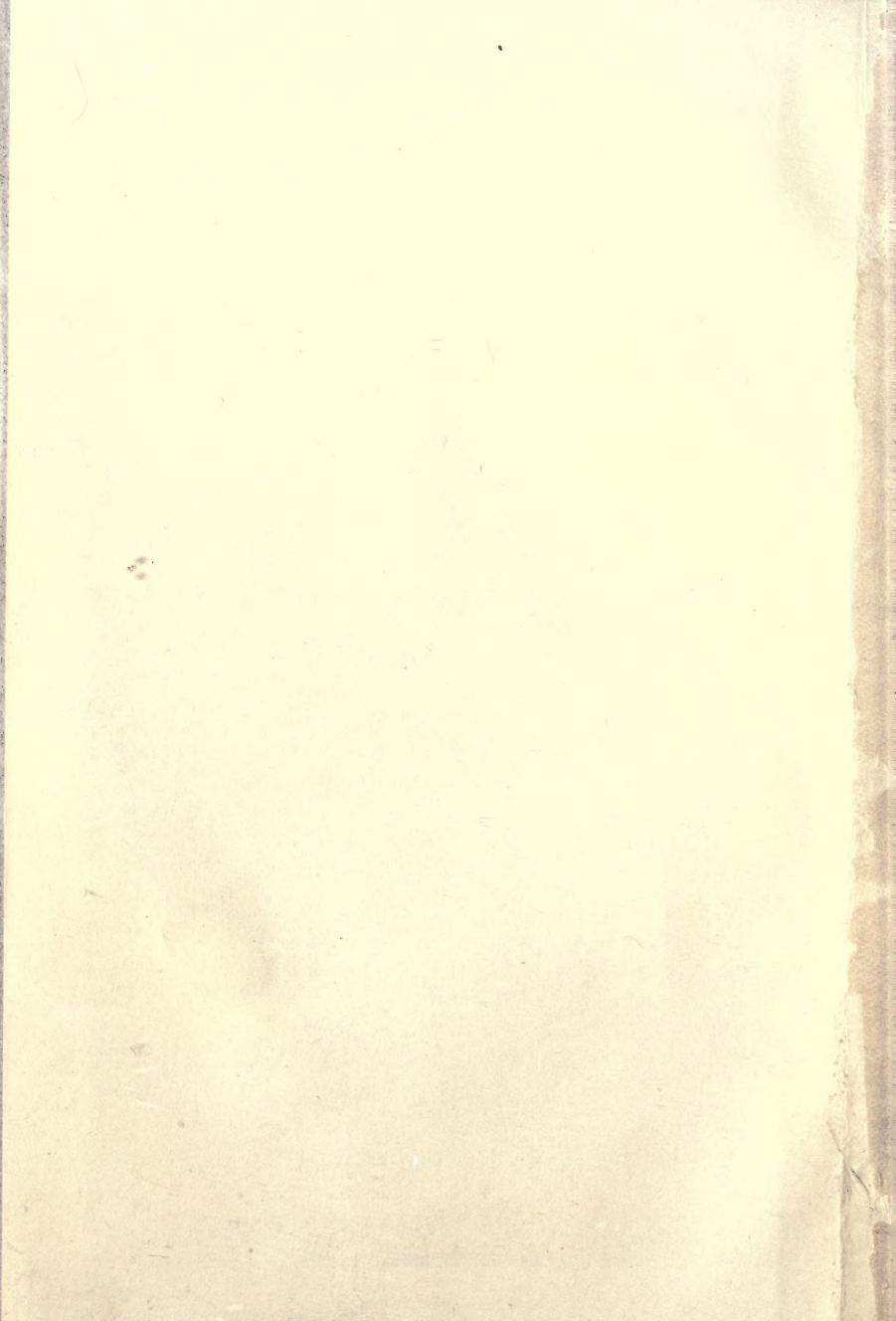
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The Student's Musical History

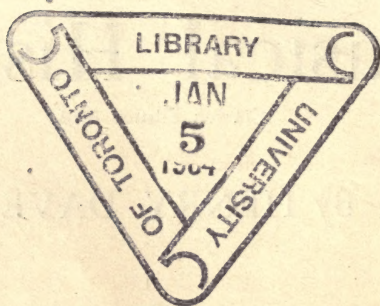
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By HENRY DAVEY

Eighth Edition

LONDON

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PREFACE.

AN article, which appeared in *The Overture* was the occasion of my being requested to write this book. In that article I had pointed out how ignorance of musical history sometimes has a considerable influence upon various practical matters; and, since musicians almost universally suppose that with which they are familiar to be correct and classical, it is well that they should learn in their student-days how notation, style of performance, and resources at command, have varied considerably even during the last two centuries. To perform the works of the great masters correctly, it is not sufficient to produce the correct notes. Again, in the Bach-Handel period, notation was in some respects so different from the present staff notation that it has led to mistakes in certain modern editions.

In writing this book, especially in the later chapters, I have laid stress on the fact that good work has been done only by those composers who have boldly attempted to be *original*, who have used untried resources or invented new forms; even when this does not at first sight appear to be the case, it can almost always be proved, and at the present time it requires emphasizing. In my opinion, a really inventive composer never had such an opportunity as just now, if he will only advance in the right direction; for this reason the last chapter—the most important in the book—is devoted to an exposition of the possibilities of the near future. May this little work influence some

intellectual and energetic young musician sufficiently for him to steer clear of the rock of Conventionality, on which nearly every promising British composer has been wrecked! Man after man sets forth grandly; but each thinks it necessary to do what has been done before, and very soon we hear no more of him. In Germany just the same thing now happens.

As regards the main subject, I have attempted to give a view of the general succession of events rather than a dry list of names and dates; and I have always selected those facts which appear to me useful for a musician, especially a composer, to know. When I was asked to write a History, I chose to prepare a small work, as it would probably be more widely read than the larger works, of which there is already a fair supply; and I had the requirements of real students especially in mind. I have used portions of lectures given before the students of the Brighton School of Music; also of a paper read before the Brighton and Sussex Natural History Society on Feb. 5th, 1890, in which I applied the Spencerian formula of "differentiation, integration, and equilibration" to the Evolution of Music.

Endeavour has been made to avoid the inaccuracy which so sadly deforms most native works on the art. Mistakes have been continually copied from one book into another, and every fresh writer usually adds a goodly crop of his own. Thus, the date of Dunstable's death, of which there is no doubt whatever, was incorrectly stated in Burney's History, no doubt by a misprint; the mistake has been very frequently repeated, and appears even in Ouseley's contributions to the translation of Naumann's History, besides a number of lesser works, and of such compilations as J. D. Brown's "Biographical Dictionary." In Hullah's "History of Modern Music," the inaccuracy

in details is most astonishing ; but his later work is rather more correct. There have also been many recent discoveries regarding the mediæval composers, rectifying previous suppositions ; in one case, that of Dufay, the historical view of an entire school of composition is altered, and we have direct confirmation of the distinct contemporary statement that the great advancement of music after 1400, so great as to resemble a “ new art,” arose in England. I cannot hope that the present work will be found entirely free from errors, but care has been taken to avoid them, especially in the Chronological Table given at the end. Accuracy in writing, however, is of little use to inaccurate readers, who are in the majority, as every author discovers. Students should consequently do their utmost to read carefully, also to mark, and to learn ; to inwardly digest, requires a re-reading of the book, which is recommended to all students who wish to rise to the rank of artists.

H. DAVEY.

CLIFTON TERRACE,
BRIGHTON.

August, 1891.

PREFACE TO THE SECOND EDITION.

IN re-issuing this work, I take the opportunity of expressing my thanks to the public and the press for the cordial reception it has had at their hands. There has, however, been a disposition on the part of some critics (both favourable and unfavourable) to praise or condemn the book entirely according to its statements concerning living authors; this is equivalent to judging a "History of the World from the Creation" according to the writer's opinions upon the Alsace-Lorraine and Irish Home Rule questions only, and ignores the main effort of the work.

Careful revision has been given to the whole, and a considerable amount of new matter has been inserted, especially at the beginning of Chap. IV, in order that the latest discoveries concerning early English music should receive special attention. The additions to Chaps. V and IX are also important; and almost every chapter has been improved in some detail.

BRIGHTON,
August, 1894.

H. D.

CONTENTS.

	CHAPTER I.	PAGES
Undeveloped Music		1-3
	CHAPTER II.	
The Period of Preparation for Structural Music, 800—1400 ..		4-10
	CHAPTER III.	
Musical Practice and Theory during the Polyphonic Period (1400—1600)		11-14
	CHAPTER IV.	
The Polyphonic Composers, from Dunstable to Palestrina....		15-23
	CHAPTER V.	
English Composers of the 16th Century: Tallis, Byrd, Gibbons —Rise of Instrumental Music		24-29
	CHAPTER VI.	
The “Associative Idea” in Music.....		30-32
	CHAPTER VII.	
The Change of Style after the Year 1600—Rise of the Opera and Oratorio—Monteverde and his New Dissonances— Frescobaldi and Carissimi—The great Italian Vocalists and Violinists—French Opera—Couperin—Accompanied Sacred Music—The Modal System replaced by the Tonal System		33-39
	CHAPTER VIII.	
Rise of North German Music—Influence of the Italian Violinists—Importance of the Organ Music—Resources at command — The Fugue — Introduction of Equal Temperament		40-44
	CHAPTER IX.	
English Music under the Stuarts—Effect of the Civil War— Henry Lawes—Sacred Music after the Restoration— Catches—The Macbeth Music—Henry Purcell		45-49

	CHAPTER X.	PAGES
Handel		50-55
	CHAPTER XI.	
Bach		56-65
	CHAPTER XII.	
The Modern Orchestral and Chamber Music—The Sonata, Concerto, Symphony, &c.—Importance of the Piano- forte		66-70
	CHAPTER XIII.	
Haydn		71-76
	CHAPTER XIV.	
Opera during the 18th Century—Invention of Opera Buffa and Opera Comique—Gluck and his Reforms—Cherubini		77-80
	CHAPTER XV.	
English Music in the 18th Century		81-85
	CHAPTER XVI.	
Mozart		86-90
	CHAPTER XVII.	
Beethoven		91-97
	CHAPTER XVIII.	
Rise of Romanticism, and its influence on Music—The Over- ture—The Song—Music in Germany during the 19th Century		98-102
	CHAPTER XIX.	
The German Romantic School: Weber, Spohr, Schubert, Mendelssohn, Chopin, Schumann ..		103-111
	CHAPTER XX.	
Italian and French Composers during the 19th Century		112-117
	CHAPTER XXI.	
Wagner		118-124
	CHAPTER XXII.	
Contemporary German Composers—Brahms—Norwegian and Slavonic Composers—Dvorak—Music in America		125-127
	CHAPTER XXIII.	
English Music during the 19th Century		128-135
	CHAPTER XXIV.	
Possibilities of the Future		136-140
CHRONOLOGICAL TABLE		141-147
APPENDIX.—Note on the Twentieth Century		148-150
INDEX		151-155

THE STUDENT'S HISTORY OF MUSIC.

CHAPTER I.

UNDEVELOPED MUSIC.

FROM the earliest periods mankind, and certain of the lower animals, have shown an intense delight in hearing and producing sounds of a particular character. These sounds are distinguished from other sounds by the regularity of the vibrations which cause them. Music has indeed been defined as "sound with regular vibration," other sounds being called Noise. This definition is only suited to undeveloped music; modern music may include noise, and even silence. The silence just before the end of the "Hallelujah Chorus" is quite as much a part of the music as the sounds before and after it. Somewhat more satisfactory, therefore, is the definition, "Music is the artistic use of the phenomena of sound."

The most rudimentary condition of delight in the phenomena of sound may be daily observed in any child, who will continually blow a tin trumpet without the least idea of a tune; savages will do the same thing. The simple production of a sound is found to be pleasant.* The mighty structure of modern music has been developed from this embryotic perception.

At the present day, travellers find half-civilised nations who have scarcely got further in their notions of music. The lowest forms of the art now practised seem a direct imitation of the song of birds, and consist of meaningless repetitions of two or three notes. Barbarian tribes find great pleasure in repeating one of these phrases for hours together, exactly as birds do.

* The emotional conditions of this feeling are discussed in Herbert Spencer's "Principles of Psychology," vol. II, p. 633.

Somewhat more developed is the music of Oriental civilisation. The Arabs, the Hindoos, and the Chinese all have distinct musical systems. They divide the octave into more notes than we do, using intervals less than a semitone. Consequently their music sounds out of tune to us, as ours does to them. They have no appreciation of harmony.

The Hebrew Bible is chanted in the synagogues to primitive fixed phrases, or "accents," twenty-six in number. The Mahometans chant the Koran to phrases of the same kind.

The ancient Greeks had a very elaborate system of "music," to which they attached the utmost importance. But they used the word *mousike* rather in the sense of *culture*; the tone-art they called *melodia*, while *harmonia* signified an ordered melodic succession. The word *symphonia* is sometimes used in a dubious sense, which some writers believe implies *harmony*; the question remains uncertain, for no Greek writer distinctly mentions the simultaneous singing of different notes. The Greek scale, expressed by letters, began at the highest note; it was divided into successions of four notes, called Tetrachords. The tuning followed, ascribed to Pythagoras, was unsuitable for harmony, as both major and minor thirds were too sharp.*

The Alexandrian philosopher Ptolemy advocated a different tuning of thirds; and Censorinus, about the year 230, alludes distinctly to the simultaneous use of different notes. But in the downfall of Roman civilisation the progress was lost again; and Boethius (475-526) returned to the Pythagorean tuning. The reverence paid to Boethius, who in the Middle Ages was counted a saint and martyr, delayed the advance of music for several centuries.

After the public establishment of Christianity, antiphonal chanting, an Eastern practice, was brought into Italy by St. Ambrose, Bishop of Milan. Ambrosian chants were written in four *modes*, called the Dorian, Phrygian, Lydian, and Mixolydian. If a melody lies between D and D, with D for the last note, it is in the Dorian mode; if between E and E, in the Phrygian; F and F are the limits of the Lydian; G and G of the Mixolydian. These ecclesiastical modes do not correspond to the similarly-named Greek modes.

After two centuries (about the year 600) Pope Gregory the

* Karl von Jan has reprinted the Greek theorists, and the existing specimens of Greek music.

Great compiled the Antiphonarium; and is credited with introducing four other modes, the *plagal* forms of the Ambrosian four, which latter are distinguished as the *authentic* modes. A melody which lies between the tonic and its octave is in an authentic mode; "Home, sweet home" is an instance. A melody lying between the dominant of a modern key and the dominant an octave higher ("Robin Adair," for instance) is in a plagal mode. A melody, such as "Caller Herrin," which extends over the compass of an eleventh, is in a *mixed* mode. The plagal modes are called Hypodorian (ranging from A to A, with D as the final note of a melody), Hypophrygian, (from B to B, with E as a "Final") Hypolydian (from C to C, with F as a "Final"), and Hypomixolydian (from D to D, with G as a "Final"). The eight modes, authentic and plagal, are first mentioned by Alcuin, of York.

Charlemagne ordered four more modes should be added; they were probably special forms of the others, medieval writers commonly speaking of eight only. But afterwards, the Æolian, ranging from A to A, and the Ionian from C to C, gradually came to be recognised, with their plagal forms; the Locrian, from B to B, was not used, on account of the tritone between F and B, which was reckoned a dissonant interval.

These modes, the Dorian being most favoured, remained in use until the end of the 16th century, when the Ionian began to supersede all others. It is now called the *major* mode. The modern *minor* mode is to some extent a survival of the Æolian. The student should guard against confusing the Dorian and Hypodorian modes with the modern key of D minor, or the Phrygian and Hypophrygian with E minor, &c.; the modes were used at any pitch found convenient, and they may be distinguished by the position of the semitones, which is different for each pair of modes. The white keys of the pianoforte fairly well represent them.

Pope Vitalian, about the year 660, formally permitted liturgical chanting to be assisted by the organ. The Eastern Church refused, and still refuses, any instrumental aid in public worship.

The notes of the lowest octave were at this period denoted by A, B, C, D, E, F, G; of the middle octave, by a, b, c, d, e, f, g; and the higher notes, by doubled letters, from ^a_a up to ^d_d. Afterwards, arbitrary signs called *Neums* took the place of letters; the oldest known Neums are in the "Codex Amiatinus," a copy of the Vulgate, written at Jarrow-on-Tyne, before the year 716.

CHAPTER II.



THE PERIOD OF PREPARATION FOR STRUCTURAL MUSIC. 800—1400.

AFTER the time of Alcuin and his patron Charlemagne, six centuries elapsed before the rise of music into an independent structural art was finally accomplished. During this period of preparation, the tools which subsequently made artistic composition possible were one by one invented and improved. In the year 800, music consisted of unisonous plain-chant, following the rhythm of the words, and in uncertain notation; gradually musicians became familiar with the effect of several notes sung simultaneously, and found how to express them in a notation unmistakable as regards both length and pitch of the sounds.

The Neums, as originally written, were principally useful as a guide to recalling a known melody, and are unsatisfactory in determining the pitch of a note. But about the year 900, or not long after, some inventive monk thought of drawing a red line across the manuscript; every F in the melody was placed on that line, other Neums being marked above or below the line, according to their pitch.* A yellow line above the red one was soon added, upon which every C in the melody was placed; and afterwards a third line still higher. Finally, lines for A and E were interposed between these three; and the Neums were written upon alternate lines and spaces. Our *Staff* (or *Stave*) was thus brought into use; but only four lines were employed at once, a practice still followed in Gregorian music. At the beginning of the coloured lines the letter they represented was always written. The shape of the letters gradually changed, till they became our modern F, C, and G *clefs*. GUIDO, a monk of Arezzo, about 1024, has been credited with the introduction of the stave; but he mentions only two lines.

* We here meet with the idea of *height* and *depth* in musical sounds, a question discussed in Chapter VI.

The introduction of Harmony is the most obscure point in musical history. To Europeans, harmony has become so thoroughly second nature that they can hardly conceive the art without it; but the beginnings of our harmonic science appear in the writings of HUCBALD (840-930), a monk of St. Amand in Flanders. Hucbald's directions are so opposed to modern taste that some musicians have fancied his words describe successive instead of simultaneous singing. He directs that a chant may be accompanied throughout by other voices singing fourths, fifths, and octaves! But he also gives specimens of the use of other intervals. A century later, Guido d'Arezzo had got a little further, but not much. This addition of concords to a chant, Hucbald called *Organum*; Guido, *Diaphony*.

An improvement of great practical importance was the introduction of *Solmisation by Hexachords*, an invention ascribed to Guido d'Arezzo. He added a note below the A of the Gregorian system, thus giving the scale a range of 19 notes; and grouped the 19 (with two B flats, 21) into series of six notes which he called Hexachords. These Hexachords began on G, or C, or F; and the six notes of each were sung to the syllables beginning the lines of a hymn to John the Baptist—*ut, re, mi, fa, sol, la*. The Hexachords beginning on F required the B to be flattened. To facilitate learning his method, Guido employed the "Harmonic Hand," teaching the choir-boys to remember the syllables and their interconnection by means of the finger-joints. This plan remained in use for centuries. In naming a note, the degrees of each Hexachord to which it belonged were used. Thus middle C, which belonged to three Hexachords, was called *C sol fa ut*; the lower C, only *C fa ut*; the higher, *C sol*. The intervals were determined by the *Monochord*, a string stretched over a resonance-box and fitted with a movable bridge.

About the year 1100 an important treatise was written by JOHANNES COTTON, probably an English monk living in the monastery of Afflighem, near Brussels. He epitomises musical knowledge and practice admirably; but tells us little that is new, except describing *Diaphony* as a florid extempore variation. In one MS. of the treatise a very discordant specimen is given. This style was called *Organum purum*. Cotton describes the complete stave.

MAGISTER FRANCO, though a later writer, is a very vague personality. The only historical information concerning the music

* See the rhymes in Shakespeare's *Taming of the Shrew*, Act III, scene i, where Hortensio repeats the first Hexachord of the *Organum*, as given for a hundred times.

of the 12th and 13th centuries is found in an anonymous* treatise, written in the monastery of Bury St. Edmunds; but the writer forgot to give any dates. He tells us of Franco Primus, and of a later musician, Franco of Cologne. Franco's tract on harmony may have been the work of the former; it shows a considerable advance. He gives rules for adding to a plain-chant an extemporaneous part which he calls *Discant*; he recommends the use of major and minor thirds in alternation with octaves, fifths, and fourths; and hesitatingly admitted sixths. This treatise is still like those of Hucbald, Guido, and Cotton, in discussing only extemporaneous additions. But Franco of Cologne's treatise on *Mensurable Music*, written probably after 1200, is epoch-making. He constructs a Time-Table, directing that notes, according to their lengths, should be of different *shapes*; and describes four kinds—the Double-Long or Large, the Long, the Breve, and the Semibreve. Rests and shorter notes were afterwards invented. The puzzling names, all expressing shortness, which we use for our long notes are thus explained.

Notation, expressing both length and pitch of every note, was thus settled; and the simultaneous use of different sounds was established. Attempts at composition soon appeared. The anonymous treatise from Bury St. Edmunds, doubtless written soon after 1300, mentions several Parisian musicians, including Leoninus, organist of Notre Dame, and his successor, Perotinus. Manuscripts at Montpellier and Florence have preserved many works of the 13th century, including some by Perotinus. The forms employed were the *Conductus* and *Rondellus*, which consisted of short phrases interchanged among the different voices; the *Organum purum* on a plain chant; and the *Motellus* or Motet, which Johannes de Grochæus tells us was considered more artistic, and only suitable for a cultivated audience. The *Motellus* consisted of two different poems sung at once, generally in consecutive fifths, while a third voice, the *Tenor*, continually repeated a Latin word or two, sung to a phrase of about three or four notes. The effect is to modern ears absurd, as well as intolerably harsh. Musicians dimly felt that music might become a structural art, but they could not find out exactly what was required, and the problem was not solved till the 15th century.

* Now in the Royal MSS., British Museum; there was a copy, of which a transcript remains, in the Cotton MSS. This treatise, described in the histories both of Hawkins and of Burney, is now generally known as Coussemaker's Anonymus IV.

There are many books of poetry preserved, often with tunes in Franco's notation. The Troubadours and Minnesingers always wrote in *rhyme*, and their stanzas acquired a parallelism of line quite unlike the ancient quantitative metre. It was natural to sing the rhyming lines to the same music, and thus a melody was broken up into distinct sections, and as the ear learnt to expect the recurrence of certain passages at certain points, a rudimentary feeling for Form was aroused. Sometimes the early tunes consist of phrases as accurately balanced as those of a modern tune, but this is exceptional. When the songs are harmonised, the effect is as unpleasant as that of the compositions. Adam de la Hale, one of whose Rondels contains our modern sign of the Sharp, has left a kind of elementary operetta, *Le jeu de Robin et Marion*, consisting of unharmonised tunes. In the 14th century the same forms were still adhered to, but there were practical improvements; even before 1300 Marchetto of Padua had advocated the resolution of dissonances, and Philippus de Vitriaco had invented signs for shorter notes, the Minim and Semiminim. About 1320, Johannes de Muris, a Parisian, made a classification of perfect and imperfect concords almost agreeing with our own; and recommended the interspersing of various kinds. Yet the practice of French musicians remained stationary. *Motez*, as clumsy as those of the 13th century, are the bulk of what remains. The works of Guillaume de Machant (d. 1369) contain a complete four-voiced Mass, perhaps performed at Charles V's coronation in 1364. There is also a Mass at Tournay.

But several Italian musicians, apparently at Florence, tried a new direction; they had some inkling of the expressive and dramatic powers of music, but were unable to give effect to their inventions, as the principles of structural music were still undiscovered.

In the meantime, important advances were made in England. The already-mentioned anonymous treatise states that thirds were usually regarded as dissonances, but in some parts, as in the West of England, were considered the best consonances. This may be explained by the treatise of Walter Odington, a monk of Evesham Abbey in 1301, but living at Oxford in 1316 and 1330; he advocated a new tuning, more suitable to harmony than the Boethian. Other English advances of essential importance are described in chapter IV.

Besides Odington's very able treatise, we possess* those of Johannes de Garlandia, an Englishman who settled in Paris about 1210; Robert de Handlo, dated 1326; and one written 1351, and ascribed to Simon Tunsted of Norwich (d. 1369). Noteworthy English works are preserved at Oxford and Cambridge; also at the British Museum in Arundel MS. 248, written about 1300; and in a MS. from Robertsbridge Abbey, East Sussex, perhaps intended for the organ.†

But we have now to return to the 13th century, and examine a piece of charming music which stands so completely alone that it is the greatest enigma in musical history. A MS. which came from Reading Abbey, and is now Harleian MS. 978 in the British Museum, begins with several pieces of music; and among them is a pretty tune, with added directions for it to be sung in canon by four voices, and accompanied by a short burden in canon for two voices. This is the famous "Sumer is icumen in." The handwriting is of the early 13th century; William Chappell, who gave long study to the MS., concluded that it was written by the Abbey scribe, JOHN OF FORNSETE (Fornsett near Norwich), about 1225. All authorities agree the date must be before 1250. So out of all the sequence of evolution is this piece, that it has been suggested the directions were added at a much later date; but the handwriting seems the same throughout, though the values of some notes have been altered. A poem by Walter Mapes, also in this MS., contains a punning allusion to canons and round forms. Many writers, especially Germans, have discussed "Sumer is icumen in" most fully, but no reasonable explanation of its production has ever been offered. Speaking after much study of the enigma, I can only say that the more one studies it the more puzzled one gets.

A fact recorded by Giraldus Cambrensis (1147—1216) must be mentioned. He says that the Welsh do not sing their folk-songs in unison, but in harmony, so that there are as many different parts as there are singers, yet everything sounding well; while the English north of the Humber, but only there, sing in two

* Gerbert printed the treatises of Hucbald, Guido, Cotton, Franco, and many others, in 1784; Coussemaker, in 1864-73, issued a most valuable collection, but misdated the English ones, causing much confusion.

† Since I drew attention (in "History of English Music," p. 31) to this MS., it has been facsimiled by the Plainsong and Medieval Music Society, translated into modern notation by Dr. Wolf, and performed.

parts. From this account, by an able and much-travelled observer, it has been argued that harmony arose in Britain, and was not the discovery of the Church, but of the laity. It should be remembered, however, that Giraldus was born more than two centuries after Hucbald's death; yet his description is most valuable and interesting, and it is much to be regretted that it is the only one.

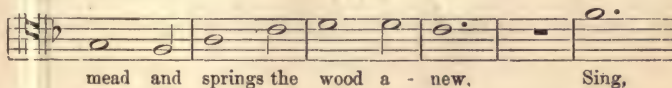
"Sumer is icumen in," being English, and the oldest piece of artistic music in existence, is here quoted, with modernised words and notation. It was written on a six-lined stave, in the C clef, and with a B flat prefixed as the signature. It should be sung by six male voices; the tenors take up the Canon at four bars' distance, each stopping at the end of the theme, and not recommencing, as in a modern round. The two basses sing the "ground" continually throughout, also at four bars' distance, and repeat it until they finish with the last tenor; they should begin together, the second bass starting at the fifth bar of the "ground."

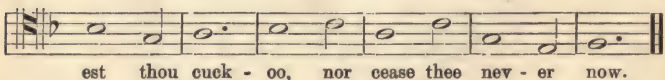
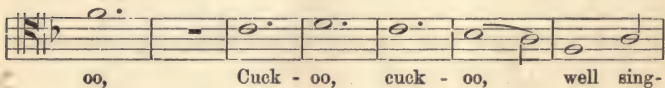
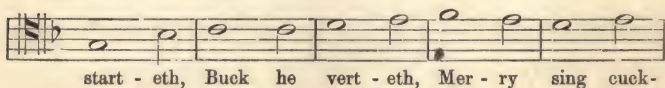
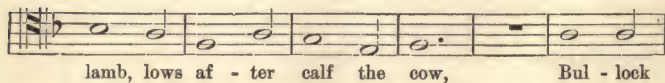
In the original MS. the piece is called a *Rota*, and the ground-bass a *Pes*. Sacred Latin words are also given, but the secular words are evidently the original ones. Yet, if ever a systematic collection of English ecclesiastical music should be published, it should be headed by the "Rota" from Reading Abbey, a proof that in the years 1220—1230 there was at least one musician in England superior to every rival on the continent.

SUMER IS ICUMEN IN.

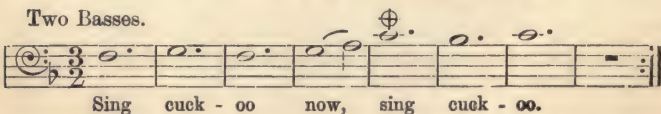
Double Canon for six voices, composed about A.D. 1225.

Four Tenors.





Two Basses.



Those who wish to pursue the study of medieval music should examine, if possible, the publications already named, and also the following MSS. In the British Museum: MSS. 8 C xiii, Caligula A xiv, Harleian 863, 2961, and 3033, and Arundel 340 (for Neums); Additional 10335 and 17808 (early treatises); Egerton 274 (song-book); Addit. 27630 and 30091 (Motets); Addit. 29987 (Florentine school). In the Bibliothèque Nationale, Paris: MS. lat. 943 (Neums); MSS. français 846-7 (song-books); 1584 (Machaut); 25566 (Adam de la Hale); Italien 568 (Florentine school). The Oxford Musical History, Vol. I, contains examples in modern score.

CHAPTER III.

MUSICAL PRACTICE AND THEORY DURING THE POLYPHONIC
PERIOD (1400—1600).

BEFORE continuing the story into the 15th century, when artistic composition began, and individual biographies claim attention, it is advisable to give some account of the practice, both vocal and instrumental, and also of the theory.

Early music is often most difficult to translate into modern notation, owing to the excessive complication of the time-values. Franco's four simple lengths were combined in the most artificial way. The Large might be divided into two Longs or into three; and similarly with all the other notes. There were Time-signatures, but they varied much in practice, as early writers frequently complained. Dotted notes much worsen matters. Another complication was added by colouring some notes red; four red notes equalled three black. Then the notes sung to one syllable were joined, and the values were altered in a most puzzling way. This was called a *Ligature*. All these various difficulties are explained in Thomas Morley's treatise (1597) and many other works; yet when one tries to score an early MS., the prescribed rules too often fail, especially with *Ligatures*.

The earliest organs were played by pulling out slides; afterwards, broad keys struck by the fist were invented. The compass was soon extended downwards below the Guidonian system, and pedals were added in Germany. A keyed instrument "sounding with strings" is mentioned in 1387; clavichords and clavicymbals are heard of in the 15th century. The lute was fashionable even till 1700; lute-music was written in a semitonic letter-notation called *Tablature*. In Germany, letter-notation was also used for organ music.

The principal compositions were intended for the Roman service. The Mass contains certain prayers and hymns which are

allotted to the choir, and were anciently sung to the plain-chant set in order by Pope Gregory; but after Counterpoint was invented, the *Kyrie*, *Gloria in Excelsis*, *Credo*, *Sanctus*, *Benedictus*, and *Agnus Dei* were set to extended pieces of music.* The usual plan was to select some plain-chant which was sung in long notes by the tenors, the other voices twining contrapuntal imitations round it. Often, however, the theme selected was a popular folk-song of the period; and, in particular, most of the principal composers of the fifteenth and sixteenth centuries treated in this way an old love-song called "L'Homme Armé." The selected theme was used in each of the six parts of the Mass, which was known by the name of the theme, and would be called Missa "L'Homme Armé," or Missa "Assumpta est Maria," &c. There are also cases in which an original theme, or the hexachord, was used as the "Canto Fermo." The other parts of the Mass, such as the "Introit" and "Gradual" appointed for the day, were left in the plain-chant ordered by St. Gregory.

To this day, the same six parts of the Roman service are selected for special musical treatment, and together constitute what musicians mean when they speak of a "Mass." It is worthy of notice that all the six were retained in the Communion Service of the "Anglican Book of Common Prayer."

At one part of the Mass, the officiating priest recites certain prayers, during which the choir usually introduces a Motet, which does not form part of the service. An immense number of motets were composed during the mediæval period; frequently, like the masses, they were founded upon a plain-chant or folk-song.

The secular music is exactly the same in character; and it is not infrequent to find a plain-chant introduced in the middle of verses most different in purport. In those days the effect was doubtless considered highly edifying; to modern taste, it is either incongruous, or quite profane. But towards the end of this epoch a decided advance took place in secular music, the late sixteenth century being pre-eminently the age of the Madrigal, of which there were several varieties. The true Madrigal was contrapuntal, but all secular compositions of the sixteenth century are now commonly called Madrigals. In these charming pieces we find a feeling for rhythm and melody quite unknown to the elaborate masses and motets of the Church services.

* According to strict usage, the choir does not sing the first clause of the *Gloria* or *Credo*, which is intoned from the altar; the choir then continues the words.

During all these four centuries, the twelve Modes retained their sway over the art. The Ionian, which finally superseded the others, was seldom used before the sixteenth century. The Ionian and Lydian were the only two that had what is now called a *leading note*, a semitone below the tonic, or final; but musicians had long felt the need for this, and in cadences, the leading note was sharpened in all the modes except the Phrygian. One flat written in the signature signifies that the mode is transposed a fourth higher (or a fifth lower); a few instances of more remote transposition exist. The singers were taught to introduce accidentals, according to certain fixed rules. Josquin (died 1521) is credited* with the introduction of written accidentals, which at first greatly angered the singers, who contemptuously called them "Donkeys' Points."

A feature of the music of Josquin's time is the singularity of the directions for performance. It is not remarkable that expression-marks (Solo, Tutti, &c.) are missing, because in those days a composer wrote for the choir with which he was connected; but it seems to have been considered an extremely clever thing to insert directions which would puzzle the performers, especially in the Canons, of which a large proportion of the music then consisted. It was a common trick to write the music in one line, with some Latin "inscription," from which hints for deducing other parts could be obtained. One piece is marked, "Righteousness and peace have kissed each other," which signified that the performers were to begin at opposite ends, and meet in the middle. Sometimes one of the parts would be marked, "Idleness is a sin," from which the singer had to understand that when he took up the canon he was to omit all the rests. Another very common plan was to write more than one time-signature at the beginning of the piece, meaning that the singers had to perform the same music, but in notes of different lengths.

All these pedantries, together with the still worse trick of mingling the most sacred and the most vulgar words, were given up in the latter half of the 16th century, when a style of vocal music was in vogue which even to this day is for its special purpose unsurpassed. The Mass, the Motet, and the Madrigal were then all in perfection. The following chapters give an account of the principal mediæval composers. They were generally in the service of some potentate, whose choir they directed. After the return of

* Accidentals may, however, be found in much older English MSS.

the Papal court from Avignon to Rome, in 1377, the Papal choir became famous for its perfection; especially after the Sistine Chapel was built, most of the great musicians were at some time of their lives attached to it. Its archives are almost a history of mediæval music, although many volumes were destroyed at the sack of Rome in 1527. The music was transcribed in characters large enough to be read by the entire choir, and was splendidly illuminated. Mediæval music was usually transcribed in this way. It was not till 1501 that movable types were used for printing music, and for a long while afterwards recourse was mainly had to MS.

In all the compositions of this period, only common chords and their first inversions are used; the diminished triad was not used except in its first inversion. Suspensions and passing-notes were also known and in use after 1400. Occasionally a passing-note produces the effect of a dominant seventh; but the idea of a tetrad—a chord of four different notes—had not then occurred to musicians, and the seventh is not found except as a passing-note or suspension.* Chords, as such, had not been scientifically examined; there was no idea of a *root-note*, which underlies all modern theories of harmony. The one special thing prohibited, besides consecutive fifths and octaves, was the occurrence of a tritone in the melody, and the singer was expected to alter one of the notes when this occurred. The same feeling prohibited the diminished triad, on account of the dissonance between the bass and an upper part; and to prevent this, we often find the leading-note flattened in a way that to our ears makes a modulation to the key of the subdominant. There is a good example in Orlando Gibbons's madrigal, "The Silver Swan," at the words, "her first and last;" and a still better one in Byrd's anthem, "Bow Thine ear," at the words, "Sion, Thy Sion is *wasted*, and brought low." Of course, mediæval composers had as little idea of a modulation from one key to another as they had of the electric telegraph; the only thing they cared for was the motion of each particular voice. In the main, they regarded music horizontally; the moderns look at each separate chord perpendicularly. The very greatest masters unite the characteristics of both.

*Towards the year 1600, a *prepared* dominant seventh became familiar,

CHAPTER IV.

THE POLYPHONIC COMPOSERS, FROM DUNSTABLE TO PALESTRINA.

MUSIC, always subsidiary to words in ancient and medieval times, was now to take its rank as an independent *structural art, able to bear an analysis, even as poetry, painting, or sculpture can. Towards this goal the tone-art had been tending ever since Franco of Cologne had written upon *Mensurable Music*; the unsuitable Boethian tuning, hindering the development of harmony, was the principal obstacle; and, naturally, those who would advance went up blind alleys before finding the true path into the Promised Land.

It was an Englishman who finally solved the problem, but the complete story is not recorded. England was, musically, at least equal to other countries by 1300, as is shown by some remarks in the anonymous treatise, and especially by Walter Odington's new tuning, which made thirds consonant. The English attempts at composition are few in comparison with the Parisian, and less ambitious than the Florentine; but they are quite as musical, and sometimes much more so, notably those in Cambridge University MS. 1940. Yet even in the exhaustive treatises of Odington and Tunsted there is no mention of suspensions, passing-notes, or the most important weapon of all, Imitation, either canonic or free.

A treatise, unfortunately undated, by Gulielmus Monachus (probably an Italian), tells us that the English used two styles—*Faulxbourdon* for three voices, and †*Gymel* for two. *Faulxbourdon* (*Fa Burden*) was a succession of chords of $\frac{6}{3}$ sung above a plain-song, forming a civilised *Organum*. Correct harmonic successions were thus familiar to English singers; the best singers would naturally be found in the "Chapel Royal," which existed in 1417, but how much earlier is unknown. A man of genius, daily hearing a large body of practised voices, would be impelled to use these resources artistically; and so far as we know it was exactly thus, perhaps with hints from the experiments at Florence, that the problem of musical composition was solved.

* The functions of structural music are admirably stated in Matthew Arnold's poem, "Epilogue to Lessing's *Laocoön*."

† This seems a mistake of the writer's. *Gymel* or *Gimel* is used in English MSS. to signify *divisi*. Several German historians, as Adler, Nagel, and Riemann, have connected the Northumbrian folk-singing with *Gymel*, whose importance they exaggerate.

About the year 1400, or soon after, the Polyphonic style was invented by JOHN DUNSTABLE. He brought into use suspensions, passing-notes, and imitations; by making each voice-part *independent*, he attained an extraordinary novelty and richness of effect, and by giving up the consecutive fifths and octaves still used in the 14th century, he avoided the harshness of previous ecclesiastical music. Dunstable's works, stiff as they appear to modern taste, must have sounded rich and beautiful beyond all previous experience; he at once attained European celebrity, and all older music was speedily disused. A French poem, written about 1439 by Martin Le Franc, says that the best Parisian musicians had been eclipsed by Dufay and Binchois; who imitated the English, especially Dunstable. A Spanish musical MS., written in 1480, contains a short history beginning with Dunstable; and Tinctor, a Fleming, who was then chapelmaster to the King of Naples, says that compositions worth a connoisseur's hearing had only been produced during the previous forty years. In another work, Tinctor states that the institution of royal choirs attracted gifted men to cultivate music, and the consequent improvement was so great that it seemed a new art had been created. "This 'new art,'" he proceeds, "had its fount and origin among the English, of whom the chief was Dunstable, and his Gallic contemporaries were Binchois and Dufay." This statement was copied by Sebastian Heyden, a German, who published in 1540 a treatise in which he called Dunstable "the inventor of counterpoint." Nucius and others repeated the account; but Lustig, a Dutch historian, confused Dunstable with Dunstan, and several old German histories and dictionaries of music gravely state that counterpoint was invented by S. Dunstan in the 10th century. When musical history began to be carefully studied by Padre Martini and others about 1750, the original accounts were traced, and Dunstable received his true honour once more. Then Baini, in writing a life of Palestrina, casually mentioned Dufay as belonging to the Papal Choir 1380—1432. Kieseewetter and others at once, without examination, gave Dufay the credit of being the earliest composer; and the mistake remained uncorrected for some time, and is still frequently repeated. The discovery of Dufay's biography, and Haberl's examination of the records at Rome, has finally settled the question (as Le Franc's poem might have done alone), but not without some debate. Naumann hotly advocated the priority of Dufay, and most disingenuously suppressed evidence that told

against his theory; and though he was proved wrong by the discovery of Dufay's tombstone and will, he did not acknowledge his mistake.

We know at last that the real invention of independent contrapuntal writing—that is, of the art of composition—was English, and that the chief of the school was John of Dunstable. Well may England, and the little Bedfordshire town in particular, be proud of this glorious achievement. Dunstable was also celebrated as an astronomer; and several references to him by French, Spanish, and Italian writers show how widespread his fame was. All that is known of him is that he died in 1453, and was buried in S. Stephen's, Walbrook, London; his epitaph (preserved in Stow's "Survey") describing him as "Thy praise, thy light, thy prince, O music." Another epitaph, by the Abbot of S. Alban's, says that "A better man was never born of woman." Yet he was soon forgotten in England, and none of his compositions have been discovered until recently. There is one (with some fragments) in the British Museum; a three-part song, "O rosa bella," was found at Rome, and a different version at Dijon; two Glorias and a motet are in a MS. belonging to Bologna University; but the principal remains are in a choir-book from Piacenza (now at Bologna), some choirbooks (now at Vienna) found at Trent in the Tyrol, and a large MS. at Modena. The Piacenza MS. contains four works by Dunstable, and eleven by other Englishmen; the oldest of the Trent books has twenty-four English works, of which ten are by Dunstable; and in the other books there are five works of his, and ten by other Englishmen. The Modena MS. is the most important of all. It contains forty-eight English works, Dunstable contributing thirty-one, and was written after 1470. These long-forgotten relics from Italy, France, and the Tyrol, show how quickly Dunstable's "new art" was diffused; the oldest of the Trent choir-books was written before 1440, well within Dunstable's own life time. Mr. Barclay Squire (of the British Museum) in 1892 copied the thirty-one works from the Modena MS., as he had previously done those at Trent; many are now printed. There is reason for believing the Agincourt Song is by Dunstable.

The most important of his English contemporaries seems to have been LIONEL POWER, by whom there is a treatise in the British Museum, eleven compositions at Trent, eight at Modena, and three at Bologna. Other English names in these MSS. are

John Benet, Forest, Stanley, Bedingham, Markham, and John Alain. An Italian of the time says that "many most excellent English musicians" visited Florence. The renown of the English was, however, quickly eclipsed on the continent; and the Netherlanders (who, as Tinctor says, invented novelties, while the English continually used one and the same style) soon far surpassed their models. The Flemings were already in great repute as singers; and for another century were the leading musicians of Europe. The principal courts and cities of Italy were entirely furnished by the singers of Flanders and Hainault; and Flemings monopolised all the best posts in France, Spain, and Germany. England produced no important successor to Dunstable and Power, and no other nation entered the field.

BINCHOIS was born about 1400, and died at Lille in 1460; in his youth he was a soldier, afterwards an ecclesiastic at Antwerp. Many of his compositions are preserved in the Dijon and Modena MSS., and at Munich. His contemporary and friend GUILLAUME DUFAY has (through Baini's mistake) acquired a renown quite beyond his deserts. He has been commonly described since, as born about 1360; and has accordingly been given the honourable place of the earliest important composer. He was really born about 1400, and was a choir-boy at Cambray; he sang at Rome 1428—36, and afterwards lived in Savoy and France; then he entered the service of Philip the Good, Duke of Burgundy, and taught music to Charles the Bold; and finally became Canon of the cathedral at Cambray, where he died Nov. 28th, 1474. Haberl judges that Dufay was already acquainted with Dunstable's "new art" before going to Rome. Dufay's compositions, of which more than 100 are now known, certainly show some advance upon the style of Dunstable. Thus the evidence of Martin Le Franc and Tinctor has been fully verified.

Dunstable's English successors are dealt with in Chap. V. Of the Flemings, Tinctor mentions Okeghem, Busnois, Regis, Caron, and Fangnes, as "proud to have been the pupils of Dunstable, Binchois, and Dufay," and as surpassing all others. The most famous of these is OKEGHEM (or Ockenheim), a chorister of Antwerp Cathedral in 1443; he was in the French Chapel Royal in 1452, and after serving "three kings of France for forty years," died in 1496. He especially devoted himself to the composition of

pelantic canons, and being an extremely scientific musician, was much sought after as a teacher.

His most famous pupil was Josse Desprès, commonly known as JOSQUIN. He was probably born at St. Quentin about the year 1450, for he learnt to sing in the Collegiate Church there, and was subsequently chapel-master.* In the time of Sixtus IV (1471—1484), Josquin was at Rome, having, no doubt, already visited Okeghem at Tours; and he was also at various periods in the service of the Duke of Ferrara, of Lorenzo the Magnificent, of Louis XII of France, and of the Emperor Maximilian. Afterwards he retired to Condé, where he died in 1521, having long been the greatest and most famous musician in Europe. His works were popular in France, Spain, Austria, and Italy; Luther preferred his compositions to all others; Henry VIII, when Prince of Wales, possessed some; and Anne Boleyn collected many when in France.

Music-printing from types was now invented, and thus copies of favourite works were readily multiplied. The first book so printed was issued in 1501, by Petrucci of Venice; several others quickly followed. Very few of the older compositions were printed, even of Okeghem's or Dufay's, and none of Dunstable's. Josquin had so far advanced the art that the older music was found uninteresting, but his own soon shared the same fate.

Of other composers of his time, the most distinguished were Pierre de la Rue (died 1510), also a pupil of Okeghem, Obrecht, Pipelare, Genet, Loyset Compère, Jean Mouton, Agricola, and Brunel. Many other Flemings are mentioned. There was also one German (Heinrich Isaak), who generally gave the melody of his compositions to the treble voice, instead of the tenor.

About the time of Josquin's death, false taste in the ecclesiastical music became rampant. Not only the excessive complication of the canons and the puzzling "inscriptions" were carried to an extreme; but, especially in the masses, extraneous sentences and secular songs were continually introduced, and some of the voices generally sang the original words of the songs, however unedifying they might be. In madrigals, however, the second quarter of the 16th century was a fruitful period, and some of these are still favourites. The greatest composer of the period was ADRIAN WILLAERT (1480—1562) of Bruges, who was organist of St. Mark's, Venice. He seems to have had more feeling for chords as such

*A MS. at Florence, dated 1480, contains a splendid setting of the *Stabat Mater*, the finest music remaining of the 15th century.

than had any of his predecessors or contemporaries, from which he has sometimes been called the "Father of Modern Harmony." There were two organs in St. Mark's, and Willaert accordingly divided his choir, and wrote antiphonally. Other Flemings of the time were Gombert, Clemens non Papa, Cyprian de Rore, Phillipus da Monte, Verdelot, Waelrant, and Arcadelt, all distinguished as madrigal composers. Arcadelt wrote a very beautiful "Ave Maria."

Other countries were now contesting the musical supremacy of the Netherlands, and the terrible religious struggles which speedily followed finally crushed out the artistic spirit of the land which had so long ruled musical Europe. But before its final extinction, the Netherland school produced one more composer, its very greatest. This was Roland de Lattre, better known as Orlando Lasso, or *ORLANDUS LASSUS*. He was born at Mons in 1530, according to a friend's account; according to his own works, in 1532. After visits to Italy, France, and England, he was called by the Duke of Bavaria to Munich in 1557, and remained there in highly prosperous circumstances till his death, June 15th, 1594. Lassus was a most voluminous composer; some 2,400 works by him exist, of which about a third are secular. He composed a series of "Seven Penitential Psalms," his most celebrated work; a magnificently bound and illustrated copy was prepared by the Duke's orders, and is still preserved at Munich. These psalms were finished in 1565, a date of importance in music. A story was afterwards current that they were composed to soothe the remorse of Charles IX after the massacre of St. Bartholomew in 1572. Lassus had no less than ninety musicians under his direction at Munich; a choir and orchestra probably numerous beyond precedent. The wind instruments accompanied the choir in the church, and also played at the beginning of the Duke's banquets; afterwards they were relieved by the strings, and at dessert by the choir under Lassus himself. This description gives a good idea of the musicians of that age, and even of a much later age. In spite of the use of the wind and strings, Lassus composed no instrumental music (though some of his madrigals were published "for voices or instruments"), excepting some duets which are vocal pieces in everything but the absence of words.

Lassus, with a few younger men (the last being Verdonck, who died at Antwerp in 1625), gloriously closed the long succession of

Netherland musicians, who were speedily forgotten, and were mentioned only by historians for more than 200 years. In the great revival of mediæval music during the 19th century, attention was again directed to them, and many of their best works were reprinted. In 1635, Robert Van Maldeghem, assisted by the Belgian Government, began an annual series, published under the title of "*Trésor Musical*." A few of their madrigals had always maintained themselves in favour in England; they are now also heard elsewhere, and the best sacred pieces are much used in the Roman service. They taught Europe musical science, and two—Josquin and Lassus—must be considered geniuses of the first order.*

The first Italian to distinguish himself as a composer was *COSTANZO FESTA* (died 1545). He was chapel-master at Rome, and was the first one appointed there not a Fleming. A "*Te Deum*" of his composition has always been sung at the consecration of a new Pope; but he is also well known in England by a singularly popular madrigal, "*Down in a flow'ry vale*." The brothers Animuccia, and Morales, a Spaniard, must also be mentioned as among the first musicians worthy to compete with the Flemings. Goudimel, who was killed at Lyons in the massacre of St. Bartholomew, is sometimes claimed as a Fleming, but seems to have been of Avignon; he is more famous as a teacher than a composer, for he has been credited with the fame of having taught the greatest of mediæval musicians—Giovanni Pierluigi—who, from the place of his birth, is known as *PALESTRINA*.

Almost nothing is known of Palestrina's early life. According to a MS. at Rome, he lived 68 years, and was therefore born in 1525 or 1526. He became organist at Palestrina in 1547; then was called to Rome and appointed chapel-master to the Pope in 1551. In 1554 he published some Masses, which were marred by the pedantries of the time. This was the first volume of music ever dedicated to a Pope by an Italian, so great had been the predominance of the Flemings. In 1555 he published some madrigals, and then sang in the Papal choir, from which he was dismissed after a few months, as he was a married man; his next post was that of chapel-master at the Lateran Church, from which he went to Santa Maria Maggiore in 1561. In 1571 he again became chapel-master to the Pope, and remained so till his death.

While he was engaged at Santa Maria Maggiore, an event occurred of the highest importance to the music of the Roman

* They have, however, been overpraised as pioneers in art; the original invention came from England, and though about 1500 the Flemish composers had beaten their masters, the English regained the lost ground about 1530.

church. The pedantries of the Flemish school, and especially the introduction of secular words and music into the Masses, had long moved the ire of earnest men. Since the best composers, from Josquin downwards, had permitted themselves these quaint conceits, it may well be believed that very many lesser men had carried the faults much farther. The general feeling on the subject was strongly expressed at the Council of Trent; and a commission appointed in 1563 had all but resolved to forbid the use of church music altogether, excepting only the unisonous plain-chant ordered by S. Gregory, nearly a thousand years earlier. They were, however, persuaded to pause until Palestrina should have shown, if possible, whether really devotional music could be produced.* Palestrina accordingly composed three Masses, which were sung before the commission at the house of Cardinal Vitellozzi, on April 28th, 1565. They were received with enthusiasm, and one was immediately selected as the model for future composers of ecclesiastical music. It was subsequently, for some unknown reason, called "*Missa Papæ Marcelli*." Palestrina never again composed so beautiful a work; all his powers had been called forth by the extraordinary occasion, and he saved the music of the Roman church. Yet the importance and the necessity of the reform have been exaggerated. In the same year (1565) Lassus, at Munich, also completed his greatest work, the "*Seven Penitential Psalms*." There was a general tendency towards a purer style, a style which should be characterised by beauty of effect rather than by ingenuity of contrivance. The "*Missa Papæ Marcelli*" was the most remarkable expression of this tendency, all the ingenuity employed being but means to an end; musical beauty and the liturgical purpose are never forgotten, and the profound science employed only aids both.

At once the old conceits vanished; extraneous words were no longer introduced, nor puzzling "*inscriptions*," nor complicated canons, unless they sounded well. Many other gifted Italian composers now appeared. Among them must be mentioned the brothers Anerio, Gabrieli, Croce, Nanini, and Suriano; but VITTORIA, a Spaniard (1540–1608) approached Palestrina's skill yet nearer. Hasler, a German (1561–1612), must not be omitted. All through the rest of the 16th century these skilful composers ably seconded the efforts of Palestrina and Lassus, both in sacred and secular music. In the madrigal, the most celebrated name was that of LUCA MARENZIO (died 1599).

*This account, given in detail by Baini, and popularly accepted, is not confirmed by the archives.

The last composer of the school was GREGORIO ALLEGRI (died 1652), among whose works was a very celebrated setting of the 51st Psalm, which was annually performed in Rome during Holy Week, and has always made a profound impression, though away from its surroundings it fails of its effect. The music was kept secret, and Mozart created a great sensation by writing it out after he had heard it sung in 1770. This, however, does not seem a very remarkable feat when the music is examined.

Palestrina remains the representative composer of the mediæval vocal music. Altogether he produced more than 300 motets, about 100 masses, with a few madrigals. His finest works are the "Missa Papæ Marcelli," the Masses "Assumpta est Maria," "Ecce ego Joannes," and "O admirabile commercium;" a collection of Motets on words from the Song of Solomon, a Stabat Mater, and settings of the "Improperia" and "Lamentations" sung during Holy Week. He also wrote an exceedingly scientific, but very beautiful "Missa L'Homme Armé," almost the last application of that old tune in the Mass. In 1581, Palestrina made a second marriage with a rich widow, and became able to publish his works regularly. He died on Feb. 2nd, 1594, four months before the death of Lassus. The fate of these two great composers was as widely different after their deaths, as it was during their lives. The music of Lassus speedily passed into oblivion; but that of Palestrina remained in continual use in the Sistine Chapel all through the 17th and 18th centuries, while elsewhere, music with independent orchestral accompaniment ruled the Roman service. In the 19th century came a reaction in favour of the ancient style. Thibaut's work on "Purity of Music" heralded this change; Mendelssohn and Wagner both did a little for it, but the principal agent was Proske, chapel-master of Ratisbon Cathedral. Large numbers of the best works were reprinted under the title of "Musica Divina," and brought into general use, especially in South Germany. Eslava fulfilled the same duty for the works of Vittoria, Morales, and other Spanish composers. At the same time there has been a strong revival of interest in the madrigals of the period. Palestrina is now established among the very greatest composers of all ages, and all musicians will agree with the words of Schumann:—"That sounds sometimes like music of the spheres, and what art with it! I believe he is the greatest musical genius that Italy has produced."

CHAPTER V.

ENGLISH COMPOSERS OF THE SIXTEENTH CENTURY: TALLIS,
BYRD, GIBBONS.—RISE OF INSTRUMENTAL MUSIC.

THE English music of the sixteenth century was so important that in an English History of Music it must be treated separately. The leading composer after the death of Dunstable was John Hotby (or Ottobi), a monk who visited Italy, and settled in Lucca till recalled by Henry VII; some of his compositions and his treatises on the art are still known. Edward IV maintained a splendid choir of 60 voices, and instituted a Fraternity and Sisterhood of Minstrels, which is now the Worshipful Company of Musicians. Henry Abyngdon (died 1497) seems to have been an important musician at this time. *Very little English music of the fifteenth century exists; some pieces are to be found at Oxford and Cambridge, and Eton. Gilbert Banister was a leading composer about 1480.

Under Henry VIII, himself a good composer and fine performer, the art flourished; and ever advanced, until under Elizabeth and James I so brilliant a galaxy of composers was at work that the music of that period is almost worthy of the literature. Not undignified nor uninventive were the strains familiar to Shakspeare and Spenser, to Sidney and Raleigh, to Bacon and Hooker.

At the beginning of the sixteenth century, the principal musicians were Cornish (died 1524), master of the children in the Chapel Royal, Fayrfax (died 1529), R. Davy, Ludford, and Aston. In the next generation followed John Redford (organist of St. Paul's), John Sheppard, John Marbeck, John Thorne (died 1573), Taverner, Christopher Tye (died 1572), Richard Farrant (died 1580), and Robert Whyte (died 1574). Whyte was perhaps the greatest, although his works have been more neglected than his contemporaries'. Robert Johnson was an extremely scientific musician of the same period. These writers were living and working during the change of liturgy from the Roman form to the Anglican; and many of their works are to be found with Latin

* Much has recently been discovered.

words and a subsequent English adaptation. This is particularly the case with their motets, which, after the settlement of the new worship, were changed into English anthems. Much very valuable vocal and instrumental music of this period is preserved in a MS. written by Thomas Mulliner, and now in the British Museum.

The Reformation at first had little effect upon English music. Marbecke adapted the first prayer-book of Edward VI to the plain-chant of the Latin Mass. It has already been mentioned that the six portions of the Mass selected for special musical treatment were all retained in the original Anglican Book of Common Prayer; and thus it is perfectly possible to adapt the music of either form to the other language. This was no doubt done in many cases where the earlier version has not survived.*

After a time the music of the Anglican Church began to assume a peculiar form. The canticles of the morning and evening worship were all set in a special style, and are collectively known as the "Service." At first, the parts of the Communion Service which form the musical "Mass" were also included in the musical "Service;" afterwards this was abandoned until the middle of the nineteenth century. Under Elizabeth, the practice of singing the metrical Psalms was introduced by the Protestants who returned from the Continent, and it speedily became popular. The Queen maintained a choir containing almost as many great musicians as the Sistine Choir ever did, and nearly all the composers of this splendid period of our musical history are described as "Gentleman of the Chapel Royal."

The oldest of them was THOMAS TALLIS, whose *Preces*, *Responses*, and *Litany* are daily sung all over England, while one of his melodies, adapted to Bishop Ken's "Evening Hymn," is among the most familiar of all tunes. Tallis had been organist of Waltham Abbey; after the Dissolution he entered the Chapel Royal, and remained there till his death, November 23rd, 1585. He wrote a number of extremely scientific motets, among which is one for 40 voices, disposed in eight five-part choirs.

Yet greater in some respects was his pupil, WILLIAM BYRD, who, after being organist at Lincoln Cathedral, entered the Chapel Royal in 1569. He was connected with it for 54 years, although repeatedly "presented" for adhering to the Roman Church. In

*In the second Prayer-book of Edward VI. the "Benedictus" and "Agnus Dei" were omitted; but it has been pronounced lawful to perform them.

1575, Tallis and Byrd obtained a "monopoly" of music-printing, and immediately issued a volume containing 34 of their Latin Motets, some of which have been adapted to English words, and are used as anthems. Byrd was an active composer of vocal and instrumental music all through his long life, which closed on July 4th, 1623. Among his printed works were three fine Masses, two of which were supposed lost until they were discovered by Mr. Barclay Squire in 1888. Byrd was also the first to publish English madrigals; some had been composed by Edwards, and others at an earlier date.

- During the latter half of Queen Elizabeth's reign, the production of madrigals was at its height. THOMAS MORLEY, a pupil of Byrd's, declares in his "Practice of Music" that vocal cultivation was so universal that it was considered disgraceful not to be able to take part in a madrigal; the literal truth of his statement must, of course, not be too exactly insisted upon. In 1601, Morley published a large collection entitled "The Triumphs of Oriana," celebrating the praises of Queen Elizabeth. Weelkes, Wilbye, Este, Benet, Bateson, Hilton, and Jones, all of them most distinguished composers, contributed to it. JOHN DOWLAND (1562-1626), who favoured a simple and tender style, was a specially popular composer; his skill as a lutenist is celebrated in a poem attributed to Shakspeare. His works are all accompanied.

*Last came ORLANDO GIBBONS, perhaps the greatest of this school. He was born at Cambridge in 1583, and entered the Chapel Royal in 1604; he died at Canterbury, June 5th, 1625, during the preparations for the marriage of Charles I, for which he had composed music. His anthems, "Hosanna to the Son of David," "Almighty and Everlasting God," and "O clap your hands," are all particularly fine, and continually sung in our cathedrals; and his madrigal, "The Silver Swan," is the best-known of all English madrigals. In sacred and secular music he is alike pre-eminent.

JOHN BULL (1562—1628) stands somewhat apart from his fellows of the Chapel Royal; he mainly composed instrumental music, and in 1613 became organist at Brussels, and afterwards at Antwerp, where he died. A melody slightly resembling the National Anthem occurs in his works. Some are remarkably difficult.

* East Anglia apparently gave birth to many Elizabethan musicians; Wilbye, the greatest of all the madrigalists, was born at Diss, 1574, and died at Colchester, 1638.

Altogether more than 80 collections of vocal music were published from 1587-1630; they were mostly either madrigals, or "Ayres," with lute accompaniment. Thus England, although none of her composers equalled Palestrina, took a very high rank among the musical nations of Europe at this time. Yet none of the sacred works have become known on the Continent. In the large selections issued by Proske for the use of the choirs of the Roman communion, not a single English work appears—though it might have been expected that the music of Byrd, who endured persecution for his faith, would have been specially interesting to zealous Romanists. It is quite possible that Proske had never heard of Byrd's works. The cultivated Moritz Hauptmann declared* that "only the Germans, the Italians, and the Netherlands have produced any sacred music," thus ignoring both England and Spain. Amazing ignorance of the English school was shown by the laborious and usually accurate Eitner, who in 1870 and 1877 published works on the mediæval composers.† The madrigals have fared rather better, and some were introduced to German audiences in 1876, and afterwards edited by Professor Maier, of Munich. As yet, many important sacred works have never been printed; a representative collection should be made, beginning with the "Reading Rota," and the Motets of Dunstable, Power, &c., and including specimens by every composer of merit through the whole sixteenth century down to Orlando Gibbons. Such a collection should be regarded as a national monument, should be issued with a splendour worthy of its purpose, and also in a generally attainable form. Such a collection would be found at least equal, in interest to Van Maldeghem's commemoration of Netherland genius, or Eslava's "*Lira sacro-hispana*." Such a collection would do more towards dispelling continental ignorance of English music than anything else could, except the arising of a contemporary genius among us.

And there was one department of the art, not yet alluded to, in which England was decidedly in advance of both Italy and the Netherlands. This was instrumental music, neglected by Palestrina, Lassus, and Vittoria, but extensively cultivated by Byrd, Bull, and Gibbons. Keyed instruments had become common during the century, and a great many pieces were written for them. They were of two kinds, the spinet (or harpsichord), and the clavi-

* Letter to Spohr, February 24th, 1842.

† Since this was written, Eitner has done full justice to English composers

chord; both kinds alike were commonly known in England as virginals. Some pieces of Henry VIII's reign, by no means uninteresting, are still in existence; a "hornpipe," by Hugh Aston, is remarkably advanced, as regards execution. A book at Cambridge, wrongly described as Queen Elizabeth's, contains 291 pieces for the virginals; several other collections are also preserved. Much music was also written for the viol, a stringed instrument somewhat different in shape from the violin, and weaker in tone. Orlando Gibbons published a set of three-part pieces for the viols; and in 1611, Byrd, Bull, and Gibbons joined in publishing a collection of virginal music, which they called "Parthenia."

The special forms adopted were of four kinds—the dance, the "Fancie," the descriptive piece, and most important of all, the variations on a well-known air. Dances were then sung as well as played, and the word "ballad" is really the same word as "ballet;" consequently the dances, when without variations, are hardly strictly instrumental compositions. The "Fancies" are contrapuntally interesting, but one feels the lack of definition and contrast of key, on which modern Form is based. Descriptive pieces are infrequently met with; but there is an important "Battle-piece" by Byrd, and an attempt to depict "faire wether" and a thunderstorm by John Mundy. The advisableness of these attempts is discussed in the following chapter.

The Variations are most interesting and important, and passages of great complexity appear in them. Byrd was particularly happy in varying a simple tune; his sets on "The Carman's Whistle," and "Sellenger's Round" are very effective. Bull's are remarkable as show-pieces, and are spirited, brilliant, and difficult. In the dances, it was common to follow each section of the pieces by a florid variation, as in Gibbons's "Galiardo" from "Parthenia." It must not be omitted that considerable variety was now added to the Anglican service by the introduction of passages for solo voices, called Verses; many of Gibbons's anthems have Verse parts. These, it has been stated, were accompanied by viols, the organ being reserved for the "full" passages; but it is not probable that this was an invariable rule. About the same time G. Gabrieli, of Venice, was also employing instrumental contrasts—all typical of the change which was about to destroy the mediæval *a capella* style.

In organ-playing, Italy may claim the leading position; and Claudio Merulo (1533-1604), organist at Parma, issued a set of Toccatas in 1598. Another distinguished organist was SWEELINCK (1562—1621), who lived in great renown at Amsterdam. He published only vocal music, but his organ works are far more important. His use of the pedals independently is the special feature, and was the beginning of the organ execution which culminated a century after his death.*

Sweelinck was in 1870 actually described by Eitner as "the inventor of instrumental music," so great has been the ignorance of the Elizabethan composers on the Continent; and Schumann spoke of J. S. Bach as the inventor of variations.† The more obstinately Continental writers ignore this brilliant period of English music, the more should Englishmen cherish its memory, and perform its masterpieces. The archaic character of the instrumental music is a greater obstacle to its performance than is the case with the vocal works; but every English pianist should have a specimen on his repertoire, and the best are now easily attainable. Our Elizabethan music was not supreme, as our Elizabethan literature was, and remains; yet the music was very lofty and very noble, worthy of the men who routed the Invincible Armada.

*The manual execution came from England; many English musicians were at this time employed by the German courts and large cities.

†In the 16th and 17th century very different opinions prevailed; the works of Dowland, Morley, and others (both vocal and instrumental) were much reprinted in Holland and Germany during their own lives. The real inventor of the specially instrumental style seems to have been Hugh Aston, probably the Aston who died Dec., 1522, and was buried at St. John's College, Cambridge

CHAPTER VI.

THE "ASSOCIATIVE IDEA" IN MUSIC.

BEFORE entering on the history of the great change which speedily came over music after the year 1600, it will be well to discuss a point which has a very considerable bearing upon instrumental music, and occasionally upon vocal. This is the supposed power of music to portray or suggest the passions and moods of the mind, and the scenes of nature. Since the whole effect is based upon the association (in the hearer's mind) of the music heard, and other matters previously seen or heard, a convenient name to apply to this supposed power of music is the "Associative Idea."

In later mediæval music this idea was gaining force, as appears by the descriptive pieces already alluded to, and others still earlier. Clement Jannequin, a pupil of Josquin's, devoted special attention to vocal music of the kind, while each of the ancient Greek modes was believed to have its own peculiar emotional effect. But later writers have carried into great detail both the emotional and the descriptive branches of the "Associative Idea," and its advisableness is worth examining.

The most firmly established convention, and also the one most misused, is the attempt to illustrate "height and depth." By these words, as Berlioz has argued, we mean farther from, or nearer to, the centre of the earth; and they have nothing to do with the greater or less rapidity of vibration which makes the variety of pitch in musical sounds. "Therefore," proceeds Berlioz, "it is absurd to talk of a note being 'low' or 'high.'" This is perfectly true; yet the convention arose from a natural feeling, and is quite justifiable. It will be found on singing a scale that the notes appear to rise higher and higher in the throat as the vibrations become more and more rapid. It was, therefore, inevitable that the physical sensation fixed itself as a quasi-truth that the notes

themselves are higher. The very beginning of notation shows this by its one line to represent a particular note, the other notes being written above or below it, according as they were felt in a higher or lower part of the throat. The idea has produced a whole network of phrases, such as scale, interval, skip, step, ascending, descending.

The convention being firmly established, has been used in illustrating even single words, and has undeniably been much misused, even by the greatest masters. Bach, in setting the words "This Child shall be for a *fall and rising again* of many in Israel," makes the voice fall a tenth, with ludicrous effect, and spring up again. Beethoven, in his "Missa Solennis," has perpetrated similar tricks at the words "descendit de coelis." There are even worse cases, as Purcell's application of the idea to the words, "They that go *down* to the sea in ships," and Handel's to the words "The trumpet shall be raised on *high*." These can only be regarded as extremely poor musical puns.

But in less objectionable cases, the "associative idea" is of enormous power in increasing *musical* effect, for the association is as much a part of the music as the actual sounds. There are few cases in which absolute *description* is possible; but when the hearer's imagination is previously guided by the words of a vocal piece, or by a judicious title to an instrumental piece, music may be strikingly *suggestive* of a certain idea or scene.

The suitableness, not the accuracy, of an attempt at musical illustration is its real justification. Thus, at a sudden burst of light there is not a great noise; but the famous outburst in Haydn's *Creation* needs no defence, though it was attacked by Madame de Staël. A lightning-flash cannot last as long as the thousandth-part of a second, yet it is admirably suggested in the same oratorio, and so is falling snow, which makes no sound.

Natural sounds can of course be imitated in music, with more or less exactness; this has occasionally been carried to a surprising extent. French composers have especially distinguished themselves here. A wonderful case may be cited in the "Chanson d'une Folle au bord de la Mer," from the "25 Preludes" by C. V. Alkan. In this piece, by using close harmonies at the bottom of the pianoforte, Alkan has exactly imitated the moaning of the sea. Here the resources of music far surpass those of poetry; Alkan's representation is incomparably superior to Homer's

celebrated "Poluphloisboio Thalasses," or to Shakspeare's—

"The surge
That on the unnumbered idle pebbles chafes."

Distant thunder can be easily represented in music; thunder near at hand cannot be, but it may be suggested. A familiar instance, well displaying the limitations of art, is the storm in Beethoven's "Pastoral Symphony." The storm is heard in the distance, passes overhead, and dies away again, all in about five minutes. No natural storm could do that, but art is not nature.

So far the allusion to external things has alone been discussed. It is generally admitted that emotions of the mind are better adapted for musical portraiture, but it will be found upon reflection that here also conventional association plays a large part. Harmony is of special importance; it may roughly be said that an uncultivated, unreflecting state of mind is depicted by harmonies changing as little as possible, while more elevated thought requires richer harmony. This fundamental fact underlies all the varieties of modern music. Variety of rhythm has also an important share in the effect, but has hitherto been but little discussed by musical thinkers.

Both on the emotional and on the physical side the imitations and suggestions of music are positive only. Music can neither assert nor illustrate, nor suggest a negative. This impossibility has often been felt, and singular expedients have been adopted to avoid it. For instance, Purcell, in setting the words—

"Where the shrill trumpets never sound,
But an eternal hush goes round,"

makes the voice imitate the flourishes of the trumpets which "*never* sound." Handel, and other composers, in setting "When Thou hadst overcome the sharpness of death," have introduced a dissonance to illustrate the *sharpness*; they cannot suggest its *absence*. All librettists and song-writers should know and remember this.

CHAPTER VII.

THE CHANGE OF STYLE AFTER THE YEAR 1600.—RISE OF THE OPERA AND ORATORIO.—MONTEVERDE AND HIS NEW DISONANCES.—FRESCOBALDI AND CARISSIMI.—THE GREAT ITALIAN VOCALISTS AND VIOLINISTS.—FRENCH OPERA.—COUPERIN.—ACCOMPANIED SACRED MUSIC.—THE MODAL SYSTEM REPLACED BY THE TONAL SYSTEM.

UNDER Palestrina and his contemporaries a *capella* music had reached perfection, about 700 years after the art had begun to emerge from its elementary condition. The introduction of harmony, time, form, and imitation had brought the double canon written at Reading Abbey; some two centuries later, England was the "fount and origin" of a great improvement, which, rising through Dunstable and Dufay to Okeghem, then to Josquin, had finally culminated in the Palestrina style, beyond which it was impossible to advance. The way in which to best use the resources at command had been discovered. When once this is done, a decadence invariably sets in, as the history of all arts shows; for it is only in struggle that the best powers of an artist are called forth. The period of decadence in mediæval music was fortunately extremely short, as it was hastened by external circumstances.

The dividing line between mediæval and modern music may conveniently, and with tolerable accuracy, be drawn in the year 1600. Palestrina and Lassus were then dead, and most of the living masters, except Allegri and Gibbons, were well advanced in years. No more masses, motets, or madrigals were needed, and the ambitious meditated the possibilities of other forms.

For more than a century men had become aware that a richer civilisation than their own had existed in antiquity; and an immeasurable admiration for the ancients had been the lever of every thought, especially in Italy. This movement, the Renaissance, was now to destroy mediæval music.

* Those who would pursue the history of this period will find an excellent account in Merton Latham's "The Renaissance of Music."

The new style of art had its birth in Florence, and was the outcome of discussions upon the ancient drama, among gatherings of learned men in the palace of Bardi, Count of Vernio. Among the visitors was VINCENZO GALILEI (father of the mathematician), who is recorded as the first to compose melodies intended specially for a single voice, with lute accompaniment. This style, which aimed at dramatic expression above everything, has been named *Monodia*. Galilei sang his first attempt, the story of Count Ugolini, with immense applause; but some are said to have laughed at it. A younger man, CACCINI, was yet more successful in the same style. Another, JACOPO PERI, projected a work on the plan of the ancient drama (which was chanted throughout), and in conjunction with the poet Rinuccini, produced musical dramas. Their joint work, a pastoral entitled *Dafne*, was performed privately in 1597; the music is lost.* Its success led to a more ambitious effort, *Euridice*, which was publicly performed at the marriage of Henri IV and Marie de Medicis in 1600, and is reckoned the earliest opera.

In the same year (1600) the first real oratorio was performed at Rome. This also had scenery and action; it was entitled *Representation of the Soul and the Body*, and was composed by EMILIO DI CAVALIERE, who had also frequented the Count of Vernio's gatherings at Florence. S. Philip of Neri, Palestrina's friend, had for the previous half-century given performances of dramas upon Scriptural subjects, with sacred music in the madrigal style; since these performances took place in the Oratory of his church, they acquired the name of Oratorios. Cavaliere's music was entirely novel and dramatic, and was very similar to Peri's. It was published, in score, at Rome.

The principal immediate result of these efforts was the invention of recitative, which is found in both works, and the interspersing of vocal and instrumental music. Peri's opera became famous, and was printed in score, with the music barred, and a figured bass for the accompaniment. Previous publications had been in parts, sometimes printed in separate books, sometimes on the opposite pages of one book, and always without bars. The introduction of figured bass is a point of great importance, and shows as in a nutshell the difference between mediæval music (which looked horizontally at each separate melody), and modern music, which looks perpendicularly at the chords.

In 1601, *Euridice* was performed at Bologna. Its fame spread everywhere, and the idea was so much in harmony with the spirit

* A portion has been found at Paris.

of the age that other attempts were made at the supposed resuscitation of the ancient drama. Then came forward a bold and energetic spirit, whose name is indissolubly connected with the destruction of the mediæval style. This was CLAUDIO MONTEVERDE, born at Cremona in May, 1567.

Already Monteverde had drawn attention to himself as an innovator. In a book of madrigals published in 1599, he used the diminished triad, also the unprepared seventh, and even the ninth. These all occur in the same piece, *Cruda Amarilli*. A musician named Artusi attacked Monteverde for introducing these dissonances, which must have sounded very harsh to those who had never heard any combinations except common chords and chords of the sixth, varied only by suspensions and occasional passing-notes. Monteverde introduces both the seventh and the ninth above what would now be called "the dominant of the key." In Cavaliere's oratorio the minor seventh is used in the same way. The introduction of this chord, now called "the dominant seventh," brought on the downfall of the ancient Modes, and the rise of the modern system of major and minor keys.

In 1607, Monteverde, then chapel-master to the Duke of Mantua, produced the opera *Arianna*, which he followed up next year with *Orfeo*, employing an orchestra of 36 instruments. In 1613 he became chapel-master at Venice, where he remained till his death in 1643. He had not many opportunities for displaying his strong natural gift for dramatic effect, but he acquired great celebrity and popularity both by his operas and his sacred music. He was especially skilful and inventive in using the orchestra. In an opera on the story of Tancred and Clorinda, produced in 1624, he wrote a *tremolo* for the strings (which the performers at first refused to play), and also the *pizzicato*.

In 1637, at Venice, the first public opera-house was opened. The opera rapidly became the leading amusement of the Italians, and continued to be passionately cultivated all through the 17th century. Addison* relates that the wealthy nuns of Venice had operas performed in their convents. The bigotry of the clergy, however, long acted as a hindrance in some parts; and it was not till 1671 that an opera-house was permitted in Rome, and even then female performers were strictly prohibited.

The musicians of Rome had, during these 70 years, done much important work in another direction. Even Gregorio Allegri, the

* Tour in Italy.

last of the Palestrina school, contributed towards the establishment of modern art by composing the earliest known quartet for two violins, viola, and violoncello. Very important help towards settling the modern tonal system of major and minor keys was furnished by the instrumental compositions of FRESCOBALDI (1583-1644), organist at S. Peter's. The greatest Roman composer of the seventeenth century was CARISSIMI (died 1674), who wrote yet one more "Missa L'Homme Armé," but principally devoted himself to the improvement of the oratorio; at least ten by him being extant. The narrative poems sung by one voice with accompaniment, originally invented by Galilei, were much cultivated by Carissimi, and acquired the name of cantatas. They soon became lyric and tuneful, instead of declamatory and dramatic. Carissimi, through his pupils Cesti and Scarlatti, had also a considerable indirect influence upon the opera.

It must not be omitted that Ludovico Grossi (from his birth-place called VIADANA) had, as early as 1602, transferred the monodic style into sacred music, by publishing some pieces for liturgical use, written for one voice, with a bass for the organ. He invented the name *basso continuo* for this style of accompaniment.

By the middle of the century, opera had considerably changed from its early style, and the aims of its founders were lost sight of. Tuneful prettiness was more studied than dramatic fitness. The change first appeared at Venice in the works of Cavalli and Cesti, and afterwards at Naples, under ALESSANDRO SCARLATTI (1651-1725). Cavalli, as early as 1655, marked *Da Capo* after the second part of an air. Scarlatti continually used this direction, which was an important step towards the attainment of form, but became stereotyped, especially in opera, until all dramatic feeling disappeared. Scarlatti's influence upon the opera was very great and lasting. Stradella was another Neapolitan composer, with whose name romantic legends have been connected. PORPORA (1686-1767) was a prolific composer, but is more famous as a teacher of singing.

The reformers and innovators who had invented the opera acted after their kind in ignoring the real merits of the style they destroyed; and pure vocal music was now quite given up. The 17th and 18th centuries were peculiarly the period of accompanied vocal music. Not one even of the greatest masters—Bach, Handel, Haydn, Mozart, Beethoven—seems to have had the

slightest sympathy with the charming effect of unaccompanied voices, and they never even thought of contrasting unaccompanied voices with accompanied. There seems to have been actually a dislike to the union of solo voices in trios, quartets, &c., a feeling which found expression as late as 1834, in the "Reminiscences" of Lord Mount-Edgcumbe. This was partly owing to the intense appreciation of the splendid bravura-singers of the 18th century. These great singers principally came from Naples, where orphan and homeless children were housed in institutions called "Conservatorios," and were taught music that they might assist in the church choirs. Among the teachers were Scarlatti, and especially Porpora, who carried the art of bravura-singing to an extraordinary height after the year 1700. The most famous of his pupils was FARINELLI, who became favourite of the King of Spain, and was practically even prime minister from 1736—1759. Another, Caffarelli, purchased a dukedom with the wealth he acquired. These two, who are reckoned the greatest singers that ever lived, were both artificial sopranos, as were also most of the principal vocalists of the 18th century. The great names of the period are all Italian, but the art seems to have been highly cultivated everywhere, as the choral writing of Bach, Handel, and their contemporaries testifies.

Instruments and instrumental music were both much improved during the 17th century. The viol was gradually replaced by the violin, which was principally manufactured at Cremona, and was improved by the Amati and Guarneri families until it reached perfection in the instruments made by STRADIVARI (1650—1737). The large viol, or Viola-da-Gamba, held its ground longer, but was finally replaced by the violoncello. Violins were also made in the Tyrol; but the Italian model prevailed. An important style of composition resulted from the cultivation of the violin. Monteverde, himself a performer, wrote passages of considerable difficulty, and execution speedily advanced. After about 1650, it became the custom for the great violinists to perform solos in church, and thus a dignified and noble style of "Church Sonata" was formed, while for secular purposes a succession of dance tunes was employed, and was called "Chamber Sonata." A specially successful composer in both styles was CORELLI (1653—1713). TORELLI (1657—1708) added parts for other instruments as well as the usual figured bass for the organ; and thus laid the

foundation of the modern concerto. VIVALDI preferred a more brilliant style.

During the 17th century, Italy was looked upon as the specially musical country, just as the Netherlands had been a century earlier. Other countries very soon welcomed Italian violinists, and imitated their style; afterwards, the great Italian singers also began to make tours.

The dramatic genius of the French nation made the opera an especially important part of their music. The French opera assumed a somewhat different form from the Italian, and included a large amount of ballet-dancing. Attempts to introduce the early Italian operas met with little success, but French operas written by Mailly and Cambert were received with great applause. In 1672, LULLI, a supple, avaricious Florentine, obtained a patent from Louis XIV, and until his death in 1687 produced a succession of really fine operas and ballets. He especially enlarged the overture, fixing its form as a slow introduction and a quick fugued movement, sometimes followed by a minuet.

In harpsichord-playing, and compositions for it, France also took the lead. Chambonnières and Dumont prepared the way for COUPERIN (1688—1733), who carried both performance and composition to a considerable height. As yet, however, the thumb was seldom and unsystematically used, and the hands hung down below the keyboard. The scale was played by the three middle fingers only, sometimes by only two. Couperin frequently gave fanciful titles to his pieces, as Chambonnières had also done. In violin-playing, France was far behind Italy.

About the end of the 17th century, the ecclesiastical music of Italy entered into a new phase of existence, both at Naples and Venice. In the former city, A. Scarlatti produced a school of composition whose successes were quite as much in sacred as in operatic music. His pupils DURANTE and LEO especially distinguished themselves in applying independent orchestral accompaniment to the contrapuntal style, and thus imparted an external brilliancy to the music of the Mass. LOTTI, and his pupil MARCELLO, did similar work at Venice. It should be noticed that the six movements of the Mass were now frequently broken up into many smaller movements, with solos and duets in the style of Carissimi's "cantatas." This increase in the number of movements adds considerably to the length of the Mass.

The Church Modes were now completely neglected, and the major and minor keys began to be recognised, although the system was not perfectly established for a long while, and the signatures are often bewildering. The octave scales took the place of the Hexachords, and the *ut* (or *do*) became, in Italy and France, restricted to C. The letter notation was retained in England; and also in Germany, where, however, B natural was called H.

Only the simplest keys were used, and there was very little modulation into other keys. The modern "full cadence" by means of the dominant seventh and tonic chords was fully recognised, and was used even to excess, and the chord of the diminished seventh was also used. No theory of harmony existed, and no laws are mentioned; music, in fact, seems to have been entirely empirical.

Thus the change which came over the art in the year 1600 was complete long before the year 1700. Mediæval music was as much despised as mediæval architecture was. The works of Palestrina maintained themselves in one place only, the Sistine Chapel, though even there artificial sopranos were introduced. But the Papal Choir still continued, all through the 17th and 18th centuries, to preserve the *a capella* style, and has never had even an organ accompaniment.

CHAPTER VIII.

RISE OF NORTH GERMAN MUSIC.—INFLUENCE OF THE ITALIAN VIOLINISTS.—IMPORTANCE OF THE ORGAN MUSIC.—RESOURCES AT COMMAND. — THE FUGUE. — INTRODUCTION OF EQUAL TEMPERAMENT.

DURING the latter half of the 17th century, another nation was preparing itself to take the leading position in the art of music. Germany had just emerged from the fiery furnace of the Thirty Years' War; that unutterable horror had left the land waste and desolate, with a scanty, demoralised, impoverished population. But a long period of profound quiet followed; the nation slowly regained strength, with the ever-present recollection of the recent sufferings to steady, harden, and solemnise it. Such a period was naturally favourable to the production of genius, *if any form of art was in general demand*. This condition was also fulfilled, and genius did appear.

But before Handel and Bach began the long succession of great German composers there had been many musicians of talent in Germany. Isaak, of the Josquin period, has already been mentioned; his pupil, Senfl, succeeded him as chapel-master at Munich, and was also an able composer. A few names occur during the Palestrina period; Hasler of Nuremburg was the chief, with Händl, or Gallus (born in Carniola), and Aichinger of Augsburg. But it was in North Germany that music was first to become really important. Luther, an enthusiastic musician, "sang the people into the Reformation" with his chorales, some of which—including "Ein feste Burg"—he appears to have personally composed. These chorales are mostly rather different from English hymn-tunes, and only a few have been brought into use here. They usually have long and complicated stanzas, and are seldom rhythmically striking; and they are sung extremely slowly. In other respects also, music took a most important share in the

Lutheran worship; but it was completely banished from the Calvinistic worship, which prevailed in some provinces. For some 200 years after the Reformation, the Lutheran services appear to have observed much liturgical ceremony. Gradually, congregational chorales began to be more used, and the melody was placed in the upper part.

The change from the mediæval system of music was felt in Germany sooner than in France or England. As early as 1618, Schein of Leipzig published a set of sacred pieces "in the new Italian style." In 1627, Schütz of Dresden either set or arranged a translation of Rinuccini's *Dafne*, which had been Peri's first essay. It was not till some fifty years later that a German opera house was firmly established; this was at Hamburg. Keiser was the principal opera-composer at the end of the 17th century. The more important courts, such as Vienna, Munich, Hanover, Dresden, imported Italian opera-companies; Lotti, Steffani, Porpora, all directed performances in Germany. Italian violinists were also much in request for the orchestras, which the German princes, small and great, still maintained; Farina, Corelli, Torelli, Vivaldi, and many others, all spent much time in Germany, where alone there were violinists, such as Baltzar (who came to England), Walther, and Biber, at all worthy of being named with them. Both by their playing and their compositions, the Italian violinists had a considerable influence upon the development of German music, as the English had previously done.*

In organ-playing Germany was far in advance of the rest of Europe. Sweelinck of Amsterdam, the inventor of pedal execution, had died in 1621; his pupils, Scheidt and Scheidemann, still further improved organ-playing. Scheidemann taught Reincke, or Reinken, who succeeded him at Hamburg, and lived to hear J. S. Bach in the plenitude of his powers. Scheidt issued in 1624 a "*Tabulatura Nova*," which is regarded as an epoch-making work in organ-music. Among other things, the work shows that in the absence of a choir the officiating priest was answered by the organ repeating his chant with embellishments; and Frescobaldi's works show that the same practice then existed in the Roman church. Afterwards, when congregational singing was of more importance, the greatest attention was paid to the accompaniment of the chorales, and it became the custom to play an elaborate prelude, which gave the orchestral instruments opportunity to tune up

* Herr Max Seiffert has very ably shown how the German instrumental school arose from the fusion of Italian forms and English execution.

without disturbing the congregation. This prelude would be based upon the chorale, which was given out in long notes with imitative passages twining round it. An important new art-form was thus created—the application to instrumental music of the idea which had produced the mediæval vocal counterpoint upon a plain chant; it is at bottom an offshoot of the variation-form.

The principal composers of the first half of the 17th century were the already-mentioned Scheidt, Schein, and Schütz, who were known as “the three S’s.” SCHÜTZ, who had originally studied under Gabrieli, was in 1629 again sent to Venice to study the “new music.” It was nearly twenty years later before the peace enabled him to settle and resume his work at Dresden; but he lived till 1672, and produced several important sacred works, doing much towards the establishment of the modern style. After his death, the most important musical centre was Hamburg, where Reinken played, and opera flourished. Lübeck also possessed a very fine organist and composer (BUXTEHUDE), who gave special performances of sacred music at the evening services in Advent. These “Abendmusiken” became very famous. The North German organists especially favoured a brilliant, rhapsodical, improvisatory style; PACHELBEL of Nuremberg surpassed them in his treatment of organ chorale-preludes.

Besides these, a musical family of great talent, and destined to produce loftiest genius, lived in Thuringia, and in course of time furnished all the organists and cantors of that province. They were descended from Veit Bach, a baker and miller of musical tastes; he lived at Wechmar, near Gotha. His numerous descendants all became professional musicians. For generations they kept up the practice of meeting once a year, when they would hold impromptu musical performances. It is said that as many as 120 have been present. The most gifted during the 17th century was Johann Christoph Bach, organist at Eisenach.

The people in general heard music only in church. Elaborate pieces, lasting about half-an-hour, were introduced into the services, and were called “Church Cantatas.” Motets were also used; they had no independent accompaniment, but the voices were assisted by the instruments in unison with them.

The resources for performance consisted of the choir-schools and a few instrumentalists. After the Reformation the choir-schools were continued, but they passed under the control of the

municipalities. A cantor (precentor) taught the boys singing, and in smaller places also acted as organist. The choir-boys, besides singing at all the services, perambulated the streets at certain periods, singing hymns or motets; and they also sang at funerals, a custom still observed in Lutheran Germany. The choir-schools were frequently in disorder, owing to disputes between the rector (head-master) and the cantor; and the choir-boys were rather looked down upon, musicians still being held in no high respect.

The "town-pipers," who also were maintained by the municipalities, and assisted in the church services, seem to have been highly skilled; they had originally much the same duties as the "waits" (or watch) in England. The night watchman (immortalised in Wagner's *Meistersinger*) still blows his horn in some parts of Germany and Belgium. The brass instruments were much used in accompanying the sacred music, as was also a powerful instrument of wood called the cornetto. There was a particular partiality for the high notes of the trumpet and horn, if we may judge by the music written for them. The horn was then used only in Germany, except in the hunting-field. Lady Wortley Montagu, when at Vienna in 1716, heard horns in the orchestra for the first time, and expressed her disgust at "the detestable custom!" J. S. Bach wrote excessively difficult passages for the horns and trumpets.

The standard of performance attained must have been very high; it was doubtless wanting in finish, but the boys' daily technical exercises, and the constant production of new music, must have ensured a rough-and-ready correctness. The music which Bach wrote for the Leipzig choir-boys and town-pipers is even now among the most difficult known; but much of it has been increased in difficulty by the modern practice of writing accidentals only once in a bar. In other respects also, notation has changed, not for the better. The G clef was then seldom used for keyed instruments, and all varieties of the C clef were employed. These have since been disused, even the alto clef, which is most convenient for music in the middle of the key-board. The Tablature notation was no longer applied to the organ music, but it left its mark on German art. There was for a long while a tendency to use sharps instead of flats, which was a peculiarity of the organ Tablature. Even Bach wrote in the key of C sharp,

instead of the more reasonable D flat; and, as late as 1808, Beethoven's "Eroica Symphony" was announced as "Symphony in D sharp."

Throughout the 17th century the fugue-form slowly improved with the feeling of tonality. It was fully recognised that the progression from tonic to dominant must be answered by the progression from dominant to tonic; this may be seen as far back as Orlando Gibbons's Fantasia, published in "Parthenia." But only phrases were used as themes; it was reserved for J. S. Bach to make the discovery that beautiful and original melodies could be treated fugally, and at the same time to perfect the form.

The sonatas and concertos of the time are on Italian models, and do not correspond with the modern works under those names. The three-movement form, consisting of an *allegro*, an *adagio*, and a *presto*, was definitely established as the ordinary type, and the middle movement was in a different key. Genuine concertos for a solo instrument, with orchestral accompaniment, were also produced. The only other form requiring notice was the "Suite de Pièces," a succession of unconnected dance tunes, all in the same key; this form arose from the Italian "Chamber Sonatas." Sometimes—it is difficult to see why—the suites were called "Partitas." Some were written for orchestra, but most, for the domestic instruments—the harpsichord and clavichord.

A very important innovation was the introduction of Equal Temperament, which first seems to have been tried at Hamburg, in an organ built about 1688. J. S. Bach and his cousin J. Nicolaus Bach had the principal share in firmly establishing it. By dividing the octave into twelve equal semitones, all keys can be employed, and the error is very slight. Previously the mean-tone temperament had been employed, which is arithmetically more correct, but suffices only for the simpler keys. Acousticians have unceasingly attacked equal temperament, but without the slightest effect upon musical practice. Yet the meantone temperament prevailed in England till about 1850, at least as regards the organ; and some organs had extra black keys, the G sharp being made slightly different from the A flat, and the D sharp from the E flat. This was doubtless one reason why English instrumental music was so unimportant during several generations. In Equal Temperament, the fifths are a little too flat, and the major thirds rather too sharp.

CHAPTER IX.

ENGLISH MUSIC UNDER THE STUARTS.—EFFECT OF THE CIVIL WAR.

—HENRY LAWES.—SECULAR MUSIC DURING THE COMMON-WEALTH.—SACRED MUSIC AFTER THE RESTORATION.—CATCHES.

—THE MACBETH MUSIC.—HENRY PURCELL.

THE “Ayres” of Dowland, of Thomas Campion, Thomas Ford, and other Elizabethan composers, showed, by their expressive simplicity, the change which was coming over the art about 1600. The contrapuntal madrigals remained in favour during the reign of James I, which Gibbons just outlived. At Charles I’s accession, the principal musicians were Coperario (an Italianised Englishman) and Richard Deering, neither of them specially gifted men.

The Genevan theologians had great influence in England, and during Elizabeth’s reign had repeatedly attacked the choral services. Under James I this party was very strong in the Church, and was headed by Archbishop Abbot, who removed the organ and choir from the chapel of Lambeth Palace. But his successor, Laud, held exactly opposite views; and Laud’s conduct brought on the Scotch rising, soon followed by the Civil War. The Puritans then removed the organs from the churches; some were destroyed altogether. The cathedral services were stopped, and in some cases the choir-books were destroyed. Most fortunately, just before the war broke out, John Barnard had published a collection of church music, which has preserved many services and anthems of the older composers. The Puritans did not in any way interfere with secular music, and have been grossly maligned in this respect.

Oliver Cromwell was passionately fond of music, and an excellent connoisseur. When Protector, he ordered an organ which had belonged to Magdalen College Chapel to be set up in Hampton Court Palace, and appointed John Hingston his private organist. Cromwell’s favourite compositions were the Latin Motets of Deering. His Council named a Committee to enquire into the state of music in England, and if he had lived longer, his influence upon the art might have been very great.

In the meantime, the new dramatic style of Peri and Monteverde had been introduced into England. HENRY LAWES, a pupil of Coperario, had set the songs in Milton’s *Comus* in 1634, and published sacred pieces for one voice with “Thoroughbass,” that is,

figured bass. In 1653 he issued "Ayres and Dialogues for one or two voices;" they are settings of a number of fine poems, with most careful attention to their meaning and prosody. He was complimented for these merits in a well-known sonnet of Milton's. These "Ayres and Dialogues" were highly appreciated, and two other volumes were very soon issued. But the setting of "words with just note and accent" appeals to the intellectual rather than to the musical faculty; Lawes's works did not maintain their popularity. It is worthy of mention that all three volumes appeared during the Commonwealth; "Parthenia" also was twice reprinted at this period. Other important publications were printed by John Playford, and domestic music must have been extensively cultivated.* The principal instrumental composer was John Jenkins, who is said to have published "Sonatas for two Violins and a Bass, with thoroughbass for the organ or theorbo," the first English work of the kind. The production of madrigals was now entirely at an end, but a harmonised melody is found under the title of "Glee" in one of Playford's publications. In 1657 the new violin execution was introduced by Baltzar, a German.

Opera was also first introduced into England during the Protectorate. An entertainment was given by Davenant at Rutland House in 1656, and in the same year he performed a real opera, the *Siege of Rhodes*, with the dialogue in recitative, described as "unpractised here, though of great reputation among other nations." The music has not been preserved. *The Cruelty of the Spaniards in Peru* was performed in 1658; and *The History of Sir Francis Drake* in 1659. There was actually a daily opera in London during the Puritan rule.

At the Restoration in 1660, the choral services were recommenced, though there was at first great difficulty in obtaining choir-boys. Organs were rebuilt in the cathedrals and more important churches, but still without pedals. An entirely new style of sacred music now appeared, under the influence of Charles II. He did not care for the solemn strains of Tallis and Gibbons, and their still living successors, Rogers and Child. He preferred "music he could beat time to," and introduced a band of twenty-four stringed instruments into the Chapel Royal. The change from

* Milton's *Areopagitica*, Mrs. Hutchinson's *Memoirs*. Bunyan's *Pilgrim's Progress*, Whitelocke's *Journal of the Embassy to Sweden*, and Batchiler's *Virgin's Pattern*. all show that the Puritans loved and practised music as much as others did.

what Evelyn calls "the ancient, grave, and solemn wind music" previously used with the organ was of marked importance. Solos also were very much used. Among the choir-boys first collected for the new Chapel Royal were several who speedily distinguished themselves as composers. The most gifted was PELHAM HUMPHREY, who was sent by the King to France for further study; he died young in 1674. Wise, Turner, and Blow should also be mentioned.

One form of music was at its height of popularity in the reign of Charles II. This was the Catch, a form quite peculiar to England. It seems to have been an old amusement with the lower classes, for the Elizabethan dramatists frequently mention "alehouse catches," and Malvolio contemptuously calls them "coziers' (tinkers') catches." But the word then was used to describe rounds and canons as well as the true catch, which is so contrived that the words have a punning or otherwise ludicrous effect. Great numbers were produced in Charles II's reign; but the coarseness of the time deforms many of them, even by the best composers. The only catches still sung are productions of a later period.

In 1672 the first public concerts were announced by John Banister, who gave them every afternoon at his house in Whitefriars. From 1678—1714, Thomas Britten, a "small-coal man" with much natural taste for music and learning, gave concerts in a room above his shop. They were very fashionable, and were commonly believed to be a blind for Jacobite gatherings. Handel assisted at them latterly.

Drama was re-established with the monarchy, and the nascent opera was discarded for the "play with music." In 1672 *Macbeth* was revived with extensive musical additions, which are remarkably fine, and still used. These are said to have been by Matthew Lock, but some claim the work as a youthful inspiration of England's greatest musical genius, Purcell.

HENRY PURCELL was born in 1658, in Westminster, where he lived and died. He came of a musical family, and his father was choirmaster at Westminster Abbey. In his boyhood Purcell sang in the Chapel Royal, of which nearly all the greatest English musicians, from Tallis to Sullivan, have been members. He apparently studied under Pelham Humphrey and Blow. When only 18 years of age, Purcell was engaged as composer to Dorset Gardens Theatre, and during the next four years composed much incidental music for various plays. In 1680 he composed an entire

opera, *Dido and Æneas*, for a young ladies' boarding-school; this opera contains a most pathetic solo, "When I am laid in earth," a masterpiece of expression, yet it is written entirely upon a "ground bass," repeated four times. In the same year, 1680, Purcell became organist of Westminster Abbey, and for a time relinquished dramatic composition. In 1682 he took the same post at the Chapel Royal, and held both appointments till his too early death. The record of the rest of his life is little more than the enumeration of compositions of all kinds—instrumental, dramatic, domestic, ecclesiastical, and many complimentary Odes. Every form of composition then known was advanced and ennobled by him. Perhaps he was least successful in instrumental music, which had not kept up with the development on the Continent. He left very little organ music; and his harpsichord works are not among his most interesting productions. He directed the thumb to be used on the first note of the scale only. His instrumental works abound in invention and energy, but the incomplete form is too perceptible. The most important are for strings, and one was long famous as the "Golden Sonata." It is very similar to the sonatas of Corelli, and stands very high among the works of that period.

Purcell's sacred music is of the greatest importance, though sometimes influenced by the false taste of Charles II. He especially shone in writing effective solo movements, while at times his choral writing is of absolute grandeur. In the *Te Deum* and *Jubilate* written for St. Cecilia's day, 1694, Purcell reached a breadth and sublimity, combined with a novelty and richness of style then absolutely without precedent.

His dramatic works, forty-nine in number, mostly consist of incidental music to the plays of the time, and to the adaptations of Elizabethan drama then so common. In conjunction with Dryden, Purcell produced a true English opera, *King Arthur*, performed with extraordinary success in 1691. It contains his best music for the stage, and is one continual succession of charming melody and striking characteristic effects. The form of English opera established in *King Arthur* has since remained the model; it is substantially the same as that of German opera and of French "Opéra Comique," since it admits spoken dialogue, which is excluded in Italian opera and French "Grand Opéra."

Purcell died on November 21st, 1695. The tradition is that his wife once locked him out all night, a cold then caught proving

fatal. He was buried in Westminster Abbey, where his tombstone bears the inscription:—"Here lyes Henry Purcell, Esq., who left this life, and is gone to that blessed place where alone his harmony can be exceeded."

England has not borne his like again. No more could our island measure itself with other countries in musical creations. All the energy of Englishmen was afterwards directed into very different channels, and it is not probable that Purcell could have altered this if he had lived to the full age of man. But what would he himself have produced? He died at the age of 37, and with his life's work scarcely begun, for his style was continually improving. Truly, as was said of another great composer who died young, "a rich treasure, but still fairer hopes," lay buried in the grave of Henry Purcell. His early death was the greatest loss English music ever sustained. Englishmen possessing musical talent, even high talent, have since been common; but since Henry Purcell there has been no English musician with genius.

FIGURED-BASS.

In Purcell's works, as in all compositions of his period and also of the 18th century, an accompaniment is added to the score, written on one line. This is the FIGURED-BASS (*basso continuo*, or briefly *continuo*). The harmonies are to be filled in by the accompanist, according to the figuring indicated; but how this should be done is now very doubtful. It is especially difficult in the works of Bach, who seldom marked any figures in the score, but added them to a special manuscript for the accompanist; in some instances, as the *Magnificat*, this has been lost. Handel figured his basses carefully, and there is seldom any difficulty with his harmonies; but should the additions be always in plain chords, or should melodious real parts be sometimes inserted? And should new parts be added for other instruments, to suit modern resources, thus rearranging the composition? These questions have been warmly debated.

Much variety was obtained by using the *continuo* alone, or the *continuo* and an obligato instrument, or the *continuo* and orchestra, sometimes also the orchestra without the *continuo*.

CHAPTER X.

HÆNDEL.

ON Feb. 23rd, 1685, Georg Friedrich Hændel was born at Halle. He was the son of a physician, and certainly did not inherit his musical genius from his father, who despised the art and all its professors. Only by stealth could the child practise music; but the Duke of Saxe-Weissenfels accidentally heard him extemporise on the organ, and persuaded the father to permit young Georg Friedrich to follow the pursuit for which nature had so unmistakably intended him. The boy was then placed under an organist named Zachau, who trained him excellently, both as performer and composer; and for three years he composed a motet every week for the Sunday service. Here was indeed an education calculated to form a great musician; what other has had such an opportunity? And what would now be said of an organist who allowed a clever boy to regularly furnish the Sunday anthem?

Having learnt all he could from Zachau, and visited Berlin, Hændel entered upon his journey-work. By diligent practising, copying out older masterpieces, and composing, he was already a first-rate artist. He went to Hamburg, and played in the opera orchestra; then he directed (at the harpsichord), and in 1704 composed his first opera, *Almira*, which contains a dance subsequently used as "Lascia ch'io pianga." The success of this and other works enabled him to visit Italy, where he remained three years. He was welcomed at Florence and Venice, where he produced operas; and at Rome his splendid playing caused the utmost astonishment. The most famous Italian player, Domenico Scarlatti (son of Alessandro Scarlatti), held a contest with Hændel. On the harpsichord they appear to have been fairly matched, but on the organ, the German cultivation of pedal-playing (quite neglected in Italy) put Scarlatti out of the competition altogether. After a visit to Naples, Hændel returned to Germany in 1709. At Venice

he met Steffani, an excellent composer of operas and sacred music, who had long lived at Hanover as "chapel-master," and had been entrusted even with diplomatic negotiations. Steffani obtained the post of chapel-master for Hændel. The two men were very similar in many ways, and Steffani's music continually reminds one of familiar pieces in Hændel's.

In 1710 Hændel obtained permission to visit England, where Italian opera had recently been established, though some of the singers had to use English words. He produced *Rinaldo*, which had an immense success, and was far in advance of anything previously composed for the stage. He then returned to his post at Hanover, but was soon back in London, and was commanded by Queen Anne to compose a "Te Deum" and "Jubilate" for the peace of Utrecht in 1713. These splendid settings eclipsed even Purcell's, till then annually performed. Hændel had long outstayed his leave of absence, and when the Elector of Hanover became King George I of England found himself out of favour; but he was soon reinstated after writing the beautiful Water Music. In 1716 he accompanied the king to Hanover, where he remained till 1718, after which he finally made England his home, though he several times visited Germany. He never married.

The wealthy Duke of Chandos, who had established a private choir and orchestra, engaged Handel (as he was now called) as "chapel-master." During the next three years the twelve fine "Chandos Anthems" were composed, and also a Masque, *Haman and Mordecai*. A serenata (the title would now be cantata) on the story of *Acis and Galatea*, was written by Gay, and charmingly set by Handel about this time; it is the earliest of his works still commonly performed.

A number of the nobility subscribed £50,000 for the establishment of a grand Italian opera, and Handel was sent to the continent to engage singers. The name of "Royal Academy of Music" was adopted, the King's Theatre in the Haymarket was taken, and under the most brilliant auspices the first performance took place on April 2nd, 1720. Handel and several Italian composers produced many operas during the next few years; but party feeling was speedily aroused among the composers and performers. The aristocratic supporters of the enterprise generally turned against Handel, and favoured the Italians, especially Buononcini. An epigram (usually attributed to Swift, but really by John Byrom)

on the rivalry, has given two phrases to the English language—"Scarcely fit to hold a candle," and "Tweedledum and Tweedledee." In 1727 the rivalry between the two great sopranos, Faustina and Cuzzoni, added to the existing discord, and in 1728 the undertaking was abandoned. Handel now entered in partnership with Heidegger, proprietor of the King's Theatre, and continued the opera, after a visit to Italy and Germany. He produced several new works; but the fashionable world had heard enough opera, and its curiosity was sated. Aaron Hill called upon Handel to use his genius in setting the English language and good poetry. *Acis and Galatea* was revived with scenery and dresses, and the Academy of Ancient Music revived the sacred masque, *Haman and Mordecai*, also with scenery and dresses. Handel himself then performed it with additions, under the title of *Esther*, May 2nd, 1732. Its success led Handel to produce two others in English on scriptural subjects; *Deborah* was given the following March, but did not please; *Athalia*, the finest work Handel had yet composed, both as regards choruses and solos, was first heard at Oxford, where Handel also gave an extraordinary exhibition of his organ playing. In 1734 Handel left the King's Theatre, and started as an impresario at Lincoln's Inn Fields, but he soon removed to Covent Garden, where his subsequent sacred and secular works were all produced. An opposition was organised by the nobility, and a rival company appeared at the King's Theatre, with an orchestra of four players. Both speculations failed, but the competition led to all the great singers, including Farinelli, appearing in England. In 1737 Handel became bankrupt, in spite of the warm patronage of George II and Queen Caroline; and the opposition theatre, which was favoured by Frederick, Prince of Wales, also closed. Handel, after a visit to Aix-la-Chapelle for his health, wrote the beautiful Funeral Anthem for the Queen, and soon relinquished the stage, his fortieth and last opera, *Deidamia*, being composed in 1740.*

For the rest of his life he devoted himself to his true vocation. In 1738 he had composed *Saul* and *Israel in Egypt*, the former of which was a success; but the stupendous choruses of *Israel in Egypt* were so far in advance of general musical taste that the work was only performed twice in 1739, and once in 1740. In this glorious masterpiece, Handel had given up the dramatic form, which, till then, had been invariable; neither did he use a Narrator,

* The finest of his operas are *Rinaldo* (1711), *Radamisto* (1720), *Otome* (1722), *Alcina* (1731), and *Berenice* (1738). There are very many fine airs in the others.

but treated the story as an epic, taking the words entirely from the Bible. He adopted the same plan in his next and greatest oratorio.

On Aug. 22nd, 1741, Handel began *The Messiah*, and on Sept. 14th he completed it. He took it to Ireland, where he had been invited by the Lord-Lieutenant; and it was performed for the benefit of the City Prison, at the Music Hall in Fishamble Street, April 13th, 1742. After some months' sojourn in Ireland, where he was honoured and well rewarded, he returned to London. He revised *The Messiah* with great care, and on March 23rd, 1743, produced it at Covent Garden Theatre. King George II and a large audience were present; all were deeply impressed by the music, till at the words, "For the Lord God omnipotent reigneth," king and people with one impulse started to their feet, and the custom of standing during the "Hallelujah Chorus" has ever since been observed.

Immediately after completing *The Messiah*, Handel composed *Samson*, in which he returned to the dramatic form, the words being arranged from Milton. This oratorio was always especially valued by Handel. *Israel in Egypt*, *Messiah*, and *Samson* form a trio of masterpieces in concert oratorio absolutely unsurpassed and unsurpassable.

But all the grandeur of *Messiah* and *Samson* could not ward off the hostility of the upper classes. Handel tried oratorios on Pagan subjects, still in vain; and in 1745 he was once more bankrupt, and apparently crushed. But in 1747 he again rallied, and thenceforward was uniformly successful. The king, and the people generally, actively supported him, while the aristocracy's opposition died down. Every year he gave oratorios in Lent, when dramas were forbidden. But the rest of his works never rose to the height of *Israel*, *Messiah*, or *Samson*. The subjects are sometimes ill-chosen; the librettos are always bad, and in spite of Handel's exhaustless invention, the miserable rhymes of Morell and Jennens did not inspire him as Scriptural and Miltonic diction had done. *Judas Maccabæus* is the best-known of these later works; *Joshua*, *Solomon*, and *Theodora* all contain much magnificent music. *Theodora* has an especially stupid libretto, doubtless in those days considered highly edifying, just as Richardson's novels were; but it contains "Angels ever bright and fair," and it is said that one chorus—"He saw the lovely youth"—was

preferred by Handel to all his other music. In 1751 Handel began his last oratorio, *Jephtha*. Blindness now came upon him, and delayed the completion of the work. Operations by Taylor (who had also operated upon Bach) were of no avail; Handel's work was done. Still he continued his oratorio performances, played organ concertos, and occasionally composed with the help of an amanuensis. At length, rich, honoured, and famous, Handel died on Easter Eve, April 14th, 1759, and was buried in Poet's Corner, Westminster Abbey.

A huge mass of works remained: 40 operas, 25 oratorios, and numberless vocal and instrumental pieces, represent the labour of this man from the age of 11 till his blindness. And this was only a part of his labour; he was an impresario, a manager, a teacher, and the finest performer of his time, except one. His complete works, issued by the Händel-gesellschaft formed in 1856, fill 96 volumes. No doubt he repeated himself a great deal, and constantly used up old works, occasionally perhaps forgetting that they were not his own. Tracing out resemblances between great composers and small composers is a very congenial task to a certain order of minds. They, of course, could copy another man's work literally, just as Handel sometimes did; and just as Goethe translated one of the songs in *Hamlet* to serve as "Mephistopheles's Serenade," "because," as he said, "it was exactly what was required, and it was useless to compose a fresh piece when one already existed." Handel's annexations of the music of Carissimi, Urlo, Stradella, and Kerl are sometimes extensive; but they are used much as Milton and Ruskin use quotations. They only serve as parts of an edifice which is Handel's own designing and erecting. The one which is really to be regretted is the organ fugue by Kerl, which is used as the chorus, "Egypt was glad," in *Israel*; at that place a melodious solo would have improved the oratorio.

It must not be imagined that a modern performance of Handel's works is at all like those which Handel himself directed; the entire proportions of the performers have changed. He wrote for what would now be thought a very small chorus, and an orchestra about as numerous, with as many oboes and bassoons as violins and basses. There was no conductor; Handel himself, until his blindness, sat at the harpsichord and accompanied everything. The solos were generally written simply, but the performers were expected to ornament them. The choir, which was strengthened by the organ,

consisted of practised voices, able to render the divisions of "And He shall purify," or "His yoke is easy," or "He led them through the deep." Now the soloists are expected to adhere to the literal text, and huge amateur choirs are employed, completely drowning the orchestra; while many of the pieces have to be taken slowly, or they would be impossible. Modern ears would hardly bear the mass of oboes used by Handel, even if they were the soft modern instruments; but the oboes of Handel's time were powerful and harsh, played with a thick reed, and suitable for military music. Handel would assuredly have rejoiced in the resources of the Crystal Palace chorus of 3,000 and orchestra of 500; but for such a force, he would have written his works rather differently. He did not intend the choir to drown the orchestra.

His peculiar merit was his breadth of writing. He understood, better than anyone who ever lived, how to contrast simplicity with complexity. Much has been said of his obtaining grandest effects by simplest means. It will be found upon analysis that the effects are produced by the sudden introduction of simplicity into passages of complexity. In general, he retained the forms and style of the late 17th century, and the melodic dialect of A. Scarlatti and Steffani; but in orchestration he was decidedly in advance of his age, and, at times, had glimpses of the coming style matured by Gluck.

As a musician, he must be considered as an Italianised-German; and since he wrote for English tastes, he may fairly be called cosmopolitan. He thus combined all the discoveries of previous times, and added a sublimity all his own. Where he is really at his greatest is in the choruses, "Hallelujah," "For unto us," "Amen" (*Messiah*); "O first created beam," "Fixed in His everlasting seat" (*Samson*); "Immortal Lord of earth and skies" (*Debora*); "The Mighty Power in whom we trust" (*Athalia*); "Hird on thy sword," "Envy! eldest born of hell" (*Saul*); "Wretched lovers" (*Acis*); "Glory to God" (*Joshua*); "Sun, moon, and stars" (*Alexander Balus*); "See, from his post" (*Balshazzar*); "When His loud voice" (*Jephtha*); "He saw the lovely youth" (*Theodora*); "The Hailstone Chorus," "The people shall hear," "The horse and his rider" (*Israel in Egypt*). There he rises to heights unknown before or since. Not even greater musicians have eclipsed Handel's peculiar merits; in choral effects he is absolutely supreme.

CHAPTER XI.

BACH.

AT Eisenach, on March 21st, 1685, only twenty-six days after the birth of Handel, and not 100 miles from his birthplace, a yet greater genius was born in the family which had so long been the musical officials of Thuringia, and now was to concentrate all its talent, all its learning, all its experience, in the unrivalled genius of Johann Sebastian Bach.

The story of his life is simple, and much less interesting than Handel's. His father, a violinist at the court of Eisenach, taught him the rudiments of music, but the father and mother both died in 1695. The boy went to Ohrdruff, where an elder brother was organist, and continued his education. The regulation pedantic training was too slow for the ardour of a young genius, and Sebastian coveted a book containing pieces by Froberger, Böhm, Pachelbel, and others; he abstracted the book by night, and copied it out by moonlight. It cost him six months' labour, and when the copy was finished his brother discovered it, and took it away. The conduct of both boy and man throws much light on the stern, obstinate, persevering character of the Bach family. At the age of 15, young Sebastian left his brother, and went to Lüneburg, where he entered the choir-school of St. Michael's Church. His fine voice very soon broke, but he was retained, apparently as one of the "præfects" (conductors) for three years. He received a good general education, and diligently practised the harpsichord and violin. Occasionally, he walked to Hamburg, where he heard Keiser's operas and Reinken's organ-playing; sometimes also to Celle, where there was an orchestra, mainly French musicians. At the age of 18 he left the school, returned to Thuringia, and became violinist in the Duke of Weimar's band, but he remained there only a few months.

In August, 1703, he entered on his career as an organist, his first appointment being at Arnstadt. He remained here four years, ever practising and improving himself, especially in pedal-execution; but his more prosaic work at the church gave less satisfaction. In the autumn of 1705 he obtained a month's leave of absence, and walked the 250 English miles to Lübeck, where he heard Buxtehude's "*Abendmusiken*." He remained away more than three months, and on his return was arraigned before the Consistory, both on account of his absence and of his extraordinary accompaniments to the chorales, which puzzled rather than assisted the congregation.

As far as is known, he had no lessons from Buxtehude, or from any one after he left his brother in 1700, but he had made himself the first performer living, and was becoming celebrated. In July, 1707, he left Arnstadt (where his salary was less than £9 a year), and became organist at Mühlhausen, with a salary of £7 in money and a certain amount of corn and firewood. In October he married a cousin, but left Mühlhausen the following year; others of the Bach family succeeded him at Arnstadt and Mühlhausen.

From 1708 to 1717 Bach was organist to the Duke of Saxe-Weimar, and latterly concert-master (leader) of the Duke's private orchestra. At this time he attained his greatest power as an organist, and nearly all his organ music was composed there, with some church cantatas, and perhaps a Passion according to St. Luke.

In 1717 he became "chapel-master" to the Prince of Anhalt-Cöthen, a highly cultivated man, who fully appreciated Bach's genius. At Cöthen most of his instrumental music was composed, for the court was Calvinistic, and ecclesiastical music was not permitted. In 1720, Bach attended the Prince to Carlsbad; while he was away his wife died. He then became candidate for the post of organist at Hamburg, but was rejected, for reasons very discreditable to the Consistory, and to the great indignation of the musicians and clergy of Hamburg. For his visit he composed the fantasia and fugue in G minor; and he improvised in several churches quite incomparably. Reinken, almost a centenarian, embraced Bach, and declared he could now die happy. Bach soon married again, his second wife being a fine singer, and of great assistance to him in copying his music. By his two wives he had

twenty children, but only seven survived him. All the sons became musicians, although Bach broke the family traditions by making them, except the eldest, study jurisprudence; yet the hereditary instinct was too great. But something was wanting in all Bach's children. Those who had special gifts were wanting in character; those who had character had not musical genius.

In 1723, Bach went to Leipzig as cantor of the choir-school attached to St. Thomas's Church, and director of the music at the two principal churches, St. Thomas and St. Nicholas. He held this post during the remaining twenty-seven years of his life, producing very much sacred music up to about 1740; but he often had unpleasantness with the authorities of the school and church, and the Town Council. As at Arnstadt, he seems to have thought more of his compositions than of his duties as singing-master to the rough boys. Complaints were made, and in 1730 Bach was looking out for another post; but a new rector was then appointed who appreciated him, and he remained. But this rector was succeeded by another, with whom Bach quarrelled in 1736; the dispute grew irreconcilable, and had a very bad effect upon the school for many years. Outside Leipzig, Bach was highly honoured. He was appointed Court-Composer to Augustus, King of Poland and Elector of Saxony, and often visited Dresden.

After about 1740, little is known of Bach; apparently he remained in retirement, and did not compose much. But he was summoned to the court of Frederick the Great, and went to Potsdam in May, 1747. He arrived in the evening; when the royal amateur, springing up, flute in hand, shouted to his orchestra, "Gentlemen, old Bach is come!" and ordered the composer to appear immediately, though still in his travelling dress. Bach gave an extraordinary exhibition of his skill, improvising a five-part fugue on a theme the king set him, and a six-part fugue on a theme of his own. After his return home he worked out the king's theme in various forms, and published the whole as "Musical Offering." He then began the "Art of Fugue," a series of fugues and canons on one theme, but his eyesight failed. He soon became quite blind, and his health was destroyed; and though he suddenly recovered his sight, he died ten days after, July 28th, 1750. He was buried with other cantors near the Church of St. John; but afterwards, during alterations, their remains were removed. Bach's coffin was discovered in 1895, and was re-buried in the church.

Let us turn from this somewhat commonplace record to the story of Bach's artistry, beginning at the executive side. He was the first to discover a systematic fingering for keyed instruments. He held the hands high, and passed the thumb under the fingers, using it twice in every octave of the scale. Thus he acquired such execution that everything then existing seemed easy to him, and while at Weimar he boasted that he could play correctly, at first sight, any piece whatever. The friend to whom he said this convinced him that he was wrong, but his making the assertion shows how far he had found himself above the ordinary level. His pedal-playing was equally wonderful. The connoisseurs of the time wished for a contest between Handel and Bach, which would indeed have been a musical exhibition such as the world has not known; but the composers never met, though Bach twice attempted to see Handel during the latter's visits to Germany. In 1717, a very fine French clavecinist named Marchand was to have had a contest with Bach at Dresden, but fled sooner than face so tremendous a player. Bach's favourite instrument was the clavichord; he liked neither the harpsichord nor the pianoforte, then a new invention. His method of fingering was kept a secret until after his death, when it was disclosed by his son Emanuel, and became the foundation of modern execution.

As regards composition, Bach seems to have been entirely self-taught, nor does it appear that he ever had lessons in counterpoint. He learnt much by arranging the violin concertos of Vivaldi, of which he set sixteen for the clavichord and four for the organ. This taught him the principle of form, which the Italian violinists had done so much to develop. All through his life he was an enthusiastic student; and copies exist in his handwriting of entire Passions by Handel, Keiser, and Graun, of Masses by Palestrina and Lotti, and many other pieces. The result of all his genius and labour was that he became able to write, in the modern tonal system, even more polyphonically than any one had done in the ancient modal system; and the greatly increased execution on both voices and instruments allowed him to make the separate parts florid, in a manner that would have seemed impossible a century earlier, and has ever since been the amazement of all musicians. This characteristic, however, enormously increases the difficulty of performance. Bach treated all his resources alike; he wrote the same counterpoint for voices, for stringed, wood, and

even brass instruments. He had not Handel's advantages of travel, and with all admiration for his boundless genius, one may confess that a visit to Italy with Handel would certainly have made Bach's works more accessible, and would have given him more freedom in separating the vocal style from the instrumental. As it is, though his gift of melody was far greater than Handel's, he has left very few tunes such as singers love, and would sing if he had written them. They loathe his music, because the voice-part is not independent of the accompaniment; but they love Handel's, and sing it. These remarks apply to the solos only; Bach's choral writing is perfectly justifiable, for it exactly suited his resources.

Bach was never much occupied at any period of his life, and consequently had plenty of time for composition. He produced an enormous number of works; although, as regards mere amount, his fertility has been exaggerated, and was far surpassed by his contemporary, Telemann. Bach's works fall, roughly speaking, into three great divisions: the organ pieces composed at Arnstadt, Mühlhausen, and Weimar; the instrumental chamber music composed at Coethen; the sacred works composed at Leipzig. In the early period some sacred works were also produced; but in the main the above description is sufficiently correct. After 1717, Bach seldom composed for the organ, as he had no organ-playing to do at Coethen or Leipzig. Of course those few pieces which were composed or revised in the period of full maturity are the finest. Surely nothing human is nearer perfection than the best of these—the prelude and fugue in E♭, the fantasia and fugue in G minor, the toccata in F major, the prelude in B minor, the six trios, the chorale-prelude, “Schmücke dich, O liebe Seele,” are works so entirely faultless, so profoundly original, so richly musical, so completely the models of their respective styles, that one can but catalogue them, for there is not any noticeable point in their unvarying perfection. Upon such music death has no power.

*The instrumental music composed at Coethen includes six fine concertos for orchestra, several concertos in the modern sense of the word (solo, with accompaniment), sonatas for flute, violin, viol-da-gamba (both with and without accompaniment), and very many pieces for the clavichord. The most important of all these works is the “Well-Tempered Clavichord,” a collection of preludes

• The orchestral concertos and suites, the solo concertos (harpsichord or violin), and the sonatas, were entirely neglected for very many years, but have proved most popular in the 20th century.

and fugues in every major and minor key. Bach tuned all his instruments himself, and adopted the equal temperament he had heard at Hamburg; this enabled him to use all the semitones as tonics. Owing to the influence of organ "Tablature" he did not quite attain the modern circle of signatures, and sometimes used sharps where flats would have been more systematic. About twenty years later he completed a second series; occasionally he played through all at a sitting. They are now always published together, and are known in England as the "Forty-eight." They were not printed until 1801, but were widely circulated in manuscript. They are on a smaller scale than the organ fugues, but, like them, differ from all other composers' fugues in the beauty and power of the themes, which are not mere phrases, such as had been previously used, but are generally melodies of the highest beauty and originality, worked into a fugal form with unrivalled skill. There exist also many separate fugues of Bach's, especially a very grand one, preceded by a wonderful "Chromatic Fantasia," in the style of his improvisations. The "Art of Fugue" has already been mentioned.

Of Bach's lighter works, the principal are six grand Suites, written for an English nobleman (query, was it Carteret, Lord Granville, who was at Hamburg in 1720?). A most charming Suite for orchestra must not be forgotten. Bach published the "Clavier-Uebung" (Keyboard-Practice), containing six Partitas, a sonata which he called "Italian Concerto," some organ chorale-preludes, the E \flat organ prelude and fugue, and a theme with thirty variations. These last carry the contrapuntal form of Variation to its highest point.

With all his genius, study, and experience fully matured, Bach went to Leipzig, and immediately began his sacred compositions. A full comprehension of these is hardly possible without an idea of the Lutheran services at Leipzig. There were many relics of pre-Reformation uses, and much Latin was employed. A cantata was generally sung during the noon-day service on Sundays and festivals, and Bach was enjoined to make it last twenty-five or thirty minutes. Motets were sung upon certain occasions, and every Saturday afternoon there had been a special service (still continued) in St. Thomas's church ever since 1358. The ancient recitation of the Passion was still preserved, and was given every Good Friday at St. Thomas's and St. Nicholas's alternately.

To perform the music, Bach had his choir-school of 55 boys, the older boys taking the tenor and bass, and assisting in the instrumental parts; there were also eight town-pipers and fiddlers at his disposal. Some old pupils who had gone to the University also assisted him at first. But he had to send some boys to lead the singing at the three smaller churches. The technical powers of the boys have always been celebrated, and, small as were the resources at Bach's command, they must have been very capable.

Who shall adequately praise the long succession of sacred works he composed after his settlement at Leipzig? There were five complete series of cantatas, numbering some 300 in all. Over 200 still exist, and the least of them rises higher than the loftiest attempts of other men. They usually open with a grand chorus, the principal number, followed by recitatives and airs, and concluding with a verse from a chorale. Sometimes they are founded entirely upon chorales, but generally the words were written by the miserable poetasters of the time, and constantly offend modern taste. Specially grand specimens are the chorale-cantatas, "Christ lag in Todesbanden," "Ein feste Burg," "Wachet auf," "Wie schön leuchtet." In them the form of florid counterpoint upon a canto fermo reaches its ultimate pinnacle of sublimity. The form then customary in the chorale-preludes for the organ was also sometimes employed in the opening choruses, as in the *Matthew-Passion* and "Ein feste Burg." Other exceptionally fine cantatas are "Lobet Gott," "Sie werden aus Saba," "Die Himmel erzählen," "Du wahrer Gott," "Gottlob! nun geht das Jahr," "Herr, deine Augen," "Herr Gott dich loben wir," "Lobe den Herrn," "Schauet doch und sehet," "Unser Mund sei voll Lachens." The choruses not founded upon chorales are sometimes fugal; and the skill of his choir enabled Bach to use the most complicated and original themes for the fugues, with entirely independent accompaniments. Yet finer than all the above cantatas is "Nun ist das Heil," a colossal free fugue on the words, "Now is come salvation, and strength, and the kingdom of our God, and the power of His Christ; for the accuser of our brethren is cast down, who accused them before our God day and night." All the strepitant exultation of a victorious host, all the overflowing joy of a devout Christian at the defeat of evil, all the musical science of the most musically scientific of composers, all are compressed into this unrivalled double chorus.

Bach's Motets, of which some twenty or thirty existed, are nearly all lost. The few that remain may rank with the best of the cantatas. A motet for double chorus on the 149th Psalm, and one for five voices on the chorale, "Jesu meine Freude," are the finest. The present practice is to sing the Motets unaccompanied.

Bach composed no Oratorios, in Handel's sense of the word; but in 1734 he collected six cantatas, and named them *Christmas Oratorio*. Other cantatas are named *Easter Oratorio*, *Ascension Oratorio*, &c., but they are not concert works. A few secular cantatas exist, bright and tuneful, but of no special importance.

Since the time of Luther, settings of the Passions had been frequent in Germany; and various innovations had been tried, including the introduction of chorales and reflective passages. Schütz had specially distinguished himself in Passion music; Handel also produced settings in 1704 and 1716. Bach composed five, of which two are lost, and one which remains is not certainly his. The others are the most celebrated of Bach's vocal works. The *Passion according to John* was probably produced on Good Friday, 1724. The *Passion according to Matthew*, in every way the finer of the two, was produced on Good Friday, April 15th, 1729. It contains some of Bach's noblest music.

In both Passions, as in the cantatas and motets, a verse from some Lutheran chorale is frequently introduced. It has been imagined that they were sung by the congregation, but there is no evidence of this, and both artistic and practical considerations are overwhelmingly against it. The harmonising is subtle in the extreme, and the melodies are not seldom modified or embellished in a way that quite precludes the idea that they were intended for the congregation. The closest attention is given to the words, and the harmonies and modulations are varied so ably that these chorales alone furnish material for the study of a lifetime.

Bach takes every opportunity of introducing realistic touches and suggestive passages. Sometimes he goes too far, as in the case cited in Chapter VI, and others. Whenever it is possible to illustrate a single word, or even a single syllable, he invariably does it. Thus, in the cantata, "Schauet doch und sehet," a chorale is harmonised so as to produce a poignant dissonance at the words, "Look upon His wounds." Most astonishing is the achievement of suggesting the scene depicted by the words of the *Matthew-Passion*, "Ye shall see the Son of Man sitting on the

• right hand of power, and coming in the clouds of heaven ;" the accompaniment all but portrays the descent of a glorious apparition. The introduction of a bell in the Funeral Cantata, "Schlage doch," the cradle-song in the *Christmas Oratorio*, and many other touches, all point to Bach's desire to make his works as interesting and suggestive as possible.

Modern performances, especially those on a large scale, misrepresent Bach even more than they misrepresent Handel. In a memorial to the town council of Leipzig, Bach declared that a church choir should consist of twelve voices (three to a part), with an orchestra of eighteen or twenty performers. Since he had such small resources, he used them as polyphonically as possible, so as to make every single voice and instrument tell. He himself sat at the harpsichord, and the organ chords added a background to the complicated design. With a large chorus, the masterly part-writing completely disappears, and the orchestra is drowned. Only a small, highly-trained choir is able to render Bach's motets and choruses efficiently.

The large amount of narrative, mainly told in *recitativo secco*, considerably militates against the popularity of the Passions in a concert room. This defect is not met with in Bach's Latin church music, which includes his greatest work, the High Mass in B Minor, the beautiful Magnificat, and a number of "Short Masses."

The "Kyrie" and "Gloria" of the High Mass were sent to Dresden in 1733, to procure for Bach the title of Court-Composer. The rest of the work seems to have been written at different periods, for only the "Kyrie" and "Gloria" (the "Short Mass") were in ordinary use in the Lutheran services, the other movements being required at certain festivals. The entire work was completed about 1738. It is the climax of human invention and science in the art of music. Volumes might be written on the chromatic fugues of the "Kyrie," on the "Gloria" with its beautiful solos, on the stupendous seven-part fugue (upon a moving bass) in the "Credo," on the overwhelming grandeur of the "Sanctus." Perhaps the most wonderful and original number is the "Crucifixus," for antiphonal violins and flutes, and four voices, upon a ground bass. "All composers of all ages must bow in reverence before that piece," said Schumann.

Let us not remember Bach's quarrels and obstinacy, but his immortal part. Let this man be remembered in calling up the

manifold powers of the keyboard, speaking the voice of the triumphing Church Militant in "Nun ist das Heil," lamenting over the Crucified One in the Passions and the "Crucifixus," singing a hymn in the "Sanctus" such as the prophet may have heard when "the posts of the door moved at the voice of him that cried, and the house was filled with smoke." None may praise in words the grandeur of these harmonies, so perfect, so matchless, so unlike other music that they appear less as a humanly-planned and constructed work than as a fabric self-created at the bidding of the Voices of Eternal Harmony.

CHAPTER XII.



THE MODERN ORCHESTRAL AND CHAMBER MUSIC.—THE SONATA, CONCERTO, SYMPHONY, &C.—IMPORTANCE OF THE PIANOFORTE.

WHEN Bach died, the time was ripe for another change of style. Accompanied vocal music could not rise higher than the achievements of Handel and Bach. Other resources were now to be studied. Lutheran music and organ-playing were fully provided for. South Germany, which had adhered to the Roman communion, came to the front. There was a great demand for instrumental music, of a sort not yet much cultivated by men of genius. The princes and nobility of Germany continued the mediæval custom of maintaining a small orchestra, or "chapel," which played at their banquets and in the church service. Music for the former occasions grew, in the hands of Haydn, into the orchestral symphony. Many of the aristocracy had also become amateurs of particular instruments, and kept composers in their pay. Frederick the Great's flute-playing is a familiar story; but it is less known that Quantz was continually occupied in composing pieces for him, several hundreds still existing. Prince Esterhazy played a kind of viol-da-gamba called the baryton, and it was Haydn's duty to continually produce new music for his patron; 175 works in which the baryton takes a principal share were the result. Kuhlau, in the same way, was liberally paid by an aristocratic amateur for every flute solo he could write. The Octet of Schubert was ordered by Count Troyer, who played the clarinet. Composers of every degree constantly produced works for all kinds of instruments.

The new instrumental music, as it developed, also developed a new form. The form of Sonata movement used by the Italian violinists, and afterwards by Bach and his contemporary Domenico

Scarlatti, depended upon the use of one theme in different keys. The form of Sonata-movement finally settled by Haydn, Nardini, and Clementi, depends upon the opposition of two themes. It is, therefore, called Binary Form.*

Bach's second son, C. P. Emanuel Bach (1714—1788) had very considerable influence in developing the form. His musical talents were not very great, and were far inferior to the gifts of his elder brother, Wilhelm Friedemann Bach (1710—1784), whose morose and dreamy nature completely wasted his splendid powers. The youngest of Bach's sons, J. Christian Bach, who went to Italy, and then to England, was another clever scapegrace. Emanuel Bach's steady character made him the most successful; his sonatas and his "Method for the Pianoforte" (in which his father's fingering was first disclosed) became widely celebrated, and had the greatest influence on Haydn, Clementi, and Mozart.

The normal type of a movement in Binary Form is as follows:—A theme, generally of eight bars, is given out; this theme should have its component sections as varied in rhythm as possible, so as to produce contrast when the fragments are subsequently treated separately. Shorter phrases, differing from the theme in being worked out immediately, lead to a second theme in a different key from the first. This second theme is also followed by shorter phrases, the last of them being sufficiently striking to mark the conclusion of this part of the movement; the whole is then repeated from the beginning, to stamp the themes in the memory. Next, separate fragments of the two themes are used, passing through different keys; this is called the "working-out." At last the original key is reached, and the first theme is again heard in its entirety; the whole of the first part of the movement follows, but with both themes in the same key. Binary Form, therefore, consists of an *exposition* of two themes, of *illustrations*, and of a *recapitulation*. A large work by Haydn, Mozart, or Beethoven, almost always begins with such a movement. Haydn was fond of prefixing a slow introduction to his symphonies; Mozart and Beethoven sometimes did the same. After the recapitulation, an elaborate close was generally added by Beethoven.

After a first movement on this plan, a slower movement follows in another key, most frequently in the subdominant. If Binary Form is employed, it is treated more concisely than in the first movement. Occasionally an air with variations takes its place.

* Many writers have recently used "Binary Form" in a different sense, to denote a movement in two sections rather than one or two themes.

The third movement (omitted in the smaller works of Haydn and Mozart) was a Minuet, then the fashionable dance. It consisted of two strains, of which the second acquired the unlucky name of *Trio*; it had originally really deserved this—see, for instance, the Minuet of Bach's "3rd French Suite." After the *Trio*, the first strain was repeated *Da Capo*, but without the usual repetition of the different sections. All pieces consisting of a first strain, second strain, and first strain repeated, have been described as in "Song-Form;" the more sensible term, "Primary Form," has now been adopted. Beethoven made considerable innovations in this third movement, and used it in smaller works; he made it a rapid humorous piece, which he called a Scherzo. He also sometimes placed it before the slow movement, a disposition which has very frequently been tried by later writers.

The fourth movement, or *Finale*, is the weak point of Sonatas. Haydn and Mozart generally employed a Rondo on a complete formal tune, making a rather feeble conclusion. Binary Form makes a more dignified conclusion to an important work, but somehow it never seems satisfactory that the first and last movements should be similar. Mozart apparently felt this, and in his last symphony returned to the fugal *Finale* so frequent in older compositions. Beethoven also tried many experiments, such as beginning with the slow movement (in the "Funeral March" and "Moonlight Sonatas"); he seems to have finally concluded that a fugue, or a rollicking dance made the best *Finale*; but sometimes he used an air with variations. Since Beethoven, no one has succeeded in making the last movement equal to the others.

The same plan was followed, whatever resources were employed; but the name Sonata became restricted, very unreasonably, to works for pianoforte solo, or for pianoforte and one other instrument. Those for three instruments are clumsily called Trios, those for four, five (or more), Quartets, Quintets, &c. Those for full orchestra are called Symphonies; those for a solo instrument with orchestral accompaniment follow the same general plan, but have special peculiarities, and are less uniform. The older name of Concertos was retained for them.

In the ordinary nomenclature, the stringed instruments are not mentioned. Thus when we speak of a Quartet, a quartet for stringed instruments is understood; should it be a quartet for pianoforte and three stringed instruments, it is called a Pianoforte Quartet. A Pianoforte Quintet, or Clarinet Quintet, means a work

in Sonata form for four stringed instruments and a pianoforte or clarinet. Rarer means must be exactly described. The stringed Quartet, for two violins, viola, and violoncello, is the noblest and purest of all the instrumental resources.

There was an old distinction between church music and chamber music. The term Chamber Music was now restricted to sonatas, trios, quartets, &c., and to vocal music not accompanied by the orchestra. Symphonies, concertos, and vocal pieces with orchestral accompaniment, were called Concert Music. The distinction has since been quite lost, chamber music being now played in public.

Keys had been applied to the dulcimer by Cristofori (of Florence) as early as 1710, and the pianoforte was thus invented. The new discovery found little favour for a generation. Bach never liked it, but his sons had much to do with bringing it into use as it gradually improved. It finally ousted the harpsichord by the end of the 18th century. Its compass was usually five octaves, the lowest note being always F; sometimes an extra octave upwards was added. The percussion action, so different from the plucking action of the harpsichord, or the scraping action of the clavichord, invited a new treatment of the instrument; this was discovered by Clementi, whose "Octave Sonata," published in 1770, is the first piece of specifically pianoforte music, and was considered impossibly difficult at the time. The dampers were raised by a stop like an organ-stop, or by a knee-action; afterwards pedals were introduced.

The Sonata reigned supreme in instrumental music for half-a-century, from about 1770 to 1820. The Suite was quite forgotten, though continued in the "Divertimento" and "Serenade," which had many short movements. These forms are of no importance; and the Sonata, the Rondo, and the Variation were the common property of all composers during the "classical period." But instrumental works gradually increased in length, poetic intention, and difficulty; and, in time, the public began to look out for something lighter. At the same time the pianoforte grew cheaper, easier to attain, and more able to dispense with accompaniment, and after the "classical period" it entirely occupied the attention of amateurs. The word Sonata grew into disfavour. Schubert's great C major Duet-Sonata, and his best Solo Sonata, had the titles altered by the publisher. The great recommendation for a piano-

forte piece was that it should be "Brilliant," and everything was called "Rondo Brillant," "Variations Brillants," "Fantasie Brillant" until about 1840, when better taste re-appeared among artists, and the public turned to the operatic medleys of Thalberg.

The orchestras of the 18th century would now be called small; the violas, and especially the violoncellos, were few and unskilled. Duport (born 1749) first systematised violoncello-playing. The melodic powers of a mass of violoncellos were not discovered till after the "classical period."

About the middle of the 18th century a vast number of small symphonies were produced all over Germany. Haydn at first wrote for strings, oboes, and horns; this seems to have been the usual force, the wind instruments being played by military bandsmen. Trumpets and drums were sometimes added, seldom flutes or bassoons, clarinets scarcely ever. By Beethoven's time the orchestra had assumed a stereotyped form, including flutes, oboes, clarinets, bassoons, horns, trumpets, and drums, with a few stringed instruments. Trombones were sometimes used in opera, but not in a symphony until 1808. Since this period, the number of strings in an ordinary orchestra has very considerably increased.

Public concerts, even oratorios, were generally given in theatres; the private concerts in the palaces of the nobility were far more frequent. Certain changes took place in the style of performance; with increased powers of execution, came greater attention to *nuances*, and less latitude was left to the performer. It was still the custom to insert continual embellishments in slow airs, and cadenzas whenever a pause was marked; and time-divisions, especially the dot after a note, were not so mathematically exact as in later times. Beethoven finally put an end to this by writing everything exactly as it was to be rendered. In Beethoven's time, the practice of conducting with a baton was re-introduced; it had been quite given up in the 18th century, and Handel, Bach, Haydn, and Mozart all directed at the harpsichord. In Paris alone the conducting with a baton was always preserved. Rousseau, in a furious attack on French music, said that "in Paris they beat the time without keeping it; everywhere else they keep time without beating it."

Manuscript was still usually employed. Not many even of Mozart's works were printed during his life. By the end of the century it became easier to get music printed, and Beethoven's works were always published immediately.

CHAPTER XIII.

HAYDN.

ON March 31st, 1732, a child (afterwards known as Joseph, though he was christened Franz Joseph) was born in the family of Haydn, a wheelwright of Rohrau, in Austria. The wheelwright and his wife were both musical, though untaught; and, at the age of five, the boy showed that he had a correct ear and a good voice. A cousin took him to a school where he learnt the rudiments of singing and playing; he was made to study very hard, and was grateful for it all his life. In 1740 the "chapel-master" (musical director) of St. Stephen's Cathedral accidentally heard him sing, and immediately took him to Vienna. Here he remained several years, singing in the Cathedral and the Imperial Chapel, receiving a tolerable education and thorough training in practical music; but the chapel-master gave him no theoretical training, nor assistance in his boyish attempts at composition. At last his voice broke; and he had to leave, and shift as he best could.

For some years he was in sad straits, but studied composition continually. Friends helped him, and he obtained a few pupils; he was a sound performer on the harpsichord and violin, but never became an exceptional player, as most of the great composers have been. Emanuel Bach's first set of sonatas served as Haydn's model; he studied them most thoroughly. An accidental acquaintance with an actor led to Haydn's composing the incidental music for a kind of farcical opera, which was very successful and profitable. Haydn also composed a Mass, which he retouched many years after. Porpora was then living in Vienna; Haydn acted as accompanist during his singing-lessons, and even as his valet in a country excursion of some months, receiving in return advice on his studies. This was all the teaching he ever had; but he procured one by one several theoretical works, including Fux's "Gradus ad Parnassum." Gradually he came to the front; he

got more and better pupils, and assisted in several churches. In 1755 he made the acquaintance of Von Fürnberg, a wealthy amateur, who directed his attention to string quartets. Haydn accordingly began to compose for these untried resources, and quickly produced eighteen works, all musical, but unsatisfactory, the true binary form not being yet evolved. The Countess Thun also patronised him.

In 1759 Von Fürnberg obtained for Haydn the post of Director and Composer to Count Morzin, who had a small orchestra, for which Haydn immediately wrote his first symphony. Feeling wealthy with his twenty pounds a year besides board and lodging, he married. This was the great mistake of his life. His wife cared nothing for art; she was bigoted, ignorant, quarrelsome, and to crown all, foolishly extravagant. They had no children, and in time separated. Count Morzin was compelled to discharge his band; but Haydn was immediately secured by Prince Anton Esterhazy. He entered on his new post on May 1st, 1761.

Haydn was now second chapel-master to the wealthiest Hungarian nobleman, and was comfortably domiciled in the palace of Eisenstadt. Werner, his chief, was now old, but had been a thorough contrapuntist; he had no sympathy with Haydn's symphonies and quartets (which were naturally quite homophonic at first), and treated Haydn with contempt, calling him a scribbler of ballads. Nor was Werner alone in his opinion. Haydn's symphonies were warmly appreciated by the public, and in 1765 they reached Paris and London; but the novel style was not immediately accepted by many musicians. Especially the critics of Berlin and Hamburg furiously attacked Haydn for his "want of form and melody," "extravagant modulations," "needless difficulties;" the usual list of crimes laid at the door of every new composer. In 1766 Werner died, and Haydn became sole chapel-master; he was already the greatest composer in Europe, except as regards opera, in which he never produced anything important.

Prince Anton had previously been succeeded by his brother, Prince Nicholas the Magnificent. The new magnate (for whom the 175 baryton solos were composed) raised Haydn's salary to thirty shillings a week; and the chapel, which had consisted of only sixteen players, was improved, several others being engaged. Prince Nicholas, in 1767, drained a marsh, and built a magnificent palace, which he called Esterhaz; ever after he spent all the summer there.

Haydn was continually occupied in composing and performing works for the prince's concerts, private theatre, and marionette theatre. The little orchestra was entirely at Haydn's disposal; he would make experiments in instrumental effects, and ring the bell for the band to come and try them. This may appear a most fortunate position for a composer; but it would have been far better if Haydn could have travelled as Mozart did, and heard the effects cultivated in other orchestras. Towards the end of Mozart's life, the two composers were much together every winter, the only season in which Prince Esterhazy left his retreat. They alone knew each other's greatness.

Haydn's works were especially appreciated in Spain, and in 1785 he was asked to compose some music for Cadiz Cathedral. A *Stabat Mater* and some Masses had already been produced at Esterhaz. For Cadiz he wrote some instrumental movements,* subsequently amplified into the *Seven Last Words*. Pressing invitations came from Paris, London, and the King of Naples. Salomon, a violinist, wished to bring Haydn to London to conduct some new symphonies. In 1790 Prince Nicholas died, and his successor disbanded the "chapel," pensioning Haydn, who was at last free to travel. He bade farewell—a last farewell—to Mozart, and started for England.

At Calais he had his first sight of the ocean, which he crossed on New Year's Day in a terrible storm. He was warmly welcomed in London, and was everywhere in request. Salomon's concerts took place at the Hanover Square Rooms, and were one series of brilliant successes. At Haydn's benefit, on May 16th, the receipts were £350, and he took a second a fortnight later. The result was that Salomon engaged Haydn for another season, and the composer remained in England, honoured and fêted, until June, 1792.

He was enthusiastically received at Vienna, and all were eager to hear his new symphonies. In November, young Beethoven, whose acquaintance Haydn had made on his journey, came to him for lessons; but he did not appear to advantage in teaching counterpoint, as Beethoven quickly discovered.

Haydn was soon invited to London again, and in 1794 completed and produced at Salomon's concerts the remaining six of his Twelve Grand Symphonies. These, with the last six of Mozart's, were so far superior to all others, that they sent into oblivion all the hundreds of symphonies produced everywhere since the deaths of

* Sometimes included in the list of Haydn's quartets.

Bach and Handel. Besides the symphonies, Haydn composed many other works during this stay in England. He remained here eighteen months, greatly distinguished, especially at Court; King George III and the Queen wished him to settle in England. There was now another Prince Esterhazy, who recalled him in 1795 to reconstitute the "chapel" at Eisenstadt. He was now rich; and the two visits to England had perfected his powers. He had profited by hearing other and larger orchestras; Salomon had from 35 to 40 players. In 1791, the last Handel Commemoration took place in Westminster Abbey, and there Haydn for the first time heard a really large chorus and orchestra. He was also deeply impressed by the singing of the Charity Children in St. Paul's. The result of his study of larger resources and Handel's music was a considerable accession of strength in his ideas; and all the works by which he is now remembered date from his stay in England, or subsequently. For a few more years he was able to work, and produced his splendid quartets, Op. 75, 76, and 77; his sonata, Op. 78, with a wonderful first movement, and some Masses; but, unfortunately, no other symphony or concerto. In 1797 he composed the Austrian National Hymn, "because," as he said, "he envied the English their 'God save the King.'"

An oratorio had been suggested while he was in England; and he now began one which had been originally compiled for Handel, the words being taken from Milton and the Bible. It was first performed in private, under the title of *The Creation*, at the Schwarzenberg Palace, on April 29th and 30th, 1798; and in public, at the National Theatre, the following March. Twelve noblemen paid the expenses, and handed Haydn the whole receipts. The success of the oratorio was immense, and no sooner was it printed than it was performed everywhere. In England it rivalled Handel's *Messiah* in popularity, about 1830—1850.

Haydn now turned his waning powers to the composition of an oratorio arranged from Thomson's *Seasons*; it was first performed in private on April 24th and 27th, 1800; and was for a time as successful as *The Creation*. But the exertion had been too great, and Haydn composed very little more except a Mass for Princess Esterhazy's nameday in 1801, another in 1802, and some vocal quartets. He struggled hard to finish his 77th string

quartet, but after a year's work published two of the movements and went into retirement. He said, however, that ideas were floating in his mind far beyond anything he had ever done ; but his strength was no longer equal to the task.

In 1808 some ladies of rank arranged a festival performance of *The Creation*, which took place on March 27th. Haydn was carried in his armchair to a place beside Princess Esterhazy, and was received with all possible honour. After the first part he was so agitated that all agreed he should be taken home. As he was carried away, Beethoven, then at the height of his powers, stepped forward and fervently kissed the old man's hand and forehead. The following year, when Napoleon bombarded Vienna, the excitement was too much for Haydn, who died May 31st, 1809. Many French officers were among the mourners at his funeral. The body was subsequently exhumed, and reburied at Eisenstadt ; but in the meantime the skull had been stolen. It is now in the Austrian National Museum.

The works of Haydn comprise 125 symphonies, 77 quartets, 33 piano trios, and 57 sonatas ; 2 oratorios, 14 masses, and a host of smaller pieces of all kinds. Practically none of them are heard except those composed during and after his London experiences ; and of the older works, none have permanent value except the quartets. It was when he was 60 years old that he first became entitled to rank with the greatest composers. One cannot help coming to the conclusion that ill-fortune prevented his genius from ever thoroughly developing. He served his apprenticeship to the art, but did not travel ; nor had he access to any of the older composers' works. He had to learn from Emanuel Bach ; and it was only his long life, his friendship with Mozart, and his late visits to London, that enabled him to compose his two oratorios, his last quartets, his last sonata, his variations in F minor, which represent his highest attainments, and are of imperishable beauty. He was always fond of a joke, and this propensity often appears in his music. But his influence upon the general development of the art was enormous. By perfecting the binary form, and applying it to the string quartet, he vastly extended the domain of instrumental music, and these new resources, much as they at first occasioned the anger and contempt of contrapuntists, were so entirely to the taste of the public, that they greatly increased the general cultivation of music. Instead of being confined to the

church service, or the courts of the nobility, the finest instrumental music became the possession of all.

In one respect Haydn stands inferior to no composer whatever, and is equalled by none except Beethoven, and perhaps Mozart. In melody and harmony he was decidedly surpassed by them, but he was fully their equal in the infinite interest and complication of his rhythms.



CHAPTER XIV.

OPERA DURING THE 18TH CENTURY.—INVENTION OF OPERA BUFFA
AND OPERA COMIQUE.—GLUCK AND HIS REFORMS.—CHERUBINI.

WHILE Haydn was still working at the problem of binary form, important advances were made in another direction. Italian opera, as described in chap. VII, had become, in the hands of Scarlatti, Porpora, and others, crystallised into a vocal exhibition, from which all dramatic feeling gradually disappeared. A succession of airs and duets, every one with the invariable *Da Capo*, constituted the entire work ; one chorus and dance concluded the opera. The art of singing became mere execution, and the singers, instead of being good musicians, as Farinelli was, were often entirely ignorant in every way.

One novelty had been introduced. When opera was first invented, classical antiquity furnished the subjects, and continued to do so almost invariably during the 17th century. Between the acts of a play or opera, separate pieces of music were often sung ; at Naples these were connected in purport, until a comic *intermezzo* actually went on, as well as the serious drama. It only remained to connect the different pieces of the *intermezzo*, and give them separately from *Opera Seria*. This was accomplished by PERGOLESI (1710—1736), who, in his very short life, showed himself the ablest composer both of sacred and operatic music that Italy produced in the 18th century. His *La Serva Padrona*, produced in 1731, is an admirable one-act comic opera, and from the date of its production *Opera Buffa* was as much a recognised form of art as *Opera Seria*.

In 1752, Pergolesi's work had a great run in Paris, in spite of the clamour of Lulli's admirers. Lulli's works still remained the standing attraction of the Paris opera, and no others had been able to obtain much success, except those of RAMEAU (1683—1764). The latter's greatest achievement was his "Treatise on Harmony,"

published in 1722; he first suggested the idea of root-notes to a chord, and inversions. This conception has since been the ruling principle in theoretical works; but writers have made the mistake of assuming that there are *natural laws* of harmony. Art is not nature, and all systems of harmony alike are unnatural and artistic. The only question should be, "What complete system can the student most readily grasp?"

Rameau appreciated the merits of *La Serva Padrona*, but declared himself too old to learn. Rousseau, Monsigny, and Grétry took up the cause, and created a new style of French opera called *Opéra Comique*. It differs from *Opéra Buffa* by its use of spoken dialogue, which has always been strictly excluded from Italian opera. It is not necessarily comic, but it must have a happy ending. A French opera sung throughout is called a *Grand Opéra*, but French composers have shone rather in graceful and refined *Opéra Comique* than in *Grand Opéra*, which has usually been contributed by foreigners.

The first of these foreigners, if we except Lulli, was CHRISTOPHER WILLIBALD VON GLUCK, one of those composers who seem only at home when composing for the stage. He was born at Weidenwang, Bavaria, July 2nd, 1714. Having soon shown gifts for music, and learnt the rudiments in a Jesuit school, he went to Prague, and in 1736 to Vienna. A wealthy amateur sent him to Italy for further study. At the age of 27 he produced his first opera, and for the next few years was successful in the ordinary stereotyped style. He was consequently invited to England in 1745, but here had no success; Handel said, "He knows no more of counterpoint than my cook Waltz" (a good bass singer). During a visit to Paris, Gluck heard Rameau's operas, which made him see the possibilities of dramatic music; and during the next ten years his style began to change, especially in *Telemaco*, produced at Rome in 1750. From 1755—1761 he produced nothing of importance, but studied and thought unremittingly, and acquired powerful friends.

At last he found a poet (Calzabigi) in sympathy with him, and they worked together in the opera *Orfeo*, performed at Vienna, Oct. 5th, 1762. This is the oldest opera which is still performed; in it the chorus, instead of being ranged on each side of the stage, entered, for the first time, into the action of the piece, and became a Shakspearian crowd instead of Æschylean spectators. *Orfeo* is also the earliest instance of the systematic use of orchestral colour-

ing, of which Gluck may justly be called the inventor; previous composers, especially Handel, had occasional felicitous inspirations. Five years later Gluck produced *Alceste*, a still more advanced work.

Dramatic passion had long been so ignored that its re-introduction seemed quite objectionable, and the new style was violently attacked. Some French amateurs persuaded Gluck to try his fortune in Paris, where his pupil, Marie Antoinette, had become Dauphiness. After much opposition, overcome only by her influence, Gluck succeeded in 1774 in producing his magnificent *Iphigenia in Aulis*, which drove the antiquated works of Rameau and Lulli from the stage. Re-arrangements of *Orfeo* and *Alceste* were equally successful, as was also *Armida*, produced in 1777. Gluck's last and greatest work was *Iphigenia in Tauris*, produced May 18th, 1779. For dramatic power, united with broad musical effects, this glorious work even yet stands alone. Gluck soon after retired to Vienna, where he died Nov. 15th, 1787. None of his concert or sacred works are of any importance.

During Gluck's stay in Paris there arose a most furious discussion on the merits of his style. His opponents accused him of the usual crimes—want of melody and form, ugly modulations, harsh discords, noisy accompaniments, unvocal style, &c. All the literary talent of Paris engaged in the quarrel; Marmontel, D'Alembert, and Laharpe were against Gluck. The principal Neapolitan composer, Piccinni, was invited to Paris, and the rivalry occasioned the "war of the Gluckists and Piccinnists." Piccinni himself had advanced the art by his use of the *Finale*, the invention of Logroscino, a composer of *Opera Buffa*; this was a great improvement, since it gave the composer opportunity to use all the voices, and construct a long number in several movements, at the end of every act, and was a much better climax than the usual air or duet with its *Da Cupo*. Other contemporary opera composers were Jomelli, Galuppi, and Sarti, with two Germans, Hasse and Graun; the latter also produced a Passion, *The Death of Jesus*, still performed at Berlin every Good Friday.

Though the Italians mainly studied opera, there were many fine violinist-composers of the Corelli school, especially TARTINI (1694—1770), and his pupil Nardini; Boccherini (1743—1805), a violoncellist, composed much good chamber music. CLEMENTI (1752—1832), the inventor of pianoforte execution, went, in boyhood, to England, and only left it to make tours; his share in settling the

sonata was very great. Cimarosa and Paisiello were the leading Italian opera composers at the close of the 18th century.

A musician of higher gifts and attainments, and whose long life made him of the 19th rather than the 18th century, was CHERUBINI, who was born at Florence in 1760. He settled at Paris in 1788, and remained there, except for occasional visits to London or Vienna, till his death in 1842. An Italian by birth and education, German in sympathies, and writing for Parisian taste, he was truly cosmopolitan. He was equally successful in opera and in sacred music; in the former, his masterpiece was *Les deux Journées* (called in English *The Water Carrier*), which ran for 200 nights in 1800. His works come nearer than any others to Beethoven's, as regards style; but his invention was far inferior to Beethoven's. *The Water Carrier*, his only opera to a good libretto, still keeps the stage; and his masses and requiems are among the finest specimens of modern sacred music. MÉHUL (1763—1817) was Cherubini's only compeer at Paris.



CHAPTER XV.

ENGLISH MUSIC IN THE 18TH CENTURY.

THE story of English music grows uninteresting in the 18th century. Almost the only important events are connected with the deeds of foreigners, beginning with the contest between Handel and his Italian rivals. Then the production of Handel's oratorios, the visits of Gluck and the child Mozart, and finally of Haydn, absorb nearly all interest. The works of English musicians are lamentably poor, compared with those produced here by Handel and Haydn. Attempts have been made to throw the blame on the change of dynasty and the establishment of Italian opera; but if any native had possessed the genius of Purcell, he would have been able to use it.

Especially in instrumental performance England was far behind the continent; there were no pedals to the organs, the pianoforte was announced as "a new instrument" so late as 1767, and all the leading violinists were Italians. At the end of the century things had begun to improve. An octave of pedals was applied to the new organ of St. James's, Clerkenwell, in 1790, and before 1793 to the Westminster Abbey organ. The presence of J. Christian Bach and of Clementi considerably raised the standard of execution. Above all, though there were no great performers, there were more good ones than anywhere else. In 1784 (a year too early) the centenary of Handel's birth was celebrated by a Commemoration at Westminster Abbey, when resources quite unprecedented were employed. There were 274 vocalists and a band of 251, including 26 oboes, and 26 bassoons. It will be seen that the proportions of the performers were still quite different from those of later times, and there was no conductor. In Germany the band still outnumbered the chorus; at a festival performance of *Messiah*, given at Berlin in 1786, the

vocalists numbered 118 against a band of 186. The Handel Commemoration was repeated in several subsequent years. The provincial festivals became established. The Festival of the Three Choirs began in 1724; and in 1759 *Messiah* was performed in Hereford Cathedral. The first Birmingham Festival, with a band of 25, and a chorus of 40, took place in 1768.

The principal composer was THOMAS AUGUSTINE ARNE (1710—1778). He became immortal by his song, "Rule, Britannia," which occurs in the masque *Alfred*, first performed at Cliefden, Aug. 14th, 1740. Arne's Shakspearian songs, especially "Where the bee sucks," are also almost become folk-songs. He once attempted an "English grand opera," sung throughout in the Italian style; this work (*Artaxerxes*) kept the stage for some eighty years. In performance he had also decided influence on the art, by introducing female singers into oratorio chorus in 1773; this was quite unprecedented, Handel having always employed choir-boys except for the solos.

The National Anthem, "God save the King," was also sung in 1740, at a banquet to celebrate the taking of Portobello. It became familiar during the Young Pretender's invasion in 1745, when it was much sung at the theatres. Both words and music are claimed for Henry Carey, but a resemblance to several older airs has been traced. It has also been asserted that the tune was sung to Latin words in James II's Chapel Royal. This statement, if true, points to Purcell as the composer.

Many other beautiful and familiar melodies were produced in the 18th century. The form of national English melody, settled by Purcell, was well preserved by Arne, Carey, Jackson, and Shield. But English opera acquired a form quite fatal to high artistic purpose. The important parts of the action, the real climaxes, were delivered in spoken dialogue, and the music was confined to the slighter and less emotional parts of the play. This prevented English Opera from rising to the importance of French *Opera Comique*, or even the German *Singspiel*, which both contain spoken dialogue, but use music for the climaxes. Italian Opera first appeared in England in 1705; but some of the performers had to use English words. The first opera sung entirely in Italian was *Almahide* (1710). After Handel had given up Opera for Oratorio, a succession of Italians carried on the entertainment every year, and the Opera always remained a fashionable resort, though the novelty had worn off even in Handel's time.

The Glee, a name which is first met with in 1652, assumed its normal shape about the middle of the 18th century. SAMUEL WEBBE (1740—1816) was the greatest composer of glees, which differ from madrigals in being intended for solo voices, and in following the sentiment of the words, while madrigals are best sung by a choir, and are never dramatic. The Glee, like the Catch, is a peculiarly English species of composition; but it is weaker than the polyphonic madrigal. The best specimens, Webbe's "When winds breathe soft," "Glorious Apollo," "Thy voice, O Harmony;" Stevens's "Ye spotted snakes," "Sigh no more, ladies," and "The cloud-capt towers;" Lord Mornington's "Here in cool grot;" and Spofforth's "Hail, smiling morn," were all produced towards the end of this century, or early in the 19th. But no kind of composition can be so feeble as the glee, when attempted by an uninventive composer. Glees were almost always written for male voices only, extended compass being attained by the use of the male-alto or counter-tenor, a falsetto voice which can be highly cultivated.

No instrumental music of importance was achieved by English composers during the 18th century, though Arne, Avison, and others contributed many praiseworthy attempts. John Stanley, blind from infancy, left some organ music which is not quite forgotten; and William Russell wrote good voluntaries.

The English sacred music of the 18th century is interesting rather historically than musically. At first, the principal composer was WILLIAM CROFT, whose anthems, especially "God is gone up," are stock pieces. John Weldon's "In Thee, O Lord" is another fine anthem of the period.* Next followed Greene and Boyce, sound musicians with little invention. Battishill's "Call to remembrance" is the best anthem of the second half of the century. All are far inferior to the anthems written by Handel for the Duke of Chandos. Besides these grave and dignified writers, there was another and a lower school, represented by Kent's "Hear my prayer," and Jackson's "Service in F." The psalms were no longer chanted to the Gregorian tones, but to the Anglican chants; the earliest double chant known is by Flintoft, who died 1727. Great opposition was offered to the introduction of hymns instead of metrical psalms into the service, but the custom finally prevailed in England, though it was long quite unknown in Scotland. The fine psalm-tunes known as "Hanover," "St. Matthew's," and "St. Ann's" were all written by Croft at the beginning of the century.

* Jeremiah Clarke (who committed suicide in 1707), John Church, and John Bishop also left good sacred music.

Afterwards, the florid singing of the period left its mark both on the chants and the tunes; "Helmsley," still sung to the Advent Hymn, represents this later style.

Several societies for concert-giving had a long existence. The Academy of Ancient Music lasted from 1710—1792, and did good work in keeping alive the taste for 16th century music—English, Netherland, and Italian. Especially remarkable was the Madrigal Society, which was founded in 1741 by John Immyns, and consisted mainly of mechanics, who met at a tavern to sing madrigals and catches; leading musicians afterwards joined, and the original character was lost, but the society lived on and still exists, bearing the distinction of being the oldest musical society in England.* In 1761 the Catch Club was founded by a number of aristocratic amateurs, and it also still exists. The Glee Club and Conceniores Sodales were similar institutions, since defunct. The Ancient Concerts were founded in 1776 by noble amateurs; each directed a concert in turn, and the institution (with the rule that no music composed within the previous twenty years should be performed) lasted till 1848. After Handel's death, his Lenten performances of Oratorio were continued by Stanley and Handel's amanuensis, J. C. Smith; Arne, Arnold, and Linley were subsequently associated in the enterprise. In 1795 John Ashley entered into competition with them, and vulgarised the performances.

If a general view of 18th century English music be taken, it will be seen that its great merit is melody, and its great faults are weakness and poverty of constructive power. Melody seems to have been rather a common gift; but profound harmonies were wanting to the sacred music, and dramatic power was wanting to the operas. Tunes we receive in plenty from the 18th century; and some of them are powerful indeed, some of them extremely beautiful. But for larger work we had to import German composers. The heart of our nation was elsewhere than in music. Fortunately the religious movement originated by Wesley, and its subsequent evangelical development, did not oppose the art, in fact, rather assisted it; yet a feeling gained ground that music was a trivial pursuit unworthy the attention of a serious man. An instruction-book, of about 1800, relates that a young nobleman, having played a difficult flute solo to a "genius," was reproved "for wasting, on so frivolous an art, the time he ought to have spent in the service of his country." Cowper, in spite of very warm personal

* Those of Arnheim and Utrecht are much older.

appreciation of music, makes the Druid console the insulted Boadicea with the words :—

Other Romans shall arise, heedless of a soldier's name,
Sounds, not arms, shall win the prize ; Harmony the path to Fame.
Then the progeny that springs from the forests of our land,
Armed with thunder, clad with wings, shall a wider world command.
Regions Cæsar never knew, our posterity shall sway ;
Where his eagles never flew, none invincible as they.

Such was the general sentiment of the patriotic Britons of the 18th century. To conquer India and Canada; to fight America, France, Spain, and Holland at once; seemed nobler achievements to them than the composition of oratorios or operas. The heart of Britain was with Marlborough at Blenheim, with Peterborough at Barcelona, with Vernon at Portobello, with Wolfe at Quebec, with Clive in Arcot, with Coote at Wandewash, with Rodney off Dominica, with Elliott on Gibraltar, with Duncan at Camperdown, with Nelson at the Nile and at Trafalgar, with Wellington at Assaye and Vittoria and Waterloo.



CHAPTER XVI.

MOZART.

WOLFGANG AMADEUS MOZART was born at Salzburg, Jan. 27th, 1756. His father was a good musician, author of a "Violin School," in which the double dot was first employed. Both father and mother were exceptionally handsome.

At the age of three, the child exhibited a singular appreciation of music, and his greatest delight was in picking out thirds on the harpsichord. Hardly in earnest, his father began to teach him elementary pieces, which he caught in a few minutes. The child's ear was perfect; he could distinguish (and remember) a difference in pitch of only one-eighth of a tone. He very soon began to compose, and at the age of six his father took him and his elder sister to Munich and Vienna. Next year they started for a much longer tour, and went to Paris, where Mozart's first published works appeared. Then they stayed more than a year in London, and the child composed a symphony. Everywhere they caused extraordinary enthusiasm. Wolfgang also showed special mathematical gifts, chalking calculations everywhere.

In 1766 they returned to Salzburg, and the father now put his son through a course of counterpoint, an easy task to a mathematical mind. Another long tour, this time in Italy, occupied 1770, when the boy's wonderful powers displayed themselves in performance, in composing operas, and in writing out Allegri's *Miserere* after hearing it sung. He soon returned to Italy for a second tour. This, and a third visit, Italianised Mozart's style.

Now happened the greatest misfortune that has ever befallen the art of music. This was the election, as Archbishop of Salzburg, of Hieronymus, Count of Colloredo, probably the only one of all the petty princes and nobles of Germany and Austria who could not appreciate Mozart's genius. If Mozart had served

patrons such as Haydn's, or the many who assisted Beethoven a little later, he might have lived to the full age of man, and the art would have been expanded to an extent we can only dimly fancy. He had the most perfect musical organisation ever known, both by nature and by training; but he died, worn out with incessant struggle, only 35 years old. The Archbishop is directly to blame for this.

Five years more were passed in continual study, composition, and performance, with most unpleasant duties at the Archbishop's palace, and occasional short excursions. At last Mozart finally left his retirement in Sept., 1777. His wise father had continually guided him and watched over him. It was indeed fortunate that the intellectual, but weak character which Mozart undeniably had, should have been so judiciously impelled by a stronger spirit.

Accompanied by his mother, Mozart left Salzburg, and spent the winter at Mannheim, where he learnt very much. The Court band had been under the control of Stamitz, a Bohemian violinist, who had made it the best in Germany. Mozart here discovered the expressive powers of the clarinet. Then the travellers visited Paris, where Mozart composed a symphony, which settled at once the orchestral style of a large work in sonata-form. But the Gluck-Piccinni quarrel was just at its height; Mozart was unsuccessful, and his mother died. He returned to Salzburg, and became cathedral organist. But he was continually longing to write an opera.

In 1781, he succeeded in producing *Idomeneo* at Munich. This, though partly in the antiquated Italian style, was the finest opera hitherto composed, being far more musical than any of Gluck's, but less dramatic. Mozart was then summoned to the Archbishop's house at Vienna, and there for some months was continually insulted and abused. All the Austrian nobility did him honour, except his rascally patron, who would not allow him to give a concert, or even play in private. But the Archbishop gave a private concert to exhibit the powers of Mozart and his other musicians, who were obliged to live with the footmen. All the nobility detested the Archbishop, and he was openly slighted by the Emperor Joseph; he revenged himself on Mozart, who at last applied for his dismissal, and was literally kicked out by the steward. Much has been built on this treatment, as if the

musicians of Mozart's time were ordinarily looked upon as servants; it is evident that the Archbishop was an exceptional blackguard, although we often read of a nobleman choosing musicians for his personal attendants, just as we read of the servants taking part in domestic music in England.

Mozart was now left without a permanent post, and the Italians about the Emperor dreaded his powers. He made matters more serious by marrying, and his choice was almost as unlucky as Haydn's, for his wife, though lovable, was a bad manager, and had very bad health. His principal success at first was in a German opera, the *Seraglio*. For three years he poured out a continual succession of instrumental works; at this time he was strongly influenced by Haydn, to whom he dedicated six grand quartets. These were received with a storm of opposition on account of their originality; and a parcel that had been sent to Italy was returned as so full of misprints that it was impossible to play from them! Even now the harmonies are startling. But Haydn knew their merits, and said to Mozart's father, "Your son is the greatest composer that I know, either personally or by reputation; he has taste, and beyond that the most consummate knowledge of the art of composition." Here, in a sentence, is the secret of musical genius—the intellectual power and the practical taste. So many have the taste; all the infant prodigies who astonish their hearers acquire it; but how few have special intellectual power also? If Mozart had been forbidden music, he would have astonished the world in some other way, probably as a mathematician.

In the meantime his life was one continual struggle; he gave concerts and took pupils. It is inexplicable that the great Emperor bestowed no post on him. After much intrigue, the wonderful *Nozze di Figaro* was produced in 1786, and was most successful both at Vienna and Prague. In 1787 he gave a few lessons to Beethoven, but lost his good father, in whom he had been more fortunate than any great musician ever was. He went to Prague in the autumn, and there composed *Don Giovanni*, produced Oct. 29th. On entering to conduct, he was received with a triple flourish of trumpets; the overture, which had been composed the previous night, was played at sight admirably, and nothing but approval was heard throughout. But when *Don Giovanni* was performed at Vienna, it did not please. All the usual accusations—want of melody and form, harsh discords, ugly modulations, noisy accompaniments, &c.—

were brought against Mozart just as they had been against Gluck and Haydn. Even his greatest admirers thought his music would always be found too scientific for ordinary comprehension.

But the Emperor now appointed him chamber-composer at a salary of £80, to prevent him from going to England, of which he had long been thinking. This was very little for a leading Viennese musician, and Mozart was still in sad straits. He achieved an extraordinary feat in composing his last three symphonies within six weeks; and he arranged some of Handel's works for performance, at the instigation of Baron van Swieten. His arrangement of *Messiah* is one of his most masterly feats; the original figured-bass for harpsichord is replaced by most exquisite orchestration.

In April, 1789, Mozart went to Berlin, and on his way visited Leipzig. Here music had much changed; regular subscription-concerts were given in the hall of the Gewandhaus, and North German sacred music had been weakened by the rationalism of the period. But Bach's motets were still sung by the choir of St. Thomas's Church, and Mozart heard the very finest—the 149th Psalm. In delight, he exclaimed, "Here is something from which one may still learn," and obtaining the parts of this and others of Bach's motets, spread them before him. For hours he was immersed in profoundest study, such study as could be given only by a musician who had already composed *Don Giovanni* and the "Jupiter Symphony," but had at last found something from which even he could learn.

At Berlin he had a brilliant reception, and the king offered him the post of chapel-master at a high salary; for a moment he hesitated, then said, "How could I leave my good Emperor?" He returned to Vienna, and the Emperor ordered a new opera. This, called *Così fan tutte*, had a weak libretto, and did not inspire Mozart; and to add to his difficulties, the Emperor died. Mozart made his last artistic tour on the occasion of the new Emperor's coronation, and on his return said a last farewell to Haydn. He had but one more year to live.

His last Italian opera, *Titus*, suffered from its old-fashioned, undramatic libretto. His last completed sacred piece was the divine motet "Ave verum." Schikaneder, who had started a small theatre, wrote a fairy story, with allusions to freemasonry, under the name of *The Magic Flute*, and Mozart set this as a German opera. It is perhaps his greatest work. While he was at work on

it, a mysterious messenger came, and commissioned a *Requiem*. The new opera was produced on Sept. 30th, and soon became a splendid success. But poor Mozart began to waste away, and the composition of the *Requiem* brought depressing thoughts that it was for himself.

And now, all too late, came the most favourable prospects for him. A number of the Hungarian nobility agreed to subscribe an annual sum, that Mozart might devote himself entirely to composition. This was an unprecedented event, and showed the change which came over music in the 18th century; it proclaimed that a composer was greater than a performer, and that a man with exceptional genius should produce, and leave performance to ordinary musicians. Such a fact involves much, especially the altered standpoint from which the art was regarded; it was no longer an adjunct to the church services or the pomp of nobles.

Commissions also came from Amsterdam, and Mozart already had the right of succession to the important post of chapel-master at St. Stephen's Cathedral. But, the *Requiem* still unfinished, Mozart died early on the morning of Dec. 5th, 1791. The next day he was buried in the poorest style, by order of Van Swieten; and since a violent storm was raging, the mourners turned back, and the hearse went on unattended to the cemetery, where the coffin was left in the paupers' ditch. No one knows the place, but for very shame the Viennese subsequently put up a monument on the spot where it may possibly have been.

All Germany now awoke to the fact that such a musician had passed away as the world has never seen. What this Mozart would have done in a few more years no one can conceive. The most complex musical organisation, high intellectual genius, and the long and careful guidance of a wise father, combined to make him the most musical musician who has ever lived. Then ill-fortune stepped in—the miserable Archbishop of Salzburg, an unlucky marriage, and the personal opposition of the Italians (especially Salieri) in favour with the Emperor, all forced him to continual drudgery for bread; and his weak character did him moral harm. By sheer genius he overcame all these obstacles, no musician ever lived who so regularly and continually increased his powers. But the struggle cost his life, just as all was ready for continuous uninterrupted exercise of the perfected abilities. What Bach, Handel, and Beethoven could do, we know; they lived long enough to do it. What Mozart could have done, we do not know.

CHAPTER XVII.

BEETHOVEN.

OF the three sons of Johann van Beethoven (a dissipated, drunken tenor singer in the chapel of the Elector of Cologne), one, also named Johann, became an apothecary, and then a pompous, avaricious small landed proprietor; another, Caspar, a business man of doubtful character; while the eldest, Ludwig, by some mysterious law of heredity, was a musician of prodigious genius, who carried the forms then practised to the highest point they could possibly reach. Ludwig van Beethoven was born at Bonn, and since he was baptised on the 17th, it is inferred that he was born on December 16th, 1770.

The disreputable singer soon saw his child's talents, and kept him hard at work practising the pianoforte. Afterwards he was taught by Pfeiffer, another singer, and by Van der Eeden, court organist; but his principal teacher was Neefe, who succeeded Van der Eeden in 1781. An encyclopædia of the time contains an account of the boy, and mentions that he could play the greater part of Bach's "Forty-Eight." Here was the main difference between Beethoven's education and Haydn's: Beethoven learnt from the great Bach, Haydn learnt from the small Bach. Mozart was Italianised in boyhood, and in consequence stands rather apart from both Haydn and Beethoven.

Besides his splendid promise as a musician, young Beethoven showed exceptional gifts for literature and languages; his favourite author was Shakspeare, whom he continually studied all his life. His youth was occupied in practical music, assisting as organist in church and pianist in the opera, and incessant study, until in 1787 he visited Vienna. Mozart, on hearing him improvise, prophesied future greatness for the lad, and gave him a few lessons. After his return to Bonn, he made good and useful friends, and

continued practical work for five years. His improvisations were indescribably fine, but he completed and published only a few unimportant pieces, mostly Variations. His principal work was a cantata, which was warmly commended by Haydn when he passed through Bonn on his return from England. The compliments paid by Haydn to the young composer, or some friend's influence, induced the Elector to send Beethoven to Vienna for further tuition under Haydn.

Beethoven was now 22 years old; at this age most of the great composers have been widely celebrated. He left the Rhineland in November, 1792, and never saw it again, except possibly in the summer of 1796. His mother was already dead, his father died just after Ludwig had gone, and it would have been well for the art of music if the brothers had died also.

He probably had good introductions at Vienna, and was very soon known as a player and improviser, and in constant request at the private concerts of the nobility. His theoretical studies were less successful; he made no progress with Haydn, secretly took assistance from Schenk, and when Haydn revisited England, transferred himself to Albrechtsberger. He did not satisfy Albrechtsberger, who said "he has learnt nothing." Beethoven was completely lacking in mathematical capacity, and could never play cards. It may easily be imagined that such a mind did not adapt itself to theoretical exercises. In 1796 he made his only artistic tour, and visited Berlin. He never quitted Austria again.

In the previous year he had played his first concerto at Vienna, and created the greatest astonishment among the orchestra by transposing it. the pianoforte being a semitone flat. He had also published three piano trios, and inscribed them Op. 1, not considering the small works previously published as worthy of an opus-number. Haydn, after his return from England, was present when Beethoven played three sonatas at Prince Lichnowski's; they were much admired, and were published during the Berlin journey as Op. 2, with a dedication to Haydn. These early works were contemporaneous with Haydn's greatest works, which are very similar; Beethoven thus started where Haydn left off.

From 1796-1809 there is little to record in Beethoven's life beyond the beginning of his deafness, and the list of his compositions. He gave a concert in 1800, at which his first symphony and septet were performed; another in 1803, to introduce his *Mount of Olives* and second symphony; another in 1807, when the *Eroica*

and the fourth symphonies were added ; and one, perhaps the most remarkable concert ever given, on December 22nd, 1808, when the programme contained his "Choral Fantasia," Concerto in G major, part of the Mass in C, and the C minor and Pastoral Symphonies. His opera *Fidelio* was performed on November 20th, 1805, just as Vienna had been entered by the army of Napoleon. The conqueror's personality had suggested the third symphony, which was originally inscribed "Bonaparte," but the title was changed after the First Consul had assumed the title of Emperor.

Beethoven was now far above all other composers of his time. His symphonies, quartets, concertos, and sonatas were alike so far superior to anything in their own style that even those of Haydn and Mozart seemed dwarfed in comparison. And there were some minds who fully understood them immediately ; E. T. Hoffmann, for instance. They were also printed (even the scores of the symphonies, quite a new idea), for manuscript music was now going out of use ; and Beethoven introduced the practice of formally dedicating everything, which had previously been exceptional even for printed pieces. Although communication between England and the Continent was difficult, in fact contraband, during Napoleon's supremacy, yet the first season (1813) of the London Philharmonic Society contained three performances of Beethoven's symphonies, besides the Septet and other chamber music, and the *Gentleman's Magazine* of that year mentions that he was by many eminent musicians considered the greatest composer living.

On March 1, 1809, three of the Austrian magnates guaranteed Beethoven an annual income of £400 ; but the cash value of the paper money was much less. Two of the three soon died, and latterly Beethoven received only about £130. Thus the step which was to have been taken in Mozart's case was finally accomplished, and a man of genius was pensioned that he might compose according to his fancy, instead of occupying himself with practical music. Beethoven had lived partly by teaching, partly by the sale of his compositions, partly by the munificence of Prince Lichnowski and others. He was now placed beyond the reach of poverty or anxiety, and could follow his own taste entirely. At first sight, the step seems an eminently noble one, and to be imitated wherever unusual gifts are discovered ; but, on consideration, it will be seen that the removal of creative genius from the sphere of practical performance is by no means an unmixed

advantage. It was fortunate that Shakspeare had to submit to the restrictions of popular comprehension, or his superabundant illustrative faculty would have been quite uncurbed; and it was unfortunate that Shelley had no such restraint, but could write anything he pleased, and consequently is often obscure. In music, which has to be performed before it can be said to exist, practical considerations are of the greatest importance, and are at times inconvenient to the fancy. If a composer can despise them, he will sometimes do it. The prodigious difficulty of Beethoven's later works prevents their being often heard.

At this time Beethoven's works were frequently attacked on the usual grounds of "want of melody and form," "harsh discords," "needless difficulties," &c., but it does not appear that he was quite so violently opposed as his great predecessors, especially Haydn, had been. The sharpest criticism on Beethoven came, singularly enough, from Weber, who fully atoned for it a few years later. Beethoven used the external forms which had been made familiar by Haydn and Mozart; his only important innovation was the Scherzo, which appears instead of the Minuet in his very first work. But internally there is an important advance on previous works, and even the formal elements of the construction are kneaded into emotional material.

Some of Beethoven's finest works were produced just after his pension had been granted, and in 1812 he composed his seventh and eighth symphonies, of which the former met with exceptional success, while the latter, being humorous, pleased less than any of the series. Now came the Congress of Vienna, during which Beethoven gave two grand concerts, at which all the sovereigns and other notabilities in the city were present by his personal invitation. This was Beethoven's crowning success, and the most fortunate period of his life. Afterwards, he fell into all manner of difficulties, became totally deaf, retired from public life (though he attempted to conduct as late as 1822), and was involved in several lawsuits. His chief trouble was caused by a rascally nephew, who became his charge on the death of Caspar in 1815. This worthless lad brought as much trouble to Beethoven as marriage had done to Haydn and Mozart.

During 1815 and 1816 Beethoven composed little; and a sharp line of demarcation separates the works subsequently produced, which are in what is known as his "third style," much more polyphonic than his previous styles. For a long while these

later works were little appreciated. In 1817 he was formally invited to England by the Philharmonic Society. He always had the warmest appreciation for the English, from Shakspeare downwards, and he looked forward with immense pleasure to the journey, but various circumstances prevented it. His greatest works now appeared. The prodigious sonata in B \flat was finished in March, 1819; it was dedicated to his principal patron and pupil, the Archduke Rodolph, who is said to have been able to play it. The Archduke being appointed Cardinal-Archbishop of Olmütz, Beethoven began a Mass for the ceremony of installation, but did not complete it till long afterwards. His last pianoforte works, three sonatas and the wonderful variations on a waltz, next followed. Just at this time, Rossini's music had quite captivated the Viennese public, and Beethoven began to look elsewhere for the performance of his works. In 1823 he composed his ninth symphony, in which he introduced a vocal finale on Schiller's "Ode to Joy." This symphony was commissioned by the London Philharmonic Society, which possesses a copy with the words in Beethoven's autograph, "written for the Philharmonic Society in London." But before it was forwarded a petition was drawn up in Vienna, and signed by the principal amateurs and musicians, beseeching Beethoven to vindicate German music against the Italians by producing his new mass and symphony, and writing a second opera. Accordingly (after great difficulties had been overcome by Beethoven's faithful friends, Schindler and others), the symphony, a part of the mass, and other pieces were performed on May 7th, 1824, at the Kärnthnerthor Theatre, and again on the 23rd. Beethoven was present, though stone deaf; and after the symphony, as he did not notice the enthusiasm of the crowded audience, he was turned round by the contralto soloist, that he might see the applause he could not hear. He afterwards quarrelled with his friends, and broke off the fresh negotiations for a visit to London; but the symphony was sent, and performed, with little appreciation, on March 21st, 1825. At the Lower Rhine Festival it was also conducted by Ries, who wrote to Beethoven, "It is a work by which no other can stand; and if you had produced this alone, you would have achieved immortality. Whither will you yet lead us?"

But Beethoven's work was nearly done. For two years and a half after the memorable concerts of May, 1824, he was occupied entirely with string quartets, which had been commissioned by Prince Galitzin. He completed five, and these, said Schumann,

"appear to me to be, with some of Bach's organ pieces and choruses, the extremest limits of human art and fancy hitherto attained." They are characterised by much freer and more rhapsodical forms than his other works, and there is a strong admixture of tune approaching folk-song, which would make the quartets most popular if they could be more frequently heard. Unfortunately they are most difficult.

A severe cold, caught when returning from a stay at his brother's, settled into a dangerous illness. His faithful friends, driven away with furious abuse in 1824, came to tend on him; but his violent behaviour had alienated every physician who had known him, and careful treatment could not be obtained. At this time £100 was sent him by the London Philharmonic Society, which kindness caused him much emotion. He had been at work on an overture introducing the letters BACH; and a tenth symphony, and music to Goethe's *Faust* were also discussed. But he suddenly grew worse, and died on March 26th, 1827. He was buried with great pomp; the crowd was so enormous that soldiers had to be called to force a way for the procession.

He left the world a magnificent heritage. His nine symphonies stand highest; the 3rd (*Eroica*), the 5th (in C minor), the 7th (in A major), and the 9th (in D minor, called in England the "Choral Symphony") surpass all other orchestral works. The overture to *Coriolanus*, the "NAMEDAY Overture," and the *Leonora*, No. 3, are only inferior to the symphonies by their smaller dimensions. The Trio in B flat, and the solo sonatas, Nos. 17, 21, 23, 29, and 32, are just as superior to all other trios and sonatas. The string quartets, and especially Nos. 8, 11, and the last five, are even more emphatically the greatest in their own style, even more elevated above the quartets of all other composers.

This supremacy of Beethoven was owing to his peculiar method of working, which can be seen in his sketch-books. He would put down any series of notes, however trivial, and alter and alter them until the best form had been found. Every single bar, every detail of accompaniment was treated with the same painful elaboration. No composer ever worked so hard, or apparently had such difficulty in finding good ideas. It would seem that any one who would take sufficient pains could compose like Beethoven; but no one does. Naturally he produced far less in amount than his great predecessors, but he never repeated himself, never used up old works, never inserted padding. One consequence is that his works

are more individual than those of any other composer. He lived in a time when theories of art were much discussed, and he took a higher view of instrumental composition than had ever been taken before.

And the man who did all this was the most eccentric, clumsy, suspicious, irritable, and violent being who was ever suffered to remain at large. Every one of his patrons and friends was treated in the most intolerable fashion; and he was so incredibly simple-minded that misunderstandings perpetually arose, especially after he was deaf. The "eccentricity of genius" was displayed in its fullest extent by Beethoven. There must have been something very remarkable about a man whose outrageous rudeness could be tolerated by the punctilious Viennese nobility; whose friends, driven away with unjust accusations and furious abuse, were always ready to return the moment he permitted them.

Beethoven adhered in the main to the forms and style of the 18th century, but he indicated nearly all the novelties which were subsequently to be worked out in detail by later composers. Wagner has pointed out how Beethoven altered the style of melody from the conventional Italianism of the 18th century into the simple, heartfelt, powerful march of the theme in the finale of the Choral Symphony. This tune, and many others of Beethoven's best melodies, are almost entirely diatonic with scarcely any skips, and thus have a near relationship to the chorale and the folk-tune. Later composers have made folk-tune conventional, just as artistic melody had previously been. For even Beethoven's works should not be exactly imitated. Especially as regards external resources, the fame of Beethoven has caused his successors to look upon his orchestra (the ordinary one then attainable at Vienna) as something inherently classical, and to imagine that the introduction of other instruments into a symphony would be a dangerous innovation. This false view has done decided harm, for change, novelty, and progress are ever required in art. None knew this better than did the great classical composers, Haydn, Mozart, and Beethoven.

CHAPTER XVIII.

RISE OF ROMANTICISM, AND ITS INFLUENCE ON MUSIC.—THE OVERTURE.—THE SONG.—MUSIC IN GERMANY DURING THE 19TH CENTURY.

ABOUT the beginning of the 19th century a very great change in literary and artistic taste came over Germany and England, and about 1830 was extended to France. Instead of classicism and the worship of antiquity, mediævalism was put forward as deserving of imitation. Ever since the Renaissance, the middle ages had been looked upon with contempt as times of superstitious ignorance. The reverence for everything ancient had been carried to a point scarcely credible, while Dante's poems and the architecture of Westminster Abbey were alike scorned. A change at last came, and the attention of the public was enchained by Goethe's tragedy, "*Goetz von Berlichingen*," by Bürger's ballads, and then by Scott's "*Minstrelsy of the Scottish Border*," and "*Lay of the Last Minstrel*." It was found that classical antiquity did not exhaust the subjects worthy of notice; and there was a delightful freshness in the stories of enchanter, fairies, unknown knights, errant maidens, and supernatural adventures, after two centuries of bewigged heroes and gods. This immediately had its effect on music, through Beethoven and his fervent admiration for Shakspeare. What is called Romanticism appeared in music. It had indeed been perceptible in Bach's "*Chromatic Fantasia*," and some numbers of the "*Forty-eight*," also in the descriptive parts of Haydn's *Seasons*, but never in Handel or Mozart, who had become Italianised.

The principal achievements of Romanticism in music are the descriptive overture to an opera or play, the Concert-Overture, the Art-Song, and the modern pianoforte style. The first, and partly the last, are the inventions of Weber; the second, of Mendelssohn;

the third, of Schubert. Yet they might all be claimed for Beethoven with some reason; but Weber, Schubert, and Mendelssohn made them general. Even the choice of keys and of measures was affected by Romanticism. Extreme keys came into ordinary use. It is worth noticing that the romantic composers seldom achieved a real *adagio*, of which such wonderful examples have been left by Haydn, Mozart, and Beethoven; and the intricate rhythms of the latter were replaced by exceedingly simple and facile rhythms, but with perpetual change of harmony. This weakness of rhythm is the main reason of the inferiority of the romantic composers to their predecessors.

The overture to an opera had originally been an introduction and fugue; in the classical period Binary Form was more usual. Mozart foreshadowed the coming change by beginning the overture to *Don Giovanni* with the music of the Statue Scene; and Beethoven also brought the trumpet-call—the most important moment of *Fidelio*—into the original overture. Cherubini used the music of *Anacreon* to construct the overture. But Weber first made the overture an epitome of the opera. A model overture for a spoken drama is Beethoven's to *Coriolanus*; Mendelssohn's to *A Midsummer Night's Dream* and Weber's to *Preciosa* are other fine examples; but all are surpassed by Schumann's overture to Byron's *Manfred*.

The best example of the pure Concert-Overture is Mendelssohn's *Hebrides*. It had long been the custom to begin a concert with an overture written for some opera or play, and Mendelssohn's invention of a pure concert-piece in the same style, and with a suggestive title, was so happy that it was immediately imitated everywhere.

The German *Lied* is not exactly translated by *Song*. German *Lieder* are very diversified in character, are generally set to good poetry, and often have an extremely elaborate accompaniment. A *Lied* may be many pages long, or a few bars only, according to the words. Schubert introduced the practice of keeping the same figure of accompaniment throughout; however elaborate the accompaniment may be, it is in his *Lieder* always subordinate to the voice. With Schumann, the pianoforte becomes quite as important as the singer; in fact, Schumann's *Lieder* are written for a pianist to sing to himself, and they seem out of place in public. Later composers have made the pianoforte still more predominant.

The modern pianoforte style is characterised by its use of the

sustaining-pedal to obtain tone-colouring. The earliest case of this is in the first movement of Beethoven's "Moonlight Sonata," which is marked *senza sordini* (without dampers), a direction often misunderstood. Field, in his Nocturnes, showed how a bass-note might be prolonged by means of the pedal while the left hand was engaged elsewhere; Moscheles, Chopin, Schumann, and Thalberg discovered many other effects, and finally Liszt united them all into his unrivalled style of playing. In his hands the pianoforte all but equalled the full modern orchestra, with the advantage of greater compass; for the English makers had added notes below the F of the Vienna pianofortes, and the deeper fall of the keys made the English instruments able to produce a much more sustained tone, and a greater variety of power than had previously been possible. As usual, the new inventions were too exclusively used. Many pieces require the pedal throughout, and the contrast between passages with and without the pedal was neglected. Also the special superiority of the pianoforte—its immense compass—was frequently overlooked, and pieces were written entirely in the middle of the key-board, especially by Schumann. And the discovery that a melody and a brilliant accompaniment could be played simultaneously, caused a too exclusive cultivation of the Nocturne style, and an overwhelming preponderance of short pieces. Dance-forms were largely employed, first by Weber, and then by Chopin; and the Etude came into favour.

The supreme importance of German music necessitates some description of the state of music in Germany, especially as great misconception exists in England on the subject. The main point of difference between the music of the two countries lies in the relative importance of the theatre. German towns all have large and municipally-supported theatres, maintaining double companies, for plays and for operas; and almost every German vocalist goes on the stage. Consequently every town possesses a resident orchestra, paid by the municipality, with the best conductor that can be procured, and led by some violinist (concert-master), perhaps of world-wide renown, who has to lead the dance-music played in the entr'actes of the spoken dramas. An orchestra and singers being resident, it is easy to get up grand concerts in any town, and generally it is part of the town-orchestra's duty to play at certain concerts, and at the churches on Sundays, and festivals. Consequently the German public of all classes are quite familiar with grand opera (which in England has always been an exotic, and

can only exist in London), while concerts are much less important in German musical life, and most Germans never hear concerts except those in beer-gardens, leaving the grand concerts to cultivated amateurs. In France this is still more the case than in Germany, and yet more so in Italy, where there are practically no concert-rooms at all, and music is absolutely synonymous with opera.

Germans are in their turn ignorant of the state of music in England, and suppose that our towns have grand theatres with permanent companies. In 1889 the leading firm of Leipzig publishers wrote to Mr. F. Corder, then translating *Lohengrin*:—"We are given to understand that many English theatres have not yet brought *Lohengrin* into their repertoire." These publishers had no idea of the state of theatrical matters in England, where there are no state or municipal theatres, and the provinces are supplied entirely by touring companies.

The difference between the condition of the opera (and consequently of the musical art) in Germany and England, springs in part from the more vigorous local life of the former, and the centralisation of the latter in London. The many princes of Germany, and the lack of a great capital, all contributed to the formation of many small centres instead of a single huge one; Puritanism has also kept the English middle classes out of the theatre, and prevented any artistic development.

The principal feature of German domestic music is the popularity of classical Lieder; the art-song of the great composers is thoroughly received into the nation's life. The instrumental domestic music is less satisfactory; comparatively few learn to play well. Male-voice choral societies are very common; the Liedertafel do not in general aim at musical performance so much as at conviviality, but there are societies of a better kind.

A German who has musical taste has every opportunity of cultivating it, if he lives in a fairly large town. He can hear the operas of Gluck, Cherubini, Mozart, Beethoven, Weber, Boieldieu, Meyerbeer, and Wagner; the churches regularly perform Palestrina, and choral societies give occasional oratorios; he can hear orchestral concerts and quartets; new music and old are continually to be heard, for those who like them. This is the superiority of Germany over England, where in almost all towns it is impossible to hear any good music except oratorios and cantatas;

and though the standard of performance, especially as regards vocalists, is decidedly higher in England than in Germany, it is too much directed to hackneyed stock pieces, or absolutely worthless claptrap. Uneducated taste keeps away from concerts in Germany, and is amply satisfied at the opera and the beer-garden; consequently the concerts appeal always to cultivated ears.



CHAPTER XIX.

THE GERMAN ROMANTIC SCHOOL: WEBER, SPOHR, SCHUBERT,
MENDELSSOHN, CHOPIN, SCHUMANN.

EACH of the six leading composers of the German romantic school (in which Chopin is conveniently classed) has decided merits and demerits of his own; but the six have so much in common that they, with their imitators, can be considered as forming a distinct school. Their lives are not specially interesting, and have slight apparent connection with their works; consequently few biographical details are necessary. All died young, except Spohr, who was born first, and outlived all the others.

CARL MARIA VON WEBER (1786—1826) demands earliest mention, as the earliest to obtain notice. He was born at Eutin, Holstein, the third son of a roving, versatile man of much artistic skill, descended from a noble Austrian family. The father was most anxious that his sons should become great musicians, but Carl Maria for some time showed no skill. At last, when the family spent some months of 1796 at Hildburghausen, a sound musician named Heuschkel succeeded in laying a technical foundation, and extraordinary talent for pianoforte-playing became perceptible. The continual restlessness of the father, who for some years was director of a travelling dramatic company, prevented any steady and regular instruction in composition until 1810, when Weber was already grown up, had composed large works, had conducted the Breslau opera, and become one of the greatest pianists of his time. Loose and unsteady habits had grown upon him, but a change came after he had been expelled from the kingdom of Wurtemberg; and he settled at Darmstadt with Meyerbeer to study under Abt Vogler. The latter, an extremely able man, immortalised by Browning, had original notions of harmony, and particularly a singular belief in the second inversion of the

common chord. He was accordingly not a suitable master to replace Weber's defective training, and Weber never attained a perfect grasp of form. At this time Weber was much occupied in literary work, and made repeated attacks upon Beethoven, whom, however, he soon learnt to justly reverence. In 1813 Weber started for Italy, but on his way stopped at Prague, and became conductor of the opera; he removed to Dresden in 1816. Here Italian opera, under Morlacchi, was still supreme; Weber established the national German opera, and lifted it into equal importance. He had become popular all over Germany by setting the patriotic songs written by Koerner in the war against Napoleon. This form—the part-song for male voices—was his own creation.

His greatest efforts, the three operas *Der Freischütz*, *Euryanthe*, and *Oberon*, were the work of the last six years of his life. *Der Freischütz*, produced at Berlin in 1821, was and is by far the most popular. *Euryanthe*, a more ambitious flight, is less happy in its libretto. The same may be said of *Oberon*, which was composed for the English stage; the libretto fully shares the faults of the English opera of the time. To produce *Oberon* Weber visited London, where he died, June 4th, 1826.

Weber is certainly the most interesting personality of all the romantic composers, and by his general culture, literary skill, and aristocratic birth, decidedly raised the status of German musicians. Though so peculiarly German, he is perhaps even more appreciated in France than in Germany; but Italians find his music dull and incomprehensible. He was above all a dramatic composer, and was never at home in the highest instrumental forms. His overtures are indeed among his finest achievements, but his two symphonies are immature youthful works, and he never even attempted a string quartet. The cold self-criticism necessary for success in the stricter abstract forms was quite foreign to his energetic nature. His best pianoforte works are dramatic and descriptive.

A very different man was LUDWIG SPOHR (1784—1859), born at Brunswick. His parents were musical amateurs, and in boyhood he became a good violinist, but had scarcely any theoretical instruction. After various tours and small appointments, he became, in 1822, conductor of the opera at Cassel, where he remained till his death, though not in favour with the Elector of Hesse-Cassel, who continually thwarted his wishes. He composed

operas, oratorios, symphonies, violin concertos, and all kinds of smaller pieces; certain characteristics are found in all alike, and have caused his works to be much neglected. He continually harmonised his melodies with the descending chromatic scale; this gives so cloying a sweetness to his music that it soon becomes quite insipid. No composer repeated himself so much as Spohr did. And he was singularly unappreciative of other composers' works—alike of Beethoven's, of Weber's, and of Schumann's. His comments on Beethoven are amusingly absurd. What makes this defect still more striking is the singular fact that in his old age he showed great enthusiasm for Wagner, whom he was the first musician to appreciate, though the Elector prevented him from performing Wagner's mature works.

Spohr was very popular in England about 1830—1840; his oratorio *The Fall of Babylon* was written for Norwich Festival. At his first visit, in 1820, he insisted on conducting with a baton, then a novelty here. His symphonies are too much neglected, his oratorios, *The Last Judgment* and *Calvary*, are more familiar. His opera *Jessonda* still keeps the stage in Germany.

FRANZ SCHUBERT possessed the greatest musical genius of all the romantic composers, but was the least cultivated, had the weakest character, and was so short-lived that he never rose to the height of his powers. He was born on Jan. 31st, 1797, at Vienna, and was the last great Austrian composer. In his boyhood he sang in the Imperial Chapel; afterwards he taught in a school kept by his father, and not till he was nearly 20 years old did Schubert become a professional musician. Thenceforward, in poverty, and in comparative obscurity, he threw off compositions by the hundred during the few years allotted him. Already, with very slight training, he had produced many of his finest songs. The art-song—his own special creation—was naturally the form in which he was the most successful; and he may also be considered the inventor of modern pianoforte duet writing. Altogether he wrote more than 600 songs, and 500 other works of all kinds, from oratorios, masses, operas, and symphonies, down to waltzes for the pianoforte; and in every form he was successful, by sheer force of genius and the singular richness of melodic invention with which nature had dowered him. Schubert used to begin early every morning, sometimes in bed, but usually standing at a high desk; he wrote away as fast as the pen could travel, never sketching, never altering, never

revising, thinking only of getting to the end of the piece, and beginning another. He wrote songs whenever he could find verses and paper.

Such headlong haste naturally debars a composer, especially one so imperfectly trained as Schubert was, from attaining the highest rank. Consequently his works suffer from serious defects. Foremost among the latter is the want of proportion. His last and finest symphony, his splendid last string quartets, his octet, his best sonatas, all suffer from what Schumann called "heavenly length;" the last movements are particularly faulty in this respect. There is another defect which has done much greater harm. This is the neglect of rhythmical contrast. Music consists of melody, harmony, and rhythm; the three are fused into perfect unity in the best works of Haydn, Mozart, and Beethoven. Schubert would not take the trouble to do this, and frequently repeats the same rhythm till it becomes absolutely unpleasant. These defects mainly affect the instrumental and sacred works, but they are by no means absent from the songs. Schubert's principal works were left unknown until the great C major symphony was discovered by Schumann; this was very largely owing to their unreasonable length and bad construction, which caused their real merits to be overlooked. They were long in obtaining appreciation in England, and even yet are not liked in France.

As an inventor, Schubert has scarcely received his due. Both in new resources and new forms he very decidedly added to existing means of expression. The art-song is the most important of these; his early specimens—"Erlking," "Postillion Kronos," "The Wanderer"—are astonishing effusions for a young man; and they led the way to such magnificent works of art as "Viola," "Night in the Forest," and the part-song for male voices, "Song of the Spirits over the waters." These, with the duet-sonata in C, the marches, the short lyric pieces for the pianoforte (called "Impromptus" and "Momens Musicaux"), are all perfectly new, and widened the domain of the art.

Schubert died Nov. 19th, 1828, only 31 years old. Weber and Beethoven were then just dead; and an era of bad taste had set in (see p. 68) all over Germany. Attention was entirely directed to execution; scarcely any operas were heard but Rossini's, and only the lightest and most showy instrumental music found favour. Sacred music was in even a worse state. Weber had left but

one follower—Marschner; Spohr was too mannered to have much influence; Meyerbeer had become Italianised; the men of talent, not genius (Hummel, for instance), adhered pedantically to the old forms. The sceptre passed away from South Germany, and returned to the Lutheran lands; Vienna, which had been the most musical of towns, was specially distinguished by the low level of taste. But artistic questions still excited the warmest interest; and the want of political freedom caused as much excitement over a new work as there is in England over a bye-election.

The first musician to rise to eminence during this period was FELIX MENDELSSOHN-BARTHOLDY, born Feb. 3rd, 1809. His father was a wealthy banker, and son of the famous Jewish philosopher, Moses Mendelssohn; he had married a musical amateur, who taught Felix and her other children the elements of music. The family moved to Berlin, and embraced Christianity; Felix received the best possible musical education, under Zelter, who had acquired many of Bach's manuscripts, and directed the Singakademie. The boy displayed the highest talent for music, and nearly as much for literature and languages, but none for mathematics. In 1826 he composed an overture for Shakspeare's *Midsummer Night's Dream*, truly a wonderful production for a lad of 17. In Zelter's library was the autograph of Bach's *Matthew-Passion*; Mendelssohn rehearsed it privately, and such interest was aroused that a public performance was determined on, and it was given by the Singakademie, Mendelssohn conducting, on March 12th, 1829, and repeated on the 21st. It was then published.

Mendelssohn next set out upon his travels, as a true "journeyman;" he first visited England, where he immediately received full appreciation, then Italy and France. He determined to settle in Germany, and became chapel-master at Düsseldorf in 1834; this post he exchanged for a much more important one—director of the concerts given in the Gewandhaus at Leipzig, where he settled in Oct., 1835. There he generally remained, often visiting England, till his too early death on Nov. 4th, 1847. He brought the concerts to great celebrity, having singular gifts as conductor. He also devoted special attention to organ-playing, which had been neglected in the "classical period."

In 1836 his first oratorio, *St. Paul*, was produced at Düsseldorf, and had a very powerful influence in reviving public taste for good music. This oratorio showed that it was possible to write sacred music which should not be either a dry exercise or a gush of milk-

and-water sentiment, which could combine modern orchestration with the counterpoint of Bach and Handel, and unadorned graceful melody. Ten years later, on Aug. 26th, 1846, a yet greater success was made by the oratorio *Elijah*, produced at the Birmingham Festival; in England, *Elijah* immediately attained a popularity equal even to that of Handel's *Messiah*, but in Germany it has never rivalled Mendelssohn's earlier oratorio. In both *St. Paul* and *Elijah* the religious feeling is not of the very loftiest; it is of the earth, earthy; the religious feeling of a man who is so comfortably placed that he wishes nothing higher.

Mendelssohn's greatest work was in the form of his own creating—the "Concert-Overture." Unfortunately he did not long continue to cultivate this, and in his Leipzig time mainly used previously existing forms. Perhaps this was connected with the thirst for applause and good opinion, which marred his fine character, and disinclined him to strike out a path of his own. Whenever he tried to be original, he was perfectly successful. His greatest works, such as the *Hebrides* concert-overture, his fairy music, and the six organ-sonatas, are all of the highest value; they are his, and his only; and in them he fulfilled the duty of a composer, to invent new forms and use untried resources. In the great majority of his works he followed existing models, and consequently did not call forth his full invention. A form which he brought into notice was the unaccompanied part-song for mixed voices; that for male voices had been ennobled by Weber and Schubert. The beautiful effect of unaccompanied voices, so long forgotten, was now everywhere again recognised, both as regards soloists and chorus. Since the time of Mendelssohn, every composer has inserted unaccompanied quartets or trios into oratorios and cantatas, and these pieces are invariably well received.

A very different musician, FREDERIC FRANCOIS CHOPIN, was born at Zelazowa, near Warsaw, on the 1st of March, 1809. He was French by his father's, Polish by his mother's side; he was trained under a sound musician named Elsner, from whom he learnt an intense appreciation of Bach's works. In 1829 he went to Vienna, and thence to Paris, where he took up his abode; the destruction of Polish nationality after 1830, and an unfortunate connection with the novelist, George Sand, saddened him and brought him to an early grave. He died on Oct. 19th, 1849, leaving comparatively few works, but all of them entirely original.

Though confining himself to the pianoforte, he had a very wide and deep influence on the general progress of the art, and invented quite a number of new forms. He also showed how the simplest dance-forms, such as the mazurka, could be treated with the rarest poetic feeling and profound harmonic science. Though one of the greatest pianists that ever lived, he was not fitted for large concert-rooms; in a small room, to an appreciative audience, his delicate performances had a charm never excelled. He was particularly skilled in playing the melody *tempo rubato*, while keeping the accompaniment in strictest time; Mozart was also distinguished in this respect. Chopin sometimes attempted the classical forms, but never with much success; in his own province he is beyond all rivalry.

Last of the romantic composers came ROBERT SCHUMANN, born at Zwickau, in Saxony, June 8th, 1810. Less endowed with specifically musical genius than his five predecessors, he yet sometimes rose higher than any of them ever did. As far as is known, he had no musical ancestry; his father, a very able man, was a bookseller. Nor was there much opportunity in Zwickau for musical cultivation; Schumann remained there till he was 18, and in consequence suffered all his life from the defects of his early training. His father saw that the boy was a born musician, and intended to put him under the care of Weber, in spite of the mother's violent opposition; she was ignorant and provincial, and still under the domain of antiquated ideas concerning the disreputableness of artists. But during the boy's schooldays, the love of music somewhat yielded to the study of literature; the father died, and young Schumann went to Leipzig, and subsequently to Heidelberg, to prepare himself for the law. The taste for music became irresistible, and in 1830 the mother's opposition was overcome. Schumann put himself under Wieck of Leipzig, to study the pianoforte; fortunately he strained his right hand by the use of mechanical appliances, and was obliged to devote himself to his true path—composition. In 1834 he founded a musical journal, which did much towards improving the bad taste then rampant, and brought into notice the works of Schubert, also Mendelssohn, Chopin, Bennett, and others; Schumann's contributions have been collected and published, and are most interesting, though strongly reminiscent of his favourite author, Jean Paul Richter, and largely upon matters of temporary interest. It cannot be said that he was as eclectic as a critic should be.

Up to 1840, Schumann published nothing but pianoforte music, generally short rhapsodical pieces. He invented many new pianoforte effects, but his style is not a perfect one; he ignored the special advantage of the instrument, its *compass*, and in quite a large number of his pieces the two upper octaves are never once used. Unluckily he had the whim of writing his directions in German instead of the conventional Italian; if his friend Chopin had used Polish, Schumann would have seen how wrong it is to leave a custom understood in all countries alike.

In 1840 (when Schumann, after a long struggle, succeeded in marrying Wieck's daughter) he composed nothing but songs. His Lieder are of a new kind, and are properly described as songs for "pianoforte and voice." Some are even finer than the best of Schubert's, but they are not suited for public performance, and require a thoroughly cultivated, intellectual artist, who can enter into the meaning of the words and the construction of the music, and is both a skilled pianist and a finished declamatory vocalist.

Then Schumann turned again to instrumental music, and attacked the larger existing forms. Symphonies, cantatas, and chamber music of all kinds followed during the next few years; pre-eminent among them is the quintet for pianoforte and strings, the most perfect piece of abstract music since Beethoven. Mental disease showed itself in 1844, and Schumann removed to Dresden, where he regained health and resumed work. In 1850 he went to Düsseldorf as town music-director; but he was unfitted for conducting. Mental disease re-appeared, and in 1854 he tried to commit suicide; he was saved, but only to be placed in an asylum till his death, July 29th, 1856.

His greatest work, and the highest achievement of the entire romantic school, was the overture to Byron's *Manfred*, composed in 1848. There is also much beautiful music in his settings of Moore's *Paradise and the Peri*, and of the last scene of Goethe's *Faust*; also in his symphonies and his unrivalled pianoforte concerto. The pianoforte and vocal "Albums" for children contain a great number of charming tunes, but are too clumsy for young performers.

This great fault, unpractical clumsiness, disfigures almost everything that Schumann wrote; it showed itself also in his personality, for he was quite unable to express himself in conversation. He never learnt to adapt his ideas to their expression; he could not properly

use the resources even of the pianoforte, still less of the orchestra, least of all of the choir. And he uses changes of harmony until change itself becomes monotonous, and the ear longs for a sustained chord and rhythmical variety. These defects prevented Schumann, with all his magnificent gifts, from taking a place in the very highest circle. Yet his greatest works are so very great, and the charm of his short pieces so entrancing, that all the young composers of Germany speedily became his followers. There was for a time a violent war between the partisans of Mendelssohn and of Schumann; but the latter soon won the victory. Outside Germany, Schumann was little known till after his death; and he was long unappreciated in England.



CHAPTER XX.

ITALIAN AND FRENCH COMPOSERS DURING THE 19TH CENTURY.

CHERUBINI's masterpiece, *The Water Carrier*, had at the opening of the 19th century been just produced in Paris; and Méhul's *Joseph* followed in 1807, which year was also marked by the first performance of a fine "grand opera," *The Vestal*, by SPONTINI (1774—1851). Spontini was subsequently called to Berlin, where he remained till 1841, producing a few operas planned in the grandest style, and composed with true dramatic feeling; they had much influence on the earlier style of Wagner. Spontini's want of tact joined with the anti-Italian feeling which arose among German musicians towards 1840 in creating trouble for him at Berlin.

In *Opéra Comique*, the earliest young musician to compete with Cherubini and Méhul was BOIELDIEU (1775—1834). His *Jean de Paris* and *Dame Blanche* are still favourites in Germany and France, and represent the highest point of the "opera of comedy." The long-lived AUBER (1782—1871) composed many bright and tuneful comic operas, but began to vulgarise them by the constant introduction of facile dance-rhythms; his *Fra Diavolo*, and *Mason and Locksmith*, remain popular. A higher attempt was Auber's one "grand opera," *Masaniello*, displaying musical and dramatic feeling above everything in his other works. Its performance at Brussels in 1830 had a share in producing Belgian independence. HEROLD was in his *Zampa* and *Pré aux Clercs* not far behind Boieldieu; but ADAM (1803—1856) took distinctly a step downwards to a lower style. A German violoncellist, Offenbach, completed the destruction of *Opéra Comique*, by avowedly appealing to the worst side of French nature as it appeared under the Second Empire and Third Republic.

"Grand opera" was mainly dependent upon the works of Gluck

until the production of *Masaniello* and Rossini's *Tell*. Soon after arose an altogether new style, impelled by the Romanticism of 1830, which had many peculiarly French tendencies. The honour paid to the "noble savage" by the sentimental school of Rousseau had given place to a worship of the vast and terrible; the Eastern despotisms, and Eastern subjects generally, filled the imaginations of many. Mediævalism had replaced classicism, as in England and Germany. Voltaire had made way for Chateaubriand, Lamennais, Lamartine, and Hugo. Now came a composer destined to give an operatic mould to all these tendencies.

JACOB MEYERBEER (1791—1864) was born at Berlin, of wealthy Jewish parents. After a youth passed as a pianist, and two years at Darmstadt (with Weber) under Abt Vogler, he went to Italy in 1815, and became a successful imitator of Rossini, much to Weber's regret. But from 1824—31 Meyerbeer produced nothing; he took up his residence at Paris, and studied most thoroughly all procurable French operas from the time of Lulli. Scribe wrote for him a libretto embodying all the picturesque bizarreries of the day; it was called *Robert le Diable*, and was produced with immense success. But to the specially German musicians, such as Mendelssohn and Schumann, the opera was absolutely unpleasant. Their anger was excited still more by Meyerbeer's next and greatest work, *Les Huguenots*, another most successful opera. After smaller attempts *Le Prophète* followed. Meyerbeer much increased his great wealth by these operas; but he was nervous and susceptible to an extraordinary degree, and carefully arranged for due puffing, reception, and appreciation, which the works could well dispense with. They are exactly adapted to French likings, and have the merits of Italian form (decidedly superior to Weber's), German massiveness, and French rhythm and taste. Yet no music is so absolutely loathsome* as much of Meyerbeer's is to those not in sympathy with it, and it is more valued in France than anywhere else. His last and most musical opera, *L'Africaine*, was produced after his death.

Meyerbeer's prodigious popularity for a long while excluded other composers of "grand opera;" Halevy's *La Juive* alone kept the stage.

We have now to turn to an entirely different side of French art. The Conservatoire had been founded by the National Con-

* See the letters, &c., of Mendelssohn, Schumann, and Wagner.

vention in 1795; from 1822—1842 it was under the control of Cherubini, who brought it to a high state of efficiency. In 1828 the Conservatoire concerts began under Habeneck; they have a band of 84, and a chorus of 36, and are distinguished by finish of performance. Beethoven's works are given specially well; but later German composers have found little favour. For a long time these concerts remained almost the only ones in Paris; in 1851 Padeloup arranged performances, and subsequently Colonne, who did much towards familiarising the Parisians with Schumann and other modern composers. Oratorio was still unknown, until Lamoureux in 1873 began to perform Handel and Bach, the former of whom is little in accordance with French taste. Altogether concerts are much less important than opera, and the social conditions preclude the choral societies so universal in England and Germany. As a compensation, France has very numerous Orphéons (societies for male voices), which hold periodical contests; much fine music has been written for them, and their skill in unaccompanied dramatic singing is very remarkable.

The establishment of concerts, and the introduction of Beethoven's and Weber's works, led to a new school of French composers, who wrote for the concert-room as well as the stage. Chamber-music had not been neglected; Cherubini had produced quartets, and Onslow (of English parentage) wrote many quintets, &c. But French orchestral music practically dates from the establishment of the Conservatoire concerts.

The first and most remarkable of the new school of French composers was HECTOR BERLIOZ (1803—1869), who threw overboard all existing models and traditions, and composed works which completely puzzled musicians. Instead of abstract form, he cultivated descriptive programme-music. His "Fantastic Symphony" (1830) was one of the strangest products of the new Romanticism; but it had the merit of really new orchestration, for Berlioz was sensible enough to see that the small orchestras of Vienna need not be the model for composers who had a much larger force of strings, and a more complete family of wood and brass instruments than had been at the disposal of Mozart and Beethoven. He accordingly often sub-divided the strings, and used the English horn (an unsuitable name for the alto oboe), the bass clarinet, the harp, several drums, the tuba, and various other

useful instruments previously neglected. He justly earned the name of the greatest master of orchestration ; but no composer has ever so completely mystified musicians as to his real position. He was a highly-cultivated man, though his musical sympathies were restricted ; and his witty feuilletons have earned him an honourable place in French literature.

Among his early Paris friends was FRANZ LISZT (1811—1886), of Hungarian birth, and the greatest pianist who ever lived. After touring through Europe, Liszt became conductor at Weimar in 1842, and produced twelve formless orchestral works which he called "Symphonic Poems," and various sacred and secular works which were as strange to musicians as Berlioz' had been. Liszt must be reckoned with French composers, though eclectic in his sympathies, and the chief advocate of Wagner.

FELICIEN DAVID (1810—1876) was another of the school ; it was said with considerable truth, "Berlioz is a genius without talent ; David is a talent without genius." David, who had visited the East, wrote a descriptive "ode-symphony" called *The Desert*.

A pianist with extraordinary skill in descriptive music was C. V. ALKAN (1813—1888), already alluded to in Chap. VI ; his fine études are of the highest difficulty. Chopin properly belongs to the Parisian composers of 1830—1850 ; but it is more convenient to class him with the German Romantic school, as his music is formal, not descriptive.

Operatic composition was attempted with little success by Berlioz and David. A younger man, CHARLES GOUNOD (1818—1893), after becoming acquainted with Schumann's music in 1843, went into retirement for five years, and then appeared before the world as a composer of sacred music, symphony, and opera. Though he had less dramatic power than is usual among French musicians, his greatest and most enduring success was in the opera *Faust* (1859), on a vulgarised version of the first part of Goethe's poem. His oratorios *The Redemption* and *Mors et Vita* were both produced at Birmingham, and the former enjoyed much temporary favour. Other sacred works, especially the cantata *Gallia*, are of very high value ; and Gounod is also distinguished as a song-writer. Altogether he may claim to be the greatest French composer.

Of still later musicians, the most important was GEORGES BIZET (1838—1875), who died young, but had just given a signal proof of his abilities in his opera *Carmen*. On its production

in London in 1878, it immediately sprang into universal popularity, and quickly became a general and lasting favourite all over the world.

Of living French composers, Saint-Saëns, Massenet, Widor, and a lady, Cécile Chaminade, must be named. These, and French composers of every degree, are distinguished by singular skill in orchestration; even foreigners writing for the Paris opera seem to acquire this. Putting aside the phenomenon Berlioz, or important musicians, such as Gounod and Massenet, even the smaller men, such as the ballet-composer Delibes, all possess this power; just as Boieldieu and Méhul did with the smaller resources of an earlier period.

Italian music has been almost entirely concerned with opera. ROSSINI (1792—1868) having studied Haydn and Mozart, revolutionised *Opera Buffa* between 1812—1823. He visited Germany, England, and France, finally settling at Paris, where he produced his finest work, *William Tell*, in 1829. Afterwards he almost entirely forsook composition, and only his popular *Stabat Mater* represents his later years. He brought the contralto voice into prominence, and he changed the simple style of vocal writing (which the singer was expected to ornament) into a florid ornamented melody. He did not escape the usual accusations of “noisy accompaniments,” “ruining voices,” “want of melody,” &c., but the gaiety of his music overcame all opposition, and his comic master-piece *The Barber of Seville* is of perennial beauty. It was produced at Rome (where female singers were permitted after the French Revolution) in 1816.

BELLINI (1801—1835) followed him with elegant melody, but less dramatic power; DONIZETTI (1798—1849) and others made the opera only a pretext for show-pieces, the period 1830—1856 being one of the great eras of vocalisation. Grisi, Rubini, Tamburini, and Lablache formed the famous quartet which sang in Bellini's *Puritani*. Of greater gifts, and also with much greater musical knowledge and artistic enthusiasm, was Malibran, who died young in 1836; and Sontag, a German, was another wonderful *prima donna*. Rather later came a Swedish soprano—Jenny Lind—who made an incredible sensation wherever she appeared, but retired from the stage in 1849, and settled in England.

Rossini, Bellini, Donizetti, and their imitators, with Meyerbeer, absolutely ruled the operatic stage all over Europe from about 1820—1850; they held Germany almost as much as Italy and

France, a fact which must be remembered in reading the works of Thibaut, Schumann, and Wagner.

Of Italian instrumentalists, the most important was PAGANINI (1784—1840), as much the greatest of violinists as Liszt was of pianists; the two had much in common in their artistry and their personality. Paganini introduced the use of harmonics, and the modern school of bowing, which only became possible after the cumbrous bows used by the older players had been exchanged for the modern implement, perfected by Tourte of Paris.

Sacred music was at its nadir at the beginning of the 19th century, but the Papal Choir still performed Palestrina. Two earnest ecclesiastics—Baini and Santini—helped to improve matters; the latter spent his life in forming a collection of mediæval music, and introduced Bach and Handel into Italy. An extraordinarily laborious composer was RAIMONDI (1786—1853), who produced many separate pieces which could be combined, and crowned his efforts with three oratorios, which were sung at Rome in 1852, first separately, and then simultaneously. This triple oratorio, called *Joseph*, was, like all other Italian concert-music, performed in a theatre.

About the middle of the century, a new departure in Italian opera was inaugurated by VERDI (1813—1901). He re-introduced dramatic effect; and in his *Rigoletto*, *Trovatore*, and *Traviata*, set a model of simple but commonplace melody which immediately achieved immense popularity. Afterwards he approached the style of Meyerbeer, and finally adopted much of Wagner's method in his beautiful *Aida* (1871), *Otello* (1887), and *Falstaff* (1893). He also composed a remarkable Requiem Mass.

As yet little has been achieved in Italian music apart from opera, though several excellent artists have endeavoured to arouse interest in the great German masters, in Bach especially, and to establish a liking for concerts. The unity of Italy, and its constitutional government, have inspired the young and ambitious with the wish to distinguish themselves as politicians, and art is less esteemed than in former days. Italian music drooped as Italian liberty rose. The younger composers take Wagner as their model. Boito (born 1842) and Sgambati (born 1843) are neither of them pure Italians. Boito (half Polish) has produced but one opera, *Meistofele*; Sgambati, of an English mother, is German rather than Italian. There has been a recent fresh burst of life in the sensational operas of MASCAGNI, LEONCAVALLO, and others.

CHAPTER XXI.

WAGNER.

ALL the German romantic composers except Weber had been deficient in dramatic power. The operas in vogue from 1800-1850 were mainly Italian and French, especially after Weber's death. In 1837 Schumann wrote a most furious diatribe against Meyerbeer's *Huguenots*, concluding with the hope that as operatic matters had attained their very worst possible, there must now be a change for the better.

WILHELM RICHARD WAGNER was born on May 22nd, 1813, at Leipzig. In his schooldays at Dresden and Leipzig he distinguished himself by his literary gifts, and projected a grand tragedy on the stories of Hamlet and Lear. Forty-two characters were killed off in the progress of this piece, and he had to bring some of them back in the last act, as ghosts. He was profoundly impressed by Weber's operas, and afterwards by Beethoven's symphonies; but he never acquired any skill as a performer. In 1830 he took some months' lessons from Weinlig, a sound musician whose advice was of great service to him. He also copied out Beethoven's orchestral works in score. Overtures, a symphony, and some pianoforte pieces, were composed at this time; none are of any importance.

In 1832 Wagner tried his powers upon an opera libretto, and also composed some of the music; but it was left unfinished. His brother, a singer, got him the post of chorus-master at Würzburg, where he wrote the libretto and music of another opera, *Die Feen*. Next he became conductor at the Magdeburg Theatre, where he completed a third opera, which was performed once, in 1836. After taking a post at Königsberg, where he married an actress, he began to look towards Paris. In 1837 he obtained the conductor-

ship at Riga, a fairly important and well-paid place. Here he wrote the libretto of *Rienzi*, planning it on the grandest scale, and, with the music of two acts composed, he started for Paris in July 1839.

In Paris he spent two years and a half, continually trying to get his opera performed, and doing any kind of literary or musical hackwork to save himself and his wife from sheer starvation. But he learnt much from the Conservatoire concerts, and also composed his first really original work, the *Faust* overture. Then followed another opera, *The Flying Dutchman*. At last he sent *Rienzi* to the Dresden Opera, where it was accepted.

On October 20th, 1842, *Rienzi* was performed with immense success. It is not an independent, original work, being thoroughly in the style of Meyerbeer. Its popularity occasioned the production of *The Flying Dutchman*, January 2nd, 1843, but this opera was far less successful. No one appreciated it except Spohr, who brought it out at Cassel, and pronounced Wagner the most gifted of living opera composers. At this time Morlacchi, the last Italian opera-conductor who held office in Germany, was recently dead, and Wagner obtained the vacant post, with a salary of £225. He had a very beneficial influence upon music in Dresden, introducing the works of Palestrina into the Court church, reviving Bach, and conducting Mozart, Beethoven, and Weber with the greatest care, at concerts and operas.

Wagner's next work was *Tannhäuser*, performed October 19th, 1845; and now it was evident that he had cut loose from ordinary taste. The public was fairly puzzled; the great majority of musicians and connoisseurs thought it absolutely bad. Spohr and Schumann, though with qualification, spoke appreciatively, but others furiously attacked both libretto and music. Wagner, a man of vast self-confidence, now felt himself pitted against the world. He began *Lohengrin*, which was still more advanced and unlike previous models. It was finished in 1847, and scored the next winter, but he could not induce the management to perform it. In 1849 occurred the Dresden revolution, when Wagner made incendiary speeches, and rang the alarm bells for a rising. On the restoration of order he went to his friend Liszt at Weimar, and thence, hearing that his arrest was ordered, he escaped to Paris.

This exile, which lasted twelve years, was the great dividing-line in Wagner's life. When he resumed his labours as a composer

he wrote in an entirely new and polyphonic style. His early works may be summed up as *Rienzi*, *The Flying Dutchman*, *Tannhäuser*, and *Lohengrin*. He afterwards disowned *Rienzi*, and there is much which is musically commonplace in the next two operas; nor is *Lohengrin* quite without an admixture of baser metal, though the music is generally of extreme beauty. *Lohengrin* was first produced at Weimar in 1850, by Liszt. In a few years all four were stock pieces at the German theatres, and *Lohengrin* became the greatest favourite, as it still remains. The older German musicians continued to hold them all in abhorrence, and in the meantime Wagner had started a controversy in which most violent party feeling was aroused, and extremely abusive language was employed. The quarrel between the Mendelssohnites and the Schumannites was trifling in comparison with the savageness of the Wagnerian war, which lasted for a whole generation.

Wagner in his exile lived chiefly at Zurich. There, from 1849—1852, he published a series of books upon questions connected with art, and formulated theories which completely astonished musicians. He examined all the great composers' operas, and asserted that all alike had treated the separate numbers of their works exactly as they would have treated concert music. This he declared to be wrong, because music should not be the aim and end of a musical drama, but only one of the means, and he tried to argue out a possible drama in which the various arts of poetry, painting, acting, with music to intensify the emotion, should be fused into a consistent unity. He decided that for this purpose it was necessary to use mythological material, and to abolish all formal construction in the music, which must become like one long fantasia, instead of being cut up into separate pieces. Naturally these ideas were startling to musicians who had always looked upon perfection of form as the highest merit of a work. Also Wagner had unwisely launched into a bitter attack upon Meyerbeer, and had written, not more severely, but more personally, than even Schumann had done. He also spoke with slight respect of Mendelssohn, who had never appreciated him.

The novelty of the theories, and the personal attacks, started the paper war. The most famous contributions were the lectures of Brendel, who had been the head of the Schumannites, and now supported Wagner vigorously, and on the other side Hanslick's essay, "The Beautiful in Music." Very naturally, Wagner's

older operas were judged according to his new theories, and were attacked for not conforming to them. He was constantly misrepresented* in a most extraordinary manner; and was commonly accused of having declared melody to be a barbarism, of saying that none of the great masters knew how to compose properly, and that his own works would be the "Music of the Future," when taste would be sufficiently advanced to understand them. The angry discussion made Wagner's name familiar all over the world, but it certainly delayed popular appreciation of the older operas, and even their performance outside Germany.

Having published in 1852 his principal theoretical work, "Opera and Drama," Wagner prepared to illustrate his theories by a work on an unprecedented scale. The story of Siegfried, which he had dramatised before his exile, was now made part of a "trilogy with fore-evening," based on the legends in the Edda. The entire work was named *The Nibelung's Ring*. The fore-evening is *Rhine-gold*, the separate parts of the trilogy are *The Walkyrie*, *Siegfried*, and *The Dusk of the Gods*. The dramas are written in alliterative verse, and were privately printed early in 1853. During the next four years Wagner completed the music of *Rhine-gold* and *The Walkyrie*, and about half of *Siegfried*. He then abandoned the gigantic work for a time, and began *Tristan and Isolde*, on an Arthurian legend. This work contains his finest music, but is entirely chromatic, and most prodigiously difficult to execute. It was finished in August, 1859.

In 1855 Wagner had been engaged to conduct the London Philharmonic Concerts, but was bitterly opposed here, and not re-engaged. When *Tristan* was finished, Wagner went to Paris, where he conducted concerts; and his patroness, the Princess Metternich, persuaded the Emperor Napoleon III to order the performance of *Tannhäuser*, which took place on March 13th, 1861. The opera was hooted and whistled down, partly because it had no ballet in the usual place, partly to spite the Emperor. The music was furiously attacked, but appreciated by many. After the third performance Wagner withdrew the opera, and went to Germany, where Princess Metternich's good offices had obtained his pardon. But for three years he was still in great straits, trying in vain to get *Tristan* performed, and giving concerts in Germany, Austria, and Russia. His older operas had now grown into popularity, but his income from this source was small. He took up an

*There is a fair average specimen in *All the Year Round* for 1864. The account of *Lohengrin* in Mark Twain's *Tramp Abroad* is wonderfully wrong-headed. Many German and French criticisms were still wilder.

old sketch for a comic opera, and published *The Nibelung's Ring* as a literary production, despairing of ever composing the music.

The eccentric and chivalrous Ludwig II succeeded to the throne of Bavaria in 1864, and immediately sent for Wagner and pensioned him. *Tristan* was at last found possible, and was conducted (from memory) by Hans von Bülow, June 10th, 1865. But it was nine years before *Tristan* was attempted outside Munich. The comic opera was finished in 1867, and was performed under the title of *The Mastersingers of Nuremburg*, June 21st, 1868. Its subject and its abundance of charming melody quickly made it a favourite all over Germany, though it is enormously long, and very difficult.

Befriended by the King of Bavaria, and with a very strong body of enthusiastic adherents, especially among younger musicians, Wagner had now become a great personage in the artistic world, though the hostility of older musicians remained unabated. The worship of his friends perhaps did him even more harm; they defended him as above ordinary laws, even when he eloped with the wife of his friend Von Bülow. His first wife was dead, and he married Frau von Bülow in 1870.

Siegfried was now resumed. Wagner determined that a theatre should be built specially for the performance of *The Nibelung's Ring*, and to be opened only on festival occasions. He selected the little town of Bayreuth, in N.E. Bavaria, and removed thither in April, 1872. A large number of the best performers in Germany came at their own expense to celebrate laying the foundation stone of his theatre, and performed Beethoven's "Choral Symphony" and Wagner's "Kaisersmarsch" as a consecration. Those who were present all agree that this was the finest musical performance on record. The peculiarities of the theatre are that one place is exactly as good as every other, both for seeing and hearing, and that the orchestra and conductor are invisible to the audience. Only those who have attended a performance at this theatre know how entirely different the impression is from that produced by any other dramatic performance anywhere.

Siegfried was published in 1871; and the scoring of *The Dusk of the Gods* was finally completed in November, 1874. The "trilogy with fore-evening," the biggest work of modern art, was thus created, and in August, 1876, three performances were given. The Emperor of Germany, the King of Bavaria, and smaller

princes in crowds were present; enthusiastic admirers had come from all parts of Europe and America; the leading German musicians alone held aloof. It is remarkable that in an age which has been commonly looked upon as prosaic, several thousands of persons should be drawn from all parts of the world to a small out-of-the-way German town to witness a dramatic performance lasting four nights—poetry, music, and management all the production of one brain. Hans Richter was the conductor.

But the enormous expenses prevented Wagner from repeating the performances in the following summer. He visited London, and partly conducted eight concerts at the Albert Hall. But his conducting days were over, and he was decaying. Still, his work was not yet done. The poem of *Parsifal* was published in the same year, and in 1879 the music was sketched, but the scoring was not completed till January 13th, 1882. In July and August, 1882, the Bayreuth theatre was once more opened, and sixteen performances of *Parsifal* took place, with magnificent success. It has been repeated during several subsequent years, but has never been permitted elsewhere. Others of Wagner's works have also been given there.

During the last part of Wagner's life, and especially after 1876, his position as the greatest living musician was generally recognised all over the world, although the public was still constantly told that Wagner abused melody, and that he said that nobody could compose except himself. In 1870 *The Flying Dutchman* was performed in London, but only twice; the persistent misrepresentations kept the public from attending to judge for itself. In 1871 *Lohengrin* was performed with great success at Bologna, then in America, and in 1875 in London, where it was speedily followed by the other older operas, and in 1882 by all the later music-dramas except *Parsifal*. It began to be understood that Wagner's music, whatever its merits or demerits, is exactly to the taste of the public. *Tristan* alone, partly through the indescribable difficulty of the two principal parts (the heroine is on the stage during the whole of the first two acts, and the hero during the third), is less frequently heard than the others, and is less adapted to ordinary likings.

Six months after the final triumph in the production of *Parsifal*, Wagner died at Venice, February 13th, 1883, and was buried with great pomp at Bayreuth. The evil that he did was slight enough, and was buried with him; he was as quarrelsome

as Bach, and as irritable and violent as Beethoven. But such qualities do not affect enjoyment of the works left by these great masters, and Wagner had excuse enough for his hasty utterances. Never was a man so misrepresented and falsely accused as was Wagner. The objections brought against his music were only those which had been brought against the older masters—Handel, Gluck, Haydn, Mozart—who had been charged, just as Wagner was, with “want of melody and form,” “ruining voices,” and all the usual crimes, which have been mentioned in previous chapters. But, in addition, Wagner was personally attacked as a conscious charlatan—in fact, a deliberate swindler. His supporters were not a very effective assistance, and usually confined themselves to extolling Wagner, abusing his opponents, and saying that Beethoven’s music was not understood when it was first published. The only necessary thing was to bring Wagner’s works to a hearing. When this was done, the general public very soon settled the matter, first in Germany, then elsewhere.

But will Wagner’s works be the model for future operatic composers? His concert works are few and unimportant (except the wonderfully beautiful “Siegfried-Idyll”), and he must be judged solely as a composer for the stage. As his own author, he stands quite apart from other specially dramatic composers, such as Monteverde, Gluck, Weber, and Meyerbeer. Probably he will be reckoned with them, but above them; his music is more polyphonic than theirs, and his later style shows that he had assimilated Bach and Beethoven. And just as Monteverde’s dramatic style was followed by the formal construction, degenerating into conventionality, of the Cavalli-Scarlatti school; just as Gluck restored dramatic writing, and was again followed by the more specially-musical style of Mozart and Cherubini; so also it is probable that Wagner’s discoveries and innovations will be treated as musical materials by a school of formally constructive composers, who will in their turn become conventional, and be borne down under the assaults of a new Wagner. For change is the eternal law of progress in art.

CHAPTER XXII.

CONTEMPORARY GERMAN COMPOSERS.—BRAHMS.—NORWEGIAN AND
SLAVONIC COMPOSERS.—DVORAK.—MUSIC IN AMERICA.

AFTER the revolutionary year 1848, political freedom began to appear in Germany. German philosophy immediately died; the search for truth was replaced by the wish to enter parliament. German music lived a little longer; Schumann had not quite finished his work, and Wagner was only maturing his theories. But no great composer has appeared since. It is noteworthy that exactly the same thing has happened in Italy and France, and even in England nearly two centuries earlier, for under Tudor and Stuart tyranny music was flourishing, but the art sickened immediately upon the establishment of constitutional government. Powerful natures, if excluded from participation in ruling, throw themselves with full energy into art, philosophy, or literature. The unification of Germany and of Italy has added to the forces making against music, an art which seems to flourish best in a disunited country with many local centres. Von Bredow's "Ride of Death" at Mars-la-Tour decided the Franco-German war, and enabled the Italian troops to enter Rome; perhaps it also destroyed German and Italian music.

Apart from Wagner, almost all German music since 1848 has consisted of tolerable imitations of Schumann, whose style is easy to catch; Kirchner and Jensen particularly distinguished themselves in this. Robert Franz (1815-92) composed a great many songs, consisting almost entirely of harmonic successions. Reinecke, Raff, Hiller, Rietz, Lachner, Rheinberger, the Scharwenkas, Rudorff, and many others, have been fairly successful in all kinds of composition, but have had no enduring influence. At present the most promising German musician is Eugen D'Albert, a great

pianist, British by birth; his father was partly German, partly French, his mother was a Newcastle lady, and he was born at Glasgow in 1864. He has disowned his native country, which can very well spare him.

There is, however, one German composer who stands out above the rest, and has been sometimes spoken of as if he were really a genius worthy to rank with the very greatest. This is JOHANNES BRAHMS (1833—97), born at Hamburg, and introduced to the world by Schumann. He has published more than 100 works, very clever and generally very dry. They are laboured, in the bad sense of the word. Brahms, with splendid gifts, seems to have gone early on a wrong track, imagining that the more abstruse he made his works the better they would be. Consequently he tangled up his themes with a complication of uneven rhythms, ravelling very ordinary ideas with skeins of harsh counterpoint; in fact, making his works as unpopular as possible, apparently with the idea that if they were unpopular they must necessarily be good. It is from false views of art, not from deficiency in talent, that he has failed to rise to a place among the great composers; at least, it appears so, if one considers how gloriously beautiful is his best work, *A Song of Destiny*. He has never attempted a new form, or used an untried resource; and (like Schumann) he cannot use the upper octaves of the pianoforte. There are, however, some good authorities who look upon Brahms as a great genius not yet fully understood.

All other European nations have developed schools of music during the 19th century; and the use of their folk-songs and folk-dances, which are often not in our diatonic tempered scales, gives piquant quaintness to much modern music. The Hungarian melodies, which are always in 2-4 time, were sometimes used by Haydn, Beethoven, and Schubert; much more by Liszt. Another flavour was contributed by the Northern composers, of whom the first was NIELS GADE (1817—1890), a Dane, and a friend of Mendelssohn and Schumann; next followed Kjerulf, a Norwegian, Lindblad, a Swede, and Olè Bull, a wonderful violinist. Finally, EDVARD GRIEG (1843-1907), of Bergen, a thoroughly cultivated artist, enjoys great and well-deserved success.

With Chopin, the music of the Slavonic nations came into prominence, and has since been of the highest importance. Poland and Russia continually produce highly-gifted pianists and composers, of whom Rubinstein and Tschaikoffski must be mentioned. Even in the 18th century, Burney, the historian, declared the

Bohemians to be the most musical nation in Europe; and a competent authority, Mr. Beatty-Kingston, has made the same statement in our own day. From Bohemia has since appeared the greatest living composer—ANTONIN DVORAK.*

Dvorák (pronounced Dvorshak) had more to contend with than any of his great predecessors. He was born Sept. 8th, 1841, at Nelahozeves, a Bohemian village; in his boyhood he sang and played in the church, and at the age of 16 went to Prague, where he subsisted as an orchestral player in great poverty. Not till 1873, when he was 32 years of age, did his prospects improve; then he succeeded in publishing a composition, and obtained an organist's place. Brahms afterwards brought him forward, and the delightful freshness and unmistakable power of his works quickly secured his fame; but German critics seem disposed to deny his merits. Dvorák has several times visited England, where he has met with better appreciation than at home. His beautiful *Stabat Mater*, his still more wonderful *Spectre's Bride*, and his *Symphonic Variations for Orchestra*, op. 78, are works of real genius. He has quite shaken himself free from Schumann's weaknesses; he has caught the style of Beethoven, and has reinstated rhythm in its due importance. Even the older abstract instrumental forms have assumed a new guise under his hands; and two new forms, the "Dumka," and the "Furiant," have been added to the domain of the art. His training was slight, and almost entirely practical; from this reason, or from some defect of character, he is lacking in self-criticism. If he would only bestow greater thought and care on his works, and not immediately publish everything he writes, he might take a place among the greatest composers.

A few words concerning music in America are necessary. The public there is still over-devoted to Italian opera, but there are many good musicians working. Two young composers, ARTHUR BIRD and E. A. MACDOWELL, have written very admirable works in the modern German style. Bird is a follower of Brahms and Dvorák; Macdowell is one of the ablest imitators of Schumann. The higher branches of music seem to remain exotic in America, and to be a costly luxury rather than an inherent part of the nation's life. Yet plenty of fertile neglected resources are there waiting only skilful cultivation. America also produces good dramatic singers.

* Dvorak died 1st May, 1904.

CHAPTER XXIII.

ENGLISH MUSIC DURING THE 19TH CENTURY.

THE attitude of the British nation towards music for many years remained the same as that described in chap. XVI. But improvement gradually came on during the 19th century.

In 1801 there was no native composer of importance. Thomas Attwood (1765—1838), who had been a pupil of Mozart, left some good anthems. The brothers Wesley were the best performers; both had been infant prodigies as wonderful as Mozart, but they did not continually progress as he did. The younger and greater, Samuel Wesley, left some fine motets, and introduced Bach's fugues into England; and he had a son, Sebastian Wesley (1810—1876), who was another fine organist and composer. Another extraordinary infant prodigy was William Crotch (1775—1847), who became only a thoroughly good practical musician. George Smart (1776—1867) was another sound artist, long the Nestor of the musical profession; he was the first to receive the honour of knighthood.

A far more important man as regards general influence on the art was JOHN FIELD (1782—1837). He was born at Dublin, and was educated under Clementi, who made him a salesman in his pianoforte warehouse, and took him on his continental tours, but treated him badly. Field remained in Russia, where he lived many years, but revisited England in 1832. He created a new species of pianoforte music by his "Nocturnes." These have always remained favourites in Russia, Germany, and France, where his concertos are also much studied. His pianoforte style introduced the continual use of the pedal to sustain a bass-note, an innovation of the highest importance, showing a conception of the instrument fundamentally different from that of Hummel, and essentially modern.

In 1804 came forward a highly-gifted composer, HENRY ROWLEY BISHOP, who for half-a-century held a leading position, and was knighted in 1842. He had a special gift of spontaneous melody, and was a true successor of Purcell and Arne; his dramatic power was also undeniable, but was restrained by that false form of art, the English opera, in which the principal dramatic scenes were given to the speaking actors, while separate ballads and concerted pieces were occasionally introduced for the musical interest. With a more thorough training, and a stronger character, Bishop might have been the equal of Purcell; but through his long life (1786—1855) he scarcely ever achieved a large work, and never successfully. He lives by many very popular songs and choruses, originally written for operas or plays; in instrumental music he did nothing.

After the re-establishment of peace in 1815, it was less difficult for Englishmen to visit the Continent; and two young musicians, Neate and CIPRIANI POTTER, went to Vienna to visit Beethoven. Potter (1792—1871) was highly esteemed by Beethoven, and became an excellent pianist and composer.

An important influence was exercised by the Philharmonic Society, founded in 1813 by Attwood, Bishop, Clementi, Cramer, &c. A change in the performances was introduced in 1820 by Spohr, who conducted with a baton; but it was not till rather later that conducting became the rule. Weber also conducted in 1826. In 1829 occurred the first visit of Mendelssohn, who was immediately in high favour, which continually increased until during the generation after his death he was commonly looked upon as almost or quite the greatest of composers.

The London Sacred Harmonic Society was founded in 1832, and soon began to perform complete oratorios, reviving most of Handel's works, thitherto given only in hackneyed selections. A large number of amateurs speedily increased the chorus until it amounted to several hundreds, and the performances were given in Exeter Hall on a scale more than equal to that of the Commemoration in 1784. The influence of this Society on the general cultivation of music was doubtless very great; but it led to an unwieldy conventional style of choral performance from which all dramatic expression was banished, besides fostering the idea that huge numbers (instead of special efficiency) should be striven for in oratorio choruses.

So far London music and musicians have alone been mentioned. The provinces were indeed deficient. Many local festivals

were held, the performers being partly brought from London ; but as regards local means, it is sufficient to say that in 1824, when Weber's *Freischütz* was at the height of its popularity, it was performed at the Brighton Theatre with the assistance of members of George IV's private band, the manager advertising that this was the only place out of London where it was "*possible* to play the celebrated overture." Nor does this assertion seem improbable.

The second generation of 19th century native composers were mainly educated in the Royal Academy of Music, which was founded in 1822. The most distinguished was WILLIAM STERNDALE BENNETT (1816—1875), who was born at Sheffield, of an Ashford family ; he had been a choir-boy at Cambridge before entering the Academy. In 1836 he went to Leipzig to be near Mendelssohn, and was warmly received by Schumann. Very much was expected of him both in Germany and at home, but after a second and third visit to Leipzig, he gradually forsook composition. He had already produced some most charming works, including the "*Naiads*" and "*Parisina*" concert-overtures, four concertos, and the "*Three Musical Sketches*." No one can believe that he rose to the full height of his powers. A man who could compose the "*Naiads*" at 20 years old ought to have, at 50, done really great work. In his manhood he apparently composed only when specially asked to do so. His cantatas *The May Queen* and *The Woman of Samaria*, one symphony, one overture, and one sonata, are practically the whole result of the last thirty years of his life. None of them have any new feature ; and it is a most significant fact that exactly those of his earlier works in which a new feature is introduced are the best. In his "*Three Musical Sketches*" he used characteristic music with suggestive titles when the idea was comparatively new and frequently attacked ; in his F minor concerto he introduced a "*Barcarolle*," then a complete novelty in artistic music. Exactly these novelties are his best works ; when he simply copied the forms and resources of the classical masters he was less successful, in spite of the charming material he employed. There is a great lesson to artists in this fact. Bennett was also a fine pianist, and was evidently most at home when composing for the pianoforte ; his style sometimes suffers from the usual fault of the German Romantic school, neglect of the upper octaves.

During Bennett's early manhood much was done in the direction of English opera, first by Barnett, composer of the

Mountain Sylph, then by BALFE (1808—1870), and VINCENT WALLACE (1814—1865), both of Irish birth. Both had the good fortune to meet with effective librettos; the *Bohemian Girl* and *Maritana* have maintained their popularity for half-a-century. Balfe deserves the credit of destroying the false views of art which had hitherto marred English opera; he made the music the principal factor, and introduced it in the dramatic situations.

A more scientific musician than any of the above was GEORGE ALEXANDER MACFARREN (1813—1887), a man of much general culture, and of strong character, which enabled him to overcome even the infliction of blindness. After composing much dramatic and other music, Macfarren turned to oratorio, and in 1873 produced *St. John the Baptist*, an extremely successful work. Macfarren was also highly distinguished as a contrapuntist and theorist. An infant prodigy, with an ear as wonderful as Mozart's, was Sir F. A. G. Ouseley, but he never attained eminence except in his learning.

The Oxford movement had a considerable influence on ecclesiastical music. The Gregorian tones were re-introduced; and it became more customary to chant the Psalms in ordinary services. Organs replaced the village bands. Pedal key-boards were added, and their compass was in time extended down to 32-foot C. In 1852 Mr. Herbert had the organ of Farm Street Chapel tuned to Equal Temperament, and the lead was quickly followed everywhere. The pneumatic action also made the touch easy.

From 1830—1850 was also, as described in chap. XX, a flourishing epoch of vocalisation and Italian opera, which was nowhere more esteemed than in England. It is evident from the preceding pages that there was then a great stir of musical life; yet it was perhaps the period at which public estimation of the art reached its lowest point.

A very striking proof of this last assertion occurs in Macaulay's "History of England," published in 1848. The famous third chapter contains a most elaborate account of the state of England in 1685, describing the conditions of life at that date, with the learning, sciences, and arts then cultivated. The poetry, drama, painting, sculpture, and architecture of the period are all discussed with full detail; music is not once mentioned, although the period in question was exactly the one in which England's greatest composer was in full maturity. One might

easily imagine that Macaulay had never heard of the existence of such an art as music.

Similar proofs of the general ignorance of music may be found in the historical works of Alison and Carlyle. Alison's ponderous account of the French Revolution never mentions the Marseillaise. Carlyle only once alludes incidentally to Cromwell's musical tastes; and in his "Life of Frederick the Great" does not mention Bach's visit. Carlyle, if we may judge from his furious diatribe on the Opera (1852), had apparently never heard of oratorios or instrumental music, and imagined that all 19th century tone-art consisted of Italian opera followed by ballet-divertissement. Landor spoke contemptuously of musicians.

Yet if a writer chose to select another set of facts, he might easily prove that in the early Victorian era music was highly honoured. It is also noteworthy that concerts and concert-halls were here much more frequent than on the Continent, partly owing to the aversion shown towards the theatre in large classes of British society, an aversion then justified by certain practices since abolished.

After the middle of the century, signs of progress became manifest. The Bach Society was founded by Bennett in 1849, and under his direction performed the *Matthew-Passion*, the *Christmas Oratorio*, and part of the High Mass. The Crystal Palace concerts began in 1855, and speedily attained a high reputation. They were very useful in familiarising the public with Schubert and Schumann, tabooed elsewhere. The Monday Popular Concerts were started in 1859 to use St. James's Hall, then recently erected; they made classical chamber-music generally popular. Music now became democratised, and the Philharmonic Society removed to St. James's Hall in 1869. The Sacred Harmonic Society was excluded from Exeter Hall by ignorant bigots, and dissolved in 1882.

The Handel Festivals at the Crystal Palace, which began in 1859, and were repeated triennially, had considerable influence on choral cultivation. It was shown that oratorios might be performed with a chorus of 3,000 and a band of 500; and though huge numbers were too much substituted for efficiency, and the due balance of tone was quite lost, yet in the simpler passages the choral effects were of unsurpassable grandeur, the utmost limit of useful voices being obtained. The complex choruses are always unsatisfactory.

In 1841 a conference of Sunday school teachers (at Hull)

appointed a young minister, JOHN CURWEN (1816—1880) to discover the best possible mode of popular vocal cultivation. After much experimenting, he adopted a method invented by a Norwich lady, Miss Sarah Anna Glover, and gave it the name of Tonic Sol-fa. At this time much interest had been aroused by the large classes of John Hullah, who had brought the Wilhem method into England. In France and Italy the ancient letter-notation had been given up (see p. 37); and A, B, C, &c., are still called *la, si, do*, &c, in both countries. Hullah accordingly introduced a fixed *do*, and had great success for a time. The Tonic Sol-fa method, which proclaimed the old principle of the *do* for the tonic of the scale, and did not require music-type, had a vast influence on the general cultivation of the art; and within half-a-century after John Curwen had received his commission from the Hull conference, the method was taught in Central Africa and Japan, instructions were printed in Arabic, and three million British children were learning it. In July, 1891, a Jubilee was held, when some thousands of singers noted down by ear a tune written for the occasion, each voice-part being played separately on the Crystal Palace organ; then the entire force sang it perfectly, in harmony.

A great change took place in music-printing. Mr. J. A. Novello saw that type-printed music could be supplied in large quantities at a cheap rate; while Mr. Curwen was enabled to issue vocal music at a nominal sum. Accordingly prices were so lowered after 1850 that every one bought the standard oratorios; and cheap instrumental music soon followed. The change, like all other changes, has not been an unmixed good. Publishers became so intent on supplying cheap editions of standard non-copyright works, that the production of new music, especially new instrumental music, has been seriously discouraged; and performers became quite unaccustomed to use manuscript.

The first composer to rise to eminence after 1850 was ARTHUR SULLIVAN, born in London, of mixed parentage, in 1842. He was a choir-boy at the Chapel Royal (as Purcell had been 200 years earlier), then a student at the Royal Academy, and finally at Leipzig. In 1862 his promising music to Shakspeare's *Tempest* was heard, and a symphony in E soon followed; then came several sacred works, including *The Light of the World* (1873), a fine oratorio, and *The Golden Legend* (1886). Another most admirable work is a cycle of songs, "The Window," produced in conjunction with Tenyson, and the best English specimens of "songs for voice and

pianoforte." But all these works are founded on existing models ; Sullivan's most striking successes were naturally in a form of his own creating, the satirical operas written by W. S. Gilbert. These are set in a popular style, and, though too graceful in melody and refined in harmony to be appreciated by those absolutely ignorant of music, they are exactly adapted to that very large class which knows a little. They at once attained extraordinary popularity with the whole English-speaking race, and (when the librettos were of general interest) in Germany also. In 1891 Sullivan produced the grand opera *Ivanhoe*, under the most brilliant auspices. He has neglected instrumental music, except in connection with dramas.*

A crowd of young composers followed Sullivan, though none attained his skill, and all fell very far short of his popularity. The most distinguished are Hubert Parry, A. C. Mackenzie, and Villiers Stanford. Either of these composers, if he will strike out a line of his own, may do great work. E. Prout made an excellent start with untried instrumental resources ; unfortunately he did not continue. F. H. Cowen had temporary success on the older lines.

About 1875 a German violinist named Carl Rosa organised a touring company, which made the provinces acquainted with many of the finest operas, and in 1883 began to commission new works. But the provincial theatres at the same time relinquished stock companies, and there was no longer any opportunity for permanent opera except in London. Of the new works produced by Carl Rosa, those of Goring Thomas were the most successful ; F. Corder distinguished himself by writing both libretto and music.

There is a worse side to the unprecedented activity in both public and domestic music. The introduction of a pianoforte or harmonium into every house except the very poorest, and the fashion for violin-playing which set in about 1885, led to an enormous demand for music suited to small capacity and uncultivated taste ; and this had a specially bad effect upon the vocal music, being further increased by the lack of intellect and dramatic power too frequent among our professional vocalists. Even the vast multiplication of church organs has not been without some bad results. And these points, concert-singing and organ-playing, occupy the attention of English musicians much more than is the case on the Continent, where singers all go on the stage, and there are very few churches. Naturally our concert-singers, and since about 1840, our organists, have been particularly

* Sullivan died 22nd November, 1900.

skilled in performance; and such singers as Braham, Bartleman, Phillips, rather later Clara Novello, Sims Reeves, Charlotte Dolby, then Janet Patey, Lloyd, Maas, and Santley were of the highest merit, while organists such as Best, Stainer, Bridge, Peace, and Parratt would be an honour to any country.

The enormous number of amateur choral societies has prevented the formation of skilled professional choirs, and has lowered the standard of performance. Our provincial festivals are also not without their bad side; they certainly hinder the appreciation of the art at ordinary times and with local means; but they have taught the world to know the magnificent quality of the Yorkshire and Welsh voices. A standard of highest efficiency is required; this was once supplied by Henry Leslie's choir; since, to some extent, by the Bach Choir, founded in 1876. The Royal Albert Hall Choral Society supplies performances on a large scale. A small choir, consisting entirely of highly-trained voices, is very much needed in London, and elsewhere also.

In 1882, under Royal patronage, a large amount of money was subscribed for the Royal College of Music, which was opened in 1883. A later generation will see what it can effect. At any rate, the British nation now recognises that the art of music is at least as noble as the other arts; and in the poetry of Browning, the philosophy of Spencer, and the historical works of Lecky and Fyffe, music has its full share of notice. Musical literature is less satisfactory; ignorant amateurs presume to publish ambitious works upon the art, and foreign writings of importance are translated by incompetent literary hacks, instead of being entrusted to cultivated musicians.

But the greatest defect of English music, and the one which seems least likely to be remedied, is the want of opera. A Royal English Opera-house was opened in 1891, was closed before the year was out, and then turned into a variety theatre. It is not only in London, but in every large town, that we require a permanent, resident opera, as there is in every large German town

CHAPTER XXIV.

POSSIBILITIES OF THE FUTURE.

It has long been regretted that Britain has given birth to no composer of the highest rank, and Germans formerly supposed that there was something unmusical in the British nation. Beethoven ridiculed the supposition; and Schumann, equally fond of everything English, zealously upheld the claims of Bennett. But in those days little was known or understood of the mediæval music in which England so distinguished herself; and Tinctor's statement* (quoted in Chap. IV) was discredited, though since fully confirmed. At the present time so strong is the general desire that England should be as pre-eminent in music as it is in poetry, that a young genius would find every possible encouragement. The questions remain, how should he be trained, and whither should he direct his attention after training? With absolute genius, training is of comparatively slight importance, if the neophyte is from infancy in a thoroughly musical atmosphere. Travel and general education should not be omitted. But afterwards? When our supposed young genius has reached manhood, is thoroughly versed in the practice and science of the art, and is ready to begin the world, what should he do to become ranked in the future with Handel, Bach, Mozart, and Beethoven?

On this point a few words are necessary. Since the training of composers consists in reproducing existing forms, they are too apt to imagine those forms to be naturally correct, and to look askance at any composer who wishes to invent new forms, or even to employ new resources. But an artist's best powers are only called forth by *struggle*; the filling-up an already fixed formula is too easy to stimulate the invention sufficiently. Therefore, a young genius should be encouraged to look round and notice what useful

* England must especially honour Haberl (of Ratisbon) for finally establishing Dunstable's claim to the invention of polyphony.

resources are as yet unprovided for, and to meditate what forms can be invented to display those resources. A single instance will illustrate this point. There are thousands of wind bands and brass bands in existence, and not a single piece of good music has ever been written for them. A composer of genius, or even of high talent, who will devote his life to studying the unknown powers of these important resources, may obtain unprecedented popularity and success during life, and immortal fame after death ; but he must expect to be scorned by one-sided musical pedants for a long while, exactly as Haydn was about 1760-80, when he was elevating the quartet into a classical form.

Much has recently been said of obtaining local orchestras in Britain. But what shall we do with them when we have them ? Fancy a provincial town with a resident full orchestra, and weekly concerts through the winter. What are the players to do on the other 340 days in the year ? In Germany (see p. 98) they would be wanted at the theatre ; here they would have nothing to do except at occasional concerts, and they would assuredly starve. An orchestra is only required where there is a permanent opera.

But a young genius need not trouble himself with orchestral writing. If an orchestra is not obtainable, he will find quite sufficient scope for his invention in using the resources of the keyed instruments—the pianoforte and harmonium. Certain effects are lost, but others are gained.

Let, then, a young genius be encouraged to devote himself to the strictly practical, and let musicians endeavour to grasp the idea that he will not be degrading the art, but will be advancing it. The history of German music is instructive. After the strictly utilitarian composers Handel, Bach, Haydn, and Mozart, came the transcendental composer Beethoven, who considered music to be something as holy as religion, and believed himself sent upon a high mission to the world. He removed the art from all earthly contact ; and what has been the result ? After a period of unnatural brightness, of quick feverish breathing in the unaccustomed rarefied atmosphere, German music is comatose, if not actually dead. Political causes have no doubt helped its decline ; they will also affect English music. Many think that Britain is about to split up into a number of weak small states ; if so, music will probably flourish.

But not only a young Mozart, should he appear, but also the general average of cultivation must be cared for. The great defects of English musicians are, lack of enthusiasm and ignorance

of the standard works. The great centres of musical tuition should do something to counteract these defects; enthusiasm cannot be created in a sluggish intellect, but students may be made acquainted with existing masterpieces. It ought to be just as incredible for a musician to be ignorant of Palestrina's *Missa Papæ Marcelli*, of Bach's *High Mass*, *Matthew-Passion*, and "Forty-Eight," of Handel's *Messiah*, *Israel*, and *Samson*, of Mozart's *Don Giovanni*, *Zauberflöte*, and *Requiem*, of Beethoven's quartets and symphonies, of Schumann's *Manfred*, and of Wagner's *Tristan*, as it would be for a poet to be ignorant of *Hamlet*, *Lear*, *Paradise Lost*, and *Prometheus Unbound*.

With regard to the general public, their improvement must consist in cultivation of the ear. All children should be taught to sing the chromatic scale, which is possible to practically every one. Musicians should steadfastly maintain the singable elements in the pronunciation of English, preserving the broad Italian *a* (ah) wherever possible, besides using askèd, talkèd, watchèd, &c., instead of askt, talkt, watcht, &c. Here poets should come to our help.

Our composers are neglecting much necessary work. The want of good music for wind and brass bands has already been mentioned. Short and easy oratorios, suitable for performance in churches, with a share for the congregation, are urgently needed; cantatas for female voices are in great demand; a new school of drawing-room instrumental music is no less necessary. Why do our leading composers neglect these duties? It is to you, Parry, Mackenzie, Stanford, that I speak. Remember how great is your heritage! The mediæval English and Flemings created vocal composition for you, and Palestrina perfected it; Peri discovered the opera for you, and Cavaliere the oratorio; Monteverde discovered dramatic power and the use of dissonances for you; Carissimi and Cavalli discovered form; Purcell discovered mighty choral effects, and Handel carried them to utmost sublimity; Bach discovered the tonal system, melodic richness, romantic feeling, the unknown powers of the keyboard; Gluck discovered orchestration; Haydn discovered binary form and rhythmical complication; Mozart discovered how to apply binary form to the orchestra, and how all the discoveries of all his predecessors might be fused into perfect musical beauty; Beethoven discovered how poetic suggestion, intellectual energy, capricious humour, all the emotions of sorrow and joy might be expressed in the formal limits of instrumental

music; Weber discovered how to apply Beethoven's romanticism to the opera and the programme-overture; Schubert discovered the art-song and the pianoforte duet; Mendelssohn discovered the concert-overture; Chopin and Liszt discovered the powers of the modern pianoforte; Schumann discovered how to mould the art into an expression of the composer's and the performer's inmost thoughts, feelings, and perceptions; Wagner discovered chromatic counterpoint, and the application of polyphony to dramatic music. All these discoveries have been made for you, at the cost of the heart's blood of great men. What will you in your turn discover for others? Your best invention will only be called forth by the struggle of discovery. It is easy enough to imitate the fugues of Bach, the sonatas of Beethoven, the songs of Schubert; even to nearly approach them is not particularly difficult; yet the imitator will always find a great gulf fixed between his imitation and his model. The gulf may seem only a hand's breadth, but it will be impassable. See, for instance, how nearly the pianoforte fugues of Mendelssohn and Schumann approach Bach's fugues, yet how profound is the separation! And the result is that Mendelssohn's and Schumann's are all neglected, except the first one of Mendelssohn's, *which contains novel features*. Therefore, if you use old forms, apply them to untried resources; it is yet more noble and profitable to invent new forms.

Our composers have for over 200 years lagged behind, and have confined themselves to imitating Italians and Germans. At one time it was Carissimi and Corelli, then Handel; about 1830 it was Spohr, then Mendelssohn, then Schumann, and now it is Wagner. Let there be an end to this; all history shows that a composer, to achieve high rank, must dare to do something which has NOT been well done previously. The young composer, even as Britomart in the enchanted castle, can discern all around him the monition:—

"Be bold! Be bold! and everywhere Be bold!"

Nor is a caution needed, for over-boldness in music will bring its own cure; timidity never will.

There are signs perceptible that the old resources and forms are worked out, and are about to be left. Very possibly, some form, now as unimportant as the Symphony was before Haydn, may

become classical; or some neglected resource may be endowed with a rich literature. That will be your opportunity, British composers! Those who head the attack will secure the spoils; those who lag behind will get what the leaders have not thought worth taking. British composers—**TO THE FRONT!**



CHRONOLOGICAL TABLE.

Approximate or doubtful dates are enclosed in brackets.

- A.D.
- 384 St. Ambrose becomes Bishop of Milan.
- 600 Gregory, Pope of Rome. He is reputed to have set in order the Ambrosian chants and introduced four Plagal Modes.
- 800 Charlemagne, Emperor of the West. He permits 12 Modes.
- (900) A line in use to indicate the pitch of the Neums.
- 930 Hucbald dies.
- (1024) Guido d'Arezzo writes the "Micrologus."
- 1050-83 Franco at Liège.
- 1077 Sarum Use introduced.
- (1100) John Cotton's treatise written.
- (1225) "Sumer is icumen in," a double canon for six voices, written by John Fornsete of Reading Abbey.
- (1280-1350) Theoretical works written by Walter Odington, Simon Tunsted, and Robert de Handlo.
- 1350 Organs made with the chromatic semitones.
- 1364 Guillaume de Machaut composes the "Coronation Mass."
- 1387 A keyed instrument "sounding with strings" mentioned.
- 1417 The English "Chapel Royal" mentioned.
- 1428 Dufay at Rome.
- 1443 Okeghem at Antwerp.
- 1453 John of Dunstable dies, and is buried in London.
- 1460 Binchois dies at Lille.
- 1465 Henry Abyngdon appointed "Master of the Song" at the Chapel Royal.
- 1469 Edward IV charters the Musicians' Company. John Hothby (Ottobi) in Italy.
- 1474 Dufay dies at Cambray, Nov. 28th.
- 1480 Josquin at Rome. Adrian Willaert born.
- 1482 A music school founded at Bologna.
- 1486 Hothby recalled to England.

- 1496 Okeghem dies.
- 1497 Henry Abyngdon dies.
- 1501 Petrucci prints music from movable types.
- 1521 Josquin dies at Condé, Aug. 21st.
- (1526) Palestrina born.
- (1532) Orlandus Lassus born at Mons.
- 1545 Constanzo Festa dies.
- 1551 Palestrina becomes Chapel-master at the Vatican.
- 1557 Lassus at Munich. Morley born.
- 1562 Willaert dies.
- 1565 Palestrina's *Missa Papæ Marcelli* first sung, April 28th.
Lassus composes the "Seven Penitential Psalms."
- 1572 Death of Tye.
- 1573 Vittoria at Rome.
- 1575 Queen Elizabeth grants a monopoly of music-printing to Tallis and Byrd.
- 1583 Orlando Gibbons and Frescobaldi born.
- 1584 Palestrina publishes motets from the Canticles.
- 1585 Tallis dies, Nov. 23rd.
- 1588 English madrigals first printed.
- 1591 St. Cecilia Society of Arnheim founded.
- 1594 Palestrina dies, Feb. 2nd. Lassus dies, June 15th.
- 1598 Merulo publishes Organ Toccatas.
- 1599 Monteverde publishes madrigals with new dissonances.
Henry Lawes born.
- 1600 Performance of the first opera, Peri's *Euridice*; and the first oratorio, Cavaliere's *Anima e Corpo*.
- 1601 Morley edits "The Triumphs of Oriana."
- 1603 Vittoria's *Requiem* composed. *Florilegium Portense* published.
- (1604) Carissimi born.
- 1607 Monteverde produces his first opera, *Arianna*.
- 1608 Monteverde produces *Orfeo*.
- 1609 Catches first printed.
- 1611 "Parthenia," the first music for keyed instruments printed in England.
- 1613 Monteverde at Venice.
- 1618 Schein publishes sacred pieces "in the new Italian style."
- 1621 Sweelinck dies at Amsterdam.
- 1623 Byrd dies, July 4th.
- 1624 Scheidt publishes the "Tablatura Nova."
- 1625 Gibbons dies, June 5th. Verdonck dies.

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- 1627 Schütz composes *Dafne*.
 1633 Lulli born.
 1637 The first opera-house opened.
 1641 Barnard's "Church Music" published.
 1643 Monteverde dies.
 1644 Organs removed from English churches Frescobaldi dies.
 1650 Playford begins publishing music.
 1652 Allegri dies.
 1653 Corelli born. Lawes's "Ayres and Dialogues" published.
 1657 Opera introduced into England. Cromwell's musicians petition for the establishment of a College of Music.
 1658 Purcell born.
 1659 A. Scarlatti born.
 1660 Restoration of English cathedral services and church organs.
 1668 Couperin born.
 1672 Banister begins London concerts. Lulli obtains a patent for operas. Death of Schütz.
 1674 Carissimi dies.
 1676 Purcell begins composing incidental music for dramas.
 1680 Purcell becomes organist of Westminster Abbey.
 1685 Handel born Feb. 23rd; J. Sebastian Bach born Mar. 21st.
 1687 Lulli dies.
 1691 Purcell composes *King Arthur*.
 1695 Purcell dies, Nov. 21st.
 1703 Handel at Hamburg; Bach at Weimar and Arnstadt.
 1705 Handel's *Almira* produced. Italian opera established in England. Farinelli born.
 1706 Handel in Italy.
 1707 Bach at Mühlhausen.
 1708 Bach becomes organist at Weimar.
 1710 Handel first visits England. Pergolesi born. Violin-making at its best about this time.
 1711 Description published of a dulcimer with keys, invented by Cristofori of Florence, and called Pianoforte.
 1713 Corelli dies.
 1714 Gluck born, July 2nd.
 1717 Bach becomes Musical Director at Coethen.
 1718 Handel becomes Chapel-master to the Duke of Chandos.
 1720 Handel composes *Esther*, as a masque; and is engaged composer at the Italian Opera.

- 1722 Bach composes the "Wohltemperirte Klavier." Rameau publishes the "Traité Harmonique."
- 1723 Bach becomes Cantor and Director of Church Music at Leipzig.
- 1725 The "Concerts Spirituels" begin at Paris.
- 1729 Bach's *Passion according to St. Matthew* performed, Good Friday, April 15th.
- 1732 Handel revives *Esther* as an Oratorio. Haydn born, March 31st.
- 1733 Handel composes *Deborah* and *Athalia*. Couperin dies. Bach begins the High Mass in B Minor.
- 1736 Pergolesi dies.
- 1738 Handel composes *Saul* and *Israel in Egypt*.
- 1740 Handel composes his last opera, *Deidamia*. "Rule, Britannia" and "God save the King" first sung. Bach composes the second part of the "Wohltemperirte Klavier."
- 1741 Handel composes *Messiah*, Aug. 22nd—Sept. 14th; and *Samson*, finished Oct. 29th. Madrigal Society founded.
- 1742 *Messiah* first performed, April 13th, at Fishamble Street, Dublin.
- 1745 Gluck visits England.
- 1746 Handel composes *Judas Maccabæus*.
- 1747 Handel composes *Joshua*.
- 1748 Handel composes *Solomon*.
- 1749 Handel composes *Theodora*.
- 1750 Bach dies, July 28th.
- 1751 Handel composes *Jephtha*, and becomes blind.
- 1752 Clementi born.
- 1753 Emanuel Bach discloses his father's method of fingering.
- 1755 Haydn composes his first quartet. Graun's *Death of Jesus* first performed.
- 1756 Mozart born, Jan. 27th.
- 1759 Handel dies, April 14th. Haydn becomes Chapel-master to Count Morzin, and composes his first symphony.
- 1760 Cherubini born.
- 1761 Haydn becomes Chapel-master to Prince Esterhazy. The Catch Club founded.
- 1762 Mozart taken on his first tour. Gluck's *Orfeo* performed at Vienna.
- 1764 Mozart, in England, composes his first symphony.
- 1767 Gluck's *Alceste* performed.

- 1770 Beethoven born, Dec. 16th. Mozart in Italy. Clementi publishes pianoforte sonatas.
- 1771 Haydn's *Stabat Mater* composed.
- 1773 Female singers first used in oratorio choruses.
- 1774 Gluck's *Iphigenia in Aulis* performed at Paris.
- 1776 "Ancient Concerts" founded.
- 1777 Gluck's *Armida* performed.
- 1778 The Gluckist-Piccinnist war at Paris. Mozart's "Parisian Symphony" composed.
- 1779 Gluck's *Iphigenia in Tauris* performed.
- 1781 Mozart's *Idomeneo* produced. Leipzig concerts first given in the Gewandhaus.
- 1782 Farinelli dies.
- 1784 Spohr and Paganini born. The first "Handel Commemoration" in Westminster Abbey, with 274 vocalists and 251 instrumentalists.
- 1786 Weber born, Dec. 18th. Mozart composes *Figaro*, and dedicates six grand quartets to Haydn. Bishop born, Nov. 18th. Cherubini settles at Paris.
- 1787 Mozart's *Don Giovanni* performed at Prague, Oct. 29th. Gluck dies at Vienna, Nov. 15th.
- 1788 Mozart's E flat, G minor, and Jupiter Symphonies written June 26th—Aug. 10th.
- 1791 Mozart composes *Die Zauberflöte* (produced Sept. 30th) and *Requiem*; dies Dec. 5th. Haydn, in England, produces six grand Symphonies. Berlin Singakademie founded. Meyerbeer born.
- 1792 Rossini born Feb. 29th. "Marseillaise" composed April 24th. Beethoven settles at Vienna to study under Haydn.
- 1794 Haydn produces six more Grand Symphonies in London.
- 1795 Beethoven plays his first Concerto, Mar. 29th; and publishes his Op. 1.
- 1796 Beethoven dedicates three Sonatas to Haydn.
- 1797 Schubert born Jan. 31st. Haydn's "Austrian National Anthem" sung, Feb. 12th.
- 1798 Haydn's *Creation* performed at Vienna, April 29th and 30th.
- 1800 Beethoven's first symphony and septet performed April 2nd. Haydn's *Seasons* and Cherubini's *Les deux Journées* performed.
- 1803 Berlioz born.
- 1804 Beethoven's *Eroica* symphony composed.

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- 1808 Beethoven's C minor and Pastoral symphonies and Choral Fantasia performed Dec. 22nd.
- 1809 Mendelssohn born Feb. 3rd; Chopin born, Mar. 1st. Haydn dies, May 31st.
- 1810 Schumann born, June 10th.
- 1811 Liszt born.
- 1813 Wagner born, May 22nd. Verdi born, Oct. 9th. London Philharmonic Society founded. Beethoven's Symphony in A performed.
- 1816 Sterndale Bennett born, April 13th. Rossini's *Barbiere* and *Otello* performed.
- 1818 Gounod born, June 17th.
- 1820 Spohr visits England, and conducts with a baton.
- 1821 Weber's *Freischütz* performed, and Concertstück finished, June 18th. Schubert's "Erlking" published.
- 1822 Schubert's B minor Symphony composed.
- 1823 Weber's *Euryanthe* performed.
- 1824 Beethoven's Choral Symphony performed, May 7th and 23rd.
- 1826 Weber visits England, and produces *Oberon*; dies June 4th. Mendelssohn's overture to *A Midsummer Night's Dream* composed. Beethoven's last quartets finished.
- 1827 Beethoven dies, Mar. 26th.
- 1828 Schubert composes his Symphony in C, Mass in E flat, and Quintet; dies Nov. 19th. Conservatoire concerts begin at Paris.
- 1829 Mendelssohn revives Bach's *Matthew-Passion* at Berlin; and first visits England. Rossini's *Tell* produced at Paris.
- 1831 Schumann's first critical article, on Chopin's Op. 2. Meyerbeer's *Robert le Diable* performed.
- 1832 Spohr's "Power of Sound" performed. London Sacred Harmonic Society founded. Death of Clementi.
- 1833 Brahms born, May 7th.
- 1834 Schumann establishes the *Neue Zeitschrift*.
- 1835 Mendelssohn becomes conductor at Leipzig.
- 1836 Mendelssohn's *St. Paul*, and Meyerbeer's *Huguenots* produced.
- 1838 Bizet born, Oct. 25th.
- 1841 Schumann's Symphony in B flat performed. Dvorák born, Sept. 8th. Commission given to John Curwen.
- 1842 Sullivan born, May 13th. Rossini's *Stabat Mater* performed. Wagner's *Rienzi* produced at Dresden.
- 1843 Wagner's *Flying Dutchman* produced.

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- 1845 Wagner's *Tannhäuser* produced.
- 1846 Mendelssohn's *Elijah* produced at Birmingham, Aug. 26th.
Cheap music first issued.
- 1847 Mendelssohn dies, Nov. 4th. Wagner's *Lohengrin* composed.
- 1848 Schumann's *Manfred* composed.
- 1849 Chopin dies, Oct. 17th. Wagner exiled.
- 1850 A violent and bitter controversy created by Wagner's theoretical writings. *Lohengrin* performed at Weimar, Aug. 28th. Bachgesellschaft founded.
- 1852 Raimondi's triple oratorio performed, first the three separately, then all simultaneously, Aug. 7th, at Rome.
- 1853 Wagner begins *Der Ring des Nibelungen*.
- 1855 Sir Henry Bishop dies, April 30th. Crystal Palace concerts begin.
- 1856 Schumann dies, July 29th. Händelgesellschaft founded.
- 1859 Wagner's *Tristan* composed. Monday Popular Concerts begin. Gounod's *Faust* performed, Mar. 19th. Spohr dies, Oct. 22nd. Handel Festival at the Crystal Palace, with 2,700 vocalists and 460 instrumentalists.
- 1864 Meyerbeer dies, May 2nd. Wagner at Munich.
- 1865 *Tristan* performed, June 10th.
- 1868 Wagner's *Meistersinger* performed. June 21st. Rossini dies, Nov. 13th.
- 1871 Verdi's *Aida* produced, Dec. 27th, at Cairo.
- 1875 Bennett dies, Feb. 1st. Bizet produces *Carmen*, Mar. 3rd, and dies, June 3rd.
- 1876 Wagner's *Nibelungen* performed three times at Bayreuth, Aug. 13th—30th.
- 1881 Dvorák's *Stabat Mater* published.
- 1882 Wagner's *Parsifal* produced, July 26th.
- 1883 Wagner dies, Feb. 13th.
- 1884 Dvorák first visits England.
- 1885 Dvorák's *Spectre's Bride* produced at Birmingham.
- 1891 Sullivan's *Ivanhoe* produced. Tonic Sol-fa Jubilee.
- 1893 Verdi's *Falstaff* produced. Gounod dies, Oct. 18th.
- 1897 Brahms dies, April 2nd.
- 1900 Sullivan dies, Nov. 22nd. Elgar's *Dream of Gerontius* produced.
- 1901 Verdi dies, Jan. 27th.
- 1904 Dvorak dies, May 1st.

APPENDIX.

NOTE ON THE TWENTIETH CENTURY.

THE advances since this History was originally written mainly concern Russia, France, and Germany. No successor to Grieg has appeared in Scandinavia; in Finland he has a follower, Sibelius. The only important young Hungarian composer is Dohnanyi. Spain has given us many executants of the very highest rank, but no creative genius. In Italy attention is now given to choral and orchestral music, while opera is still assiduously cultivated. Mascagni and Leoncavallo have not been able to repeat their single successes. PUCCINI (born 1858) is by far the most popular of living opera-composers.

*The Russian composers of importance and repute are very numerous. Arensky, Rimsky-Korsakoff, Moussorgsky; and the still living Glazounoff, Rebikoff, Rachmaninoff, Scriabine, all have enjoyed world-wide popularity. Tschaikoffsky (see p.126) at his death (1893) left a "Sinfonie Pathétique" which was played more often than any other symphony during many years.

A new era for French music began with CESAR FRANCK (1822-90), of Belgian birth; he cultivated oratorio and organ music of the severest kind. Vincent d'Indy, Widor, Florent Schmitt are among his followers. Another school, headed by Debussy and Ravel, write in the opposite style, discarding form altogether and cultivating "atmosphere." As opera composers, Bruneau, and Charpentier are prominent.

German composers are now headed by RICHARD STRAUSS, whose mastery of orchestration is unrivalled, though it misleads him to showy tricks, and in his symphonic works he frequently descends to unworthy whims. In his operas *Salomé*, *Elektra*, and *Rosenkavalier* his powers find better scope.

America has now serious influence on musical practice. Formerly England was the musician's Eldorado, now the still

* The independent Russian school, after attempts by Glinka and Dargomijsky, began about 1861 with BALAKIREFF (1836-1910), who inspired Cui, Borodin, Rimsky-Korsakoff, and Moussorgsky. These five pioneers, and Tschaikoffsky, were materially aided by Belaieff, a wealthy amateur, who performed and published their works.

higher rewards offered by America and the facilities of modern communication attract all the greatest executants, both instrumental and vocal. Puccini has set modern American stories for the American market. Opera, Italian or Wagnerian, is still the staple of American music; but there are many concert-institutions also. America does not produce composers of an importance commensurate with her musical life. Macdowell (see p. 127) remains her greatest man; after losing his reason he died in 1907. His fine pianoforte works are still favourites.

In Canada, conditions are mainly similar, but with a larger influence of English ideas. In Canada, and still more in Australia, the climate seems specially favourable to the production of great singers. Music of all kinds is enthusiastically appreciated in the Colonies, which may be vigorous nurseries of the art in future.

As regards music at home, several material changes call for notice. The popularity of oratorio has suffered a marked decline. Choral societies favour platform versions of opera. This change of taste has particularly affected Handel, but in compensation his operatic and instrumental music has revived. It has become usual for church choirs to perform suitable oratorios in Passiontide and Advent; many such works have been composed and are an important element in English musical life, though none have attained a very high standard so far.

In 1895, when Parry, Mackenzie, and Stanford were all established in fame and popularity, EDWARD ELGAR came into general notice. In 1900 his *Dream of Gerontius* placed him above all his rivals. Other oratorios, *The Apostles* and *The Kingdom*, two symphonies, a violin concerto, and smaller works of all kinds stand on the same high level. All have been acclaimed to the full, in Germany as well as in England, but they generally drop off the repertory rather quickly.

Talented young composers are continually appearing and disappearing. Samuel Coleridge-Taylor (1875-1912), partly of negro blood, made one very decided success in setting scenes from *Hiawatha*. Edward German in a lighter style, and Walford Davies in severer mood, have shown much talent.

The choirs of the North of England have attained such extraordinary proficiency that composers now set them tasks to display their abilities. GRANVILLE BANTOCK has availed himself of the opportunity to devise new methods of choral writing, borrowing resources of tone-colour from the orchestra.

In practical performance the very general popularity of orchestral concerts calls for notice. Other concerts suffer. The Promenade Concerts at Queen's Hall every autumn attract immense audiences nightly, while the Monday Popular Concerts of chamber music have died. The continual migration from great centres of population to distant suburbs and further yet is the most insidious enemy to concerts of all kinds. The tendency is perceptible in all countries, but in England most. Great capitals, with crowds of strangers always coming and going, suffer least, as the entertainments attract the strangers.

The general diffusion of Bach's music has taken great strides in the twentieth century. This is the most hopeful fact of present-day musical life. In France and Spain this popularity of Bach is especially prominent. Handel's works, now less appreciated in England, are spreading on the Continent. Haydn, after some neglect, is regaining his old position; Mozart remains Mozart; Beethoven is revered perhaps a little less than he has been. Except Chopin, all the romantic school are losing favour. Wagner, so savagely abused in his lifetime, is now among the most popular of all composers. Bach, Handel, Haydn, Mozart, Beethoven are the classics which remain unchangingly beautiful. Lesser men come and go. Chopin and Wagner (some will add Brahms) alone of nineteenth century musicians display the permanence of their greatest predecessors.

INDEX.

	PAGE
Abyngdon, Henry	22, 141
A capella	11, 26, 37, 108
Accidentals	13, 41
Accompaniment	32
Adagio	99
Adam	112
Agricola	17
Aichinger	38
Albrechtsberger	92
Albums for the Young, Schumann's ...	110
Alkan, C. V.	29, 115
Allegri, G.	21, 31, 33, 86
Amati	35
Ambrose, St.	2, 142
Ancient Concerts	32
Ancient Music, Academy of	52, 84
Anerio, The Brothers	19
Animuccia	20
Anthem	23, 26, 83, 127
Antiphon	3
Arabian music	1
Arcadelt	18
Arne	82, 84
Arnold	84
Artaxerxes, Arne's	82
Art of Fugue, Bach's	58
Art-Song	98, 101, 106, 139
Artusi	33
Ashley	84
Aston, Hugh	24, 27, 29
Atalia, Handel's	52, 55, 144
Attwood, T.	128
Auber	112
Austrian National Hymn	74, 145
Avison	83
Bach, C. P. Emanuel	67, 71, 144
—, J. Christian	67, 81
—, J. Christoph	40
—, J. Nicolaus	42
—, J. Sebastian, 29, 34, 56-65, 66-70, 89, 91, 107, 124, 138, 139, 143, 144	
—, W. Friedemann	67
Balfe, M. W.	131
Ballad	26
Ballet	26, 36, 132
Baltzar	39, 44
Banister, John	45, 143
Barber of Seville, Rossini's	116, 146
Barcarolle	130
Barnard's Church Music	43, 143

	PAGE
Barnett, J.	130
Barred music	32, 44
Bartleman	135
Basso Continuo	34
Bassoon	54
Bateson	24
Battishill	83
Beethoven, 29, 34, 67, 70, 73, 90, 91-97, 98, 99, 138, 145, 146	
Bellini	110
Benet	24
Bennett, Sir W. Sterndale, 109, 130, 146, 147	
Berlioz	28, 114, 115
Best	135
Biber	39
Binary Form	67, 68, 75, 99, 138
Binchois	15, 16, 141
Bird, Arthur	127
—, William (see Byrd)	
Bishop, Sir Henry R.	129, 145, 147
Bizet	115, 146, 147
Blow	45
Boieldieu	112
Boito	117
Boyce	83
Braham	135
Brahms	126, 148
Breve	8
Bridge, J. F.	135
Brumel	17
Bull, John	24, 26
Buononcini	51
Busnois	16
Buxtehude	40, 57
Byrd	23, 26, 43, 142
Caccini	32
Cadenza	70
Caffarelli	35
Cambert	36
Campion	45
Canon	7, 17, 26
Cantata	34, 36
—, Church	40, 62
Carey, Henry	82
Carissimi	34, 36, 143
Catch; Catch Club	45, 83, 84
Cavaliere, Emilio di	32, 142
Cavalli	34, 138
Cesti	34

	PAGE
Chamber Music...	69, 114
Chambonnieres	36
Chaminade, C.	116
Chandos Anthems, Handel's	51, 83
Cherubini	80, 99, 112, 114, 145
Child	44
Chinese Music	1
Choirs, Male-voice	101, 114
—, Mixed	82, 135
—, Schools	35, 40, 62
Chopin	100, 108, 115, 139, 146
Chorale	38, 39, 63
Choral Fantasia, Beethoven's	93
— Symphony, Beethoven's, 96, 108, 122	
Christians, Early	2
Cimarosa	79
Clarinet	68, 70, 87
Clavichord	27, 59, 69
Clef	4, 41
Clemens non Papa	18
Clementi	67, 79, 81, 144
Communion Service, Anglican	12
Concortores Sodales	84
Concert Music	69
Concertos	35, 42, 58, 60, 92, 110, 114
Concert-Overture	98, 108, 139
Concerts	45, 114, 132
Conducting	68, 129, 146
Conservatorio	35, 113
Corder, F.	101, 134
Corelli	35, 39
Cornish	22
Cotton, Johannes	5, 8
Council of Trent	20
Counterpoint	11, 12, 14, 59
Couperin	36
Cowen, F. H.	134
Creation, Haydn's	29, 74, 145
Cristofori	69, 144
Croce	20
Croft	83
Cromwell, Oliver	43
Crotch, W.	128
Curwen, John	133, 146
Cuzzoni	52
Da Capo	34, 77
Dafne	32, 39, 143
D'Albert, Eugene	125
Dance Forms	26, 100, 109
David, Felicien	115
Davy, R.	24
Deborah, Handel's	52, 55, 144
Deering, R.	43
Delibes	116
Diaphony	5
Discant	5
Divertimento	69
Dolby, Charlotte	135
Don Giovanni, Mozart's	88, 99, 138, 145
Donizetti	116
"Donkey's Points"	13
Double-Bass	54
Double-Long	6
Dowland, John	24
Drum	70, 114
Dufay, Guillaume	15, 16, 31, 141

	PAGE
Dulcimer	69, 143
Dumka	127
Dumont	36
Dunstable, John, 15, 16, 22, 25, 31, 136, 141	
Duple Time	6
Duport	70
Durante	36
Dvorak	126, 127, 146, 147
Ear-training	7, 138
Ein feste Burg	38, 62
Eitner	25
Elijah, Mendelssohn's	108, 147
English Folk-song	8
English Music 7, 15, 16, 22-27, 43-49,	
81-85, 127-140	
Eroica Symphony, Beethoven's, 42,	
92, 96, 145	
Eslava	25
Esther, Handel's	51, 52, 144
Etude	100
Euridice, Peri's	32, 142
Euryanthe, Weber's	104
Expression-marks	13, 70
"Fancies"	26
Fantastic Symphony, Berlioz'	114
Farina	39
Farinelli	35, 52, 143
Farrant, R.	22
Faugues	16
Faust, Gounod's	115, 147
—, Schumann's	110
—, Wagner's	119
Faustina	52
Faux-Bourdon	6
Fayrfax	22
Female Voices in Choirs	82, 145
Festa	19, 142
Festivals, English	82, 132, 135, 147
Fidelio, Beethoven's	93, 99
Field, John	100, 128
Figured Bass	32, 89
Finale	68, 79
Fingering	36, 59
Flintoft	83
Flute	64, 70
Folk-Song	7, 12, 97, 126
Ford, Thomas	43
Fornsette, John	7
"Forty-Eight," Bach's	61, 91, 98, 144
Franco, Magister	5, 141
Franz, Robert	125
Freischütz, Weber's	104, 130, 146
Frescobaldi	34, 39, 142, 143
Fugue	42, 60, 61, 64, 139
Furiant	127
Fux	71
Gabrieli (uncle and nephew)	20, 26
Gade, Niels	126
Galilei, Vincenzo	32, 34
Galuppi	79
Garlandia, Johannes de	8
Genet (Carpentrasse)	17
Gewandhaus concerts	89, 107, 145
Gibbons, Orlando	24, 26, 31, 43, 44, 142
Gimel (Gymel)	15

	PAGE
Giraldus Cambrensis	7
Glee; Glee Club	44, 83, 84
Glöver, Sarah Anna	133
Glück	78, 87, 112, 144, 145
God save the King	74, 82, 144
<i>Go den Legend, Sullivan's</i>	133
Gonbert	18
Goldmel	19
Gomod, Charles	115, 146, 147
Gradual	12
Graum	59, 79
Greene	83
Gregory, Pope; Gregorian Tones, 2, 3, 83, 131	
Gregg	126
Grisi	116
Guarnieri	35
Guido d'Arezzo	5, 6, 141
Häberl	16, 18, 136
Hale, Adam de la	7, 10
Hillevy	113
Handel 30, 45, 50-55, 59, 66, 70, 74, 83, 90, 138, 143, 144	
—, Commemorations of; Handel	
Festivals	74, 82, 132, 145, 147
Handl (Gallus)	88
Harmonic Hand	6
Harmonium	134, 137
Harmony	2, 5, 14, 33, 77
Harp	114
Harpisichord	25, 36, 54, 59, 69, 71
Husler	20, 38
Hüsse	79
Huydn ... 29, 66, 70, 71, 88, 138, 144, 145	
Hebrew Chanting	2
<i>H. brides, Mendelssohn's</i>	99, 108
Hexachords	5, 37
Heller, F.	125
Hilton, John	24
Hindoo Music	1
Hingston, John... ..	43
Horn	41, 70, 114
Hothby, John	22, 141
Huchald	5, 141
<i>H. ignenots, Meyerbeer's</i>	113, 118, 146
Hullah, John	133
Hummel	106
Humphrey, Pelham	45
Hymns	83
Hypo (= under; a prefix to the names of the Plagal Modes) ...	3
Immys, John	84
Impromptus, Schubert's	106
Improvisation	61, 92
Instrumental Music, Rise of ...	25, 35
Intermezzo	77
<i>Iphigenia, Gluck's</i>	79, 145
Isaak, Heinrich... ..	17, 38
<i>Israel in Egypt, Handel's</i>	52, 55, 138, 144
Italian Music 19-21, 31-36, 77, 79, 104, 116, 117, 127, 131	
<i>Iranhoe, Sullivan's</i>	134, 147
Jackson, W.	82, 83
Jannequin	28

	PAGE
Jenkins, John	44, 143
Jensen, Adolf	125
Jomelli	79
Jones, Robert	24
Josquin	13, 17, 19, 31, 141, 142
Jupiter Symphony, Mozart's ...	89, 145
Keiser	39, 59
Kent	83
Kerl	54
<i>King Arthur, Purcell's</i>	48
Kirchner, T.	125
Kjerulf, H.	126
Kuhlau	66
Lablache	116
Lachner	125
Lamoureux	114
Lassus, Orlandus	18, 20, 31, 142
<i>Last Judgment, Spohr's</i>	105
Lawes, Henry	44, 143
Leo	36
Leoncavallo	117
Léonin	6
Leslie, H.	135
"L'Homme Armé"	12, 21, 34
Lied; Liedertafel	99, 101, 105, 110
Lind, Jenny	116
Linley	84
Liszt	100, 115, 139
Lloyd, Edward	135
Lock, Matthew... ..	45
<i>Lohengrin, Wagner's</i>	101, 119, 147
Lotti	36, 39, 59
Loyset Compère	17
Ludford	24
Lulli	36, 77, 143
Lute	11
Luther	38
Macdowell, E. A.	127
Macfarren, Sir G. A.	131
Machaut, Guillaume de	15
Mackenzie, A. C.	134, 138
Madrigal; Madrigal Society ...	12, 44, 84
<i>Magic Flute, Mozart's</i>	89, 138, 145
Maier, Professor	27
Maily	36
Major Mode	3
Maldeghem, R. Van	25
Malibran... ..	116
<i>Manfred, Schumann's</i>	99, 110, 139, 146
Marbecke	22, 23
Marcello	36
March	68, 106
Marchand	59
Marchetto of Padua	15
Marenzio... ..	20
Marschner	107
Marseillaise	132, 145
Mascagni	117
Massenet... ..	116
Mass, The Roman	12, 23, 36, 64, 71, 80
<i>Mastersingers of Nuremberg, Wagner's</i>	122
<i>May Queen, Bennett's</i>	130
Mazurka	109

	PAGE
Méhul	80, 112
Mendelssohn 21, 98, 99, 107, 108, 109, 120, 129, 139, 146, 147	26, 142
Merulo	138, 144
Messiah, Handel's 53, 55, 74, 89, 108,	103, 107, 113, 146
Meyerbeer	99, 107
Midsummer Night's Dream, Mendels- sohn's	7, 15
Minim	3
Minor Mode	22
Minstrels, Company of	36, 68, 94
Minuet	21, 86
Miserere, Allegri's	20, 142
Missa Papæ Marcelli, Palestrina's 20, 142	2, 13, 33, 37
Modes, The Ecclesiastical	33, 35, 142
Monteverde	19
Morales	103, 119
Mor acchi	6, 24, 142
Morley, Thomas	100
Moscheles	6, 12, 23, 40, 63, 89, 128
Motet	17
Mouton	34, 67, 70, 73, 86-90, 91, 97, 109, 138, 144, 145
Mozart	7
Muris, Jean de	121, 136-139
Music of the Future	20
Nanini	67, 79
Nardini	15-19
Netherland School	3, 4, 141
Neums	121, 122, 147
Nibelung's Ring, Wagner's	100, 128
Nocturne	8-6, 41, 70, 133
Notation	133, 135
Novello	54, 70, 81
Oboe	17
Obrecht	15, 141
Odington	112
Offenbach	16, 81, 141
Okeghem	114
Onslow	32, 36, 44, 49, 77-80, 82, 86, 87, 99-101, 104, 112, 113, 115-117, 118-124, 127, 131, 134
Opera	32, 34, 52-55, 63, 74, 84, 101, 114, 138
Oratorio	33, 36, 39, 54, 70, 81, 89, 101, 114, 137
Orchestra	3, 11, 25, 26, 37, 39, 42, 44, 60, 83, 107, 131, 134, 141
Organ ; Organ Musio	5, 6
Organum	16
"O rosa Bella," Dunstable's	114
Orphéons	131
Ouseley	36, 96, 98, 99, 107, 108, 110
Overture	40, 56
Pachelbel	117
Paganini	79
Paisiello	19-21, 37, 59, 101, 117, 119, 138, 142
Palestrina	135
Parratt, W.	134, 138
Parry, C. Hubert H.	123, 147
Parvifal, Wagner's	26, 42, 44, 142
* Parthenia	

	PAGE
Part-song	104, 106, 108
Passion Music	61, 63, 107, 132
Pastoral Symphony, Beethoven's 30	93, 145
Patey, Janet	135
Peace, A. L.	135
Pedals 11, 26, 39, 44, 69, 81, 100, 128, 131	77, 143
Pergolesi	32, 39, 142
Peri, Jacopo	6
Perotin	17, 142
Petrucchi	15
Philippe of Vitry	95, 132, 146
Philharmonic Society, London, 95,	59, 68, 79, 81, 100, 110, 128, 134, 137, 143
Pianoforte	79, 87, 145
Piccinni	17
Pierre de la Rue (Petrus Platenis) 17	17
Pipelare	7, 12, 40
Plain Chant	44
Playford, John	34, 39, 71
Porpora	129
Potter, Cipriani	17
Power, Lionel	68
Primary Form	14, 17, 32, 70, 93, 133, 142
Printing	21, 25
Prose	134
Prout, E.	23, 83
Psalms, Metrical	29, 30, 45, 82, 138, 143
Purcell	68
Quantz	68, 74, 88, 95, 96, 106, 144-146
Quartet	"Queen Elizabeth's Virginal Book" 25
Quintet	68, 110
Raff	125
Raimondi	117, 147
Rameau	77
Recitative	32, 64
Redford	22
Reeves, Sims	135
Regis	16
Reincke (Reinken)	39, 40, 57
Reinecke, C.	125
Requiem Mass	90, 117, 138, 142, 145
Rests	6
Rheinberger	125
Rhythm	3, 30, 70, 99, 127
Rietz	125
Rogers	44
Rondo	68, 69
Rosa, Carl	134
Rossini	113, 116, 145, 146
Royal Academy of Music	130
Royal College of Music	135
Rubini	116
Rudorff	125
Rule Britannia	82, 144
Sacred Harmonic Society	129, 132, 145
Saint-Saëns	116
Samson, Handel's	53, 55, 138, 144
Santley, C.	135
Scarlatti, A.	34, 143
—, D.	50, 67
Scheidemann	39

	PAGE
Scheidt	39, 142
Schein	39, 142
Scherzo	68, 94
Schubert ... 66, 69, 99, 105, 139, 145, 146	
Schumann ... 99, 109, 118, 138, 139, 146	
Schütz	39, 40, 143
Seribreve	6
Serfl	38
Serenade	69
Sgrumbati	117
Shappperd, John	22
Shield	82
Sistine Choir	14, 37, 117
Smart, Sir G.	123
Solmisiation	6
Sonata 35, 42, 60, 67, 69, 74, 92, 95, 106	
Song 68, 98, 101, 106, 133, 139	
Sontag, Henriette	116
Spinet (<i>see also</i> Harpsichord)	25
Spohr 103, 104, 119, 146	
Spontini	112
<i>Stabat Mater</i> 21, 73, 116, 127, 147	
Steiner, Sir J.	135
Stanford, C. Villiers	134, 138
Stanley, John	83, 84
Steffani	39, 51
Stradella	34, 54
Stradivari	35
Suite 42, 61, 69	
Sullivan, Sir A. 45, 133, 134, 146, 147	
Sumner is icumen in	7-10, 15
Suziano	20
Sweelinck	26, 39, 142
Symphonic Variations	127
Symphony 70, 73, 87, 89, 92-97, 106, 110, 114, 115, 138	
Tablature	11, 41, 61
Tallis, Thomas	23, 44, 142
Tartini	79
Taverner	22
Telemann	60
Temperament	42, 131
<i>Tempo rubato</i>	109
Thalberg	70, 100
Thibaut	21, 117
Thomas, Goring	134
Thorne, John	22
Tine	8, 13, 70
Tincter	15, 16, 136
Tonic Sol-fa	133, 147
Torelli	35, 39

APPENDIX.—Note on the Twentieth

	PAGE
Tournay, Mass of	10
Tourte	117
Town-Pipers, German	41, 60
Trio	60, 68
<i>Tristan und Isolde</i> , Wagner's 121, 139, 147	
Trombone	70
Tritone	3, 14
Trumpet	41, 70
Tuba	114
Turner	45
Tye, C.	22, 142
Urio	54
Variations 26, 61, 69, 92, 127	
Verdelot	18
Verdi	117, 146, 147
Viadana	34
Viol; Viol-da-Gamba 25, 26, 35, 66	
Viola	70
Violin 35, 54, 71, 117, 134, 143	
Violoncello	35, 70
Virginals	25
Vittoria	20, 142
Vivaldi	36, 39, 59
Vogler, Abt	103
Voices; Vocal Music, &c. 5, 7, 11-14, 15-25, 34, 103, 114, 133, 135	
Waelrant	18
Wagner 21, 105, 117, 118-124, 125, 139, 147	
Waits	41
Wallace, Vincent	131
Webbe, Samuel	83
Weber, C. M. von 94, 98, 103, 109, 145, 146	
Weelkes	24
Weldon	83
Well-tempered Clavichord (<i>see</i> Forty-Eight)	
Welsh Folk-song	8
Wesleys, The	84, 123
Whyte, Robert	22
Widor	116
Wieck	109
Wilbye	24
Willært, Adrian 17, 141, 142	
<i>William Tell</i> , Rossini's 113, 116, 146	
Wise	45
Worgan	84
Zachau	50
Zelter	107
Century	148-150



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