A MANUAL OF MUSIC
ITS
History, Biography and Literature

A COMPLETE HISTORY OF MUSIC,
ILLUSTRATED WITH
CHRONOLOGICAL CHARTS,
INCLUDING
BIOGRAPHIES AND PORTRAITS
OF
EMINENT COMPOSERS

Characteristic Specimens from their Works, Carefully Analyzed and Explained.
A Dictionary of Technical and Proper Names with Definitions
and Simplified Pronunciations.

CHICAGO, ILL., 1889.

THE MUSICAL MANUAL PUBLISHING COMPANY.
INTRODUCTION.

The present work is unique in the history of musical literature. Long study of the popular taste, and much experience upon the part of the editors and publishers in catering to public demands of a musical character, some time ago convinced them that an important field of educational music was still unfilled. Histories of music, by themselves, are too abstract to serve the present purpose. However interesting they may be as literary productions, and however much of information they may contain, it still remains true that average readers derive from them little or no practical help of a strictly musical kind. One neither better nor understands better the music one plays after reading the best of them, excepting now and then, perhaps, when one chances to take up some celebrated sonata or symphony upon which the writer of the history happened to touch.

More collections of pieces are open to the opposite criticism. However valuable as musical material, they can scarcely avoid one or the other horn of the dilemma: containing popular selections only, thereby foregoing historical uses; or if containing historical selections, they prove unpopular and comparatively useless, for want of the proper standpoint of appreciating them. So great has been the progress of musical development during the present period of fullness, melodiousness, and emotional expression, that almost every artistic musician will confess without hesitation that there are very few pieces of music composed previous to the present century which still interest the listener of to-day, apart from historical associations, or apart from their representing some small special province of musical activity, as, for instance, the gavottes, etc., of the time of Bach. Yet, on the other hand, many of these old works have a beauty of their own, and prove extremely interesting when interpreted and heard in the right spirit. In other words, all compositions of former times require certain modifications in modern styles of performance, and an equally important modification of modern mental expectancy in the hearer. One who listens to Bach in the same vein as to Liszt, will surely be disappointed. They represent opposite poles of emotional expression. Moreover, there is a selection to be made among composers of all historical periods. Histories and encyclopedias are filled with names of men who in their own days cut an important figure, and who cannot, therefore, be ignored, but who excited little or no influence upon the general course of musical development subsequently, and their works contain little or nothing interesting to us. Just as the news of the day is winnowed and disposed in a well edited journal, with reference to its importance or pressing claims upon attention, through that modern Demus Machina, the Managing Editor, so our musical histories need to be sifted, and arranged in perspective, in such way that the lives of composers, their important works, and their place in the general movement of things can be understood with only such degree of attention as average students are able to afford, out of the many demands upon them.

The present work, therefore, undertakes to bring together in a single handsome volume, the following helps to a good understanding of the art of music, never before combined in a single work, and some of them wholly original with this work, namely:

Musical History is here treated briefly, but in an interesting, lucid and pleasing manner, and with sufficient brevity to enable the reader to take the whole course of the musical movement of the world in its proper perspective, and with a comprehension of the bearings of one part upon the others. Very important original aid is afforded by the Historical Charts, which are here for the first time applied upon a large scale to this department of knowledge. There are six of them in all, each covering a considerable period, and bringing together within easy grasp of the eye all the important facts of the movement of the art of music in all the principal countries at that time affected by it. For clearness of grouping, amplitude of data, and comprehensiveness, nothing like these charts has ever before been accomplished. The amount of work represented by them is very great, far more so than the reader would imagine. As to the utility of this department of musical study, it is not necessary to enlarge. The multitude of histories
INTRODUCTION.

offered upon every hand is a testimony to the importance of the facts, and the presumed interest felt in them by students.

Besides tracing the general course of musical progress in a continuous narrative, and illustrating it so fully by means of the colored charts already referred to, the present work contains about fifty individual biographical essays, upon the greatest composers. There was a particular reason for treating these representative composers separately, instead of including them in the general narrative. It was primarily to emphasize their relation to the movement, in which they have been the foremost objects of attention, and the actual forces operative in its movement itself. Individual biographies, moreover, enable the Editor to bring out more clearly the characteristics of each, and afford room for more detailed study of the peculiarities of his style, and the beauties of his compositions. What it is here sought to fix attention upon, is the individuality of each of these great masters, by himself, thus to lead to a lively interest in his music and a better understanding of its merits and beauties.

These biographies are illustrated by portraits, taken from the best existing paintings or photographs, and reproduced here in the highest style of photogravure. Comparison of these portraits with those in other works will speak for itself, as to the care taken in the present case. These portraits of the great tone-poets of the world are not merely ornamental, although the publishers rightly regard them as one of the distinguishing beauties of the work; they have a peculiar value in affording an idea of a composer's face, his manner of person; and they give a sort of 'personal equation' as astronomers call it, for modifying one's understanding of his works.

From an educational point of view, and particularly for purposes of study without a teacher, the analyses of musical works will prove a valuable feature, never before offered upon so wide a scale, or so well within the average needs of musical amateurs. These have been prepared by eminent practical musicians and musical writers, who have aimed at much more than a mere statement of the formal construction of the work, and unimportant historical data concerning them.

These writers have performed their labors in the spirit of placing the student upon a plane of equality with themselves, as to the meaning of the compositions, their construction, and the aesthetic considerations rendering them worthy of attention. They have not confined their attention to the pieces in the book, but have gone outside and added analyses of other important compositions of the great composers, for which there was no room in the present edition, or which were already included in so many collections as to make it unnecessary to reprint them. In many cases particular directions are appended for the mode of study, the technique of playing, etc.

The musical illustrations occupy 204 pages of the book. They consist compositions by many of the most eminent composers. These music pages are reproduced with absolute accuracy from the best foreign editions. The photo-mechanical process through which this has been done, besides affording music pages singularly clear and satisfactory to the eye, renders it impossible to change the slightest deviation from the accuracy and elegance of these foreign editions, with all their editorial marks, tempo indications, etc. The Editors have been liberal in including a large number of compositions of moderate difficulty, and this of the greatest composers as well as of the least. The book offers material, therefore, for young players as well as those more advanced.

The disposition of universal helpfulness is still further illustrated by the dictionaries which conclude the volume. There are three of them. The first is a pronouncing dictionary of technical terms and phrases, with definitions. The second contains a list and description of important musical works, instruments and institutions. The third is a biographical summary of prominent musical artists and composers.

It would be superfluous to add comments concerning the practical usefulness of these different features of this phenomenally comprehensive work. Any teacher or editor who will take the trouble to examine it, must immediately recognize its great practical value, and very likely find its most striking illustrations in some feature which I have failed to mention.

I may add that several of the editors and contributors are known to me, and I can vouch for the conscientious thoroughness with which they have performed their multiplied labors. It is the most important undertaking of which I have any knowledge in American popular musical literature. In its catholicity of taste it illustrates American breadth. That such a work should be demanded is indeed an encouraging sign of the present state of musical cultivation in this country.

W. S. B. MATHews.

CHICAGO, February 15, 1889.
### Principal Epochs in the General History of Music

<table>
<thead>
<tr>
<th>Century</th>
<th>Event</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>4th</td>
<td>St. Gregory the Great</td>
<td>Made a second collection of chants, which included the 700 Roman Gradual.</td>
</tr>
<tr>
<td>8th</td>
<td>St. Ambrose</td>
<td>Institution of the diocese of Milan, the first diocese of the Church.</td>
</tr>
</tbody>
</table>
| 12th | Roman Church | Completed collection of all Latin Mass and Office.

### Date of Birth of Eminent English Musicians

<table>
<thead>
<tr>
<th>Year</th>
<th>Composer</th>
<th>Important Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1399</td>
<td>William Dunstable</td>
<td>Founded the School of Music at Oxford.</td>
</tr>
</tbody>
</table>

### Important Events in the History of Music in England

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1534</td>
<td>King Henry VIII dissolved the monasteries.</td>
</tr>
</tbody>
</table>

### Date of Death of Eminent English Musicians

<table>
<thead>
<tr>
<th>Year</th>
<th>Composer</th>
<th>Important Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1602</td>
<td>Thomas Tallis</td>
<td>Composed “L’Allegro, Il Penseroso ed Il Triste.”</td>
</tr>
</tbody>
</table>

### Date of Birth of Eminent French Musicians

<table>
<thead>
<tr>
<th>Year</th>
<th>Composer</th>
<th>Important Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1543</td>
<td>Pierre de la Rue</td>
<td>Composed his first Mass.</td>
</tr>
</tbody>
</table>

### Important Events in the History of Music in France

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1600</td>
<td>Philippe de Monte founded the first opera house.</td>
</tr>
</tbody>
</table>

### Date of Death of Eminent French Musicians

<table>
<thead>
<tr>
<th>Year</th>
<th>Composer</th>
<th>Important Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1674</td>
<td>Jean-Baptiste Lully</td>
<td>Composed “Armide.”</td>
</tr>
</tbody>
</table>

### Date of Birth of Eminent German and Netherland Musicians

<table>
<thead>
<tr>
<th>Year</th>
<th>Composer</th>
<th>Important Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1685</td>
<td>Johann Sebastian Bach</td>
<td>Composed “The Art of Fugue.”</td>
</tr>
</tbody>
</table>

### Important Events in the History of Music in Germany

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1723</td>
<td>First public performance of an opera in Germany.</td>
</tr>
</tbody>
</table>

### Date of Death of Eminent German and Netherland Musicians

<table>
<thead>
<tr>
<th>Year</th>
<th>Composer</th>
<th>Important Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1750</td>
<td>Franz Joseph Haydn</td>
<td>Composed his last symphony.</td>
</tr>
</tbody>
</table>

### Date of Birth of Eminent Italian Musicians

<table>
<thead>
<tr>
<th>Year</th>
<th>Composer</th>
<th>Important Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1772</td>
<td>Niccolò Paganini</td>
<td>Invented the violin pizzicato technique.</td>
</tr>
</tbody>
</table>

### Important Events in the History of Music in Italy

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1800</td>
<td>First public performance of an Italian opera seria.</td>
</tr>
</tbody>
</table>

### Date of Death of Eminent Italian Musicians

<table>
<thead>
<tr>
<th>Year</th>
<th>Composer</th>
<th>Important Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1845</td>
<td>Giuseppe Verdi</td>
<td>Composed “Aida.”</td>
</tr>
</tbody>
</table>
### Musical Instrument Makers and Innovators

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>900</td>
<td>Alfred fon Ziez founded an organ in London, Germany.</td>
</tr>
<tr>
<td>1000</td>
<td>The first known maker of ornamental organs.</td>
</tr>
<tr>
<td>1100</td>
<td>The development of the first real wind instruments.</td>
</tr>
<tr>
<td>1200</td>
<td>The invention of the violin.</td>
</tr>
<tr>
<td>1300</td>
<td>The development of the first real string instruments.</td>
</tr>
<tr>
<td>1400</td>
<td>The development of the first real keyboard instruments.</td>
</tr>
<tr>
<td>1500</td>
<td>The development of the first real percussion instruments.</td>
</tr>
<tr>
<td>1600</td>
<td>The development of the first real electronic instruments.</td>
</tr>
</tbody>
</table>

### Military and Political Figures

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>900</td>
<td>Alfonso VIII of Castile, a noted patron of the arts.</td>
</tr>
<tr>
<td>1000</td>
<td>Frederick I, Holy Roman Emperor.</td>
</tr>
<tr>
<td>1100</td>
<td>Guido, the monk who invented notation.</td>
</tr>
<tr>
<td>1200</td>
<td>Peter the Great, the patron of the arts.</td>
</tr>
<tr>
<td>1300</td>
<td>William the Conqueror, the patron of the arts.</td>
</tr>
<tr>
<td>1400</td>
<td>Edward I, King of England.</td>
</tr>
<tr>
<td>1500</td>
<td>Henry VIII, King of England.</td>
</tr>
<tr>
<td>1600</td>
<td>James I, King of England.</td>
</tr>
</tbody>
</table>

### Musical Composers and Theorists

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>900</td>
<td>Tausig, a composer of the time.</td>
</tr>
<tr>
<td>1000</td>
<td>Silesius, the composer of the time.</td>
</tr>
<tr>
<td>1100</td>
<td>Josquin des Pres, the composer of the time.</td>
</tr>
<tr>
<td>1200</td>
<td>Machaut, the composer of the time.</td>
</tr>
<tr>
<td>1300</td>
<td>Palestrina, the composer of the time.</td>
</tr>
<tr>
<td>1400</td>
<td>Monteverdi, the composer of the time.</td>
</tr>
<tr>
<td>1500</td>
<td>Bach, the composer of the time.</td>
</tr>
<tr>
<td>1600</td>
<td>Handel, the composer of the time.</td>
</tr>
</tbody>
</table>

### Educational Institutions

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>900</td>
<td>The first known school of music.</td>
</tr>
<tr>
<td>1000</td>
<td>The first known university with a music department.</td>
</tr>
<tr>
<td>1100</td>
<td>The first known conservatory of music.</td>
</tr>
<tr>
<td>1200</td>
<td>The first known music school.</td>
</tr>
<tr>
<td>1300</td>
<td>The first known music festival.</td>
</tr>
<tr>
<td>1400</td>
<td>The first known music competition.</td>
</tr>
<tr>
<td>1500</td>
<td>The first known music journal.</td>
</tr>
<tr>
<td>1600</td>
<td>The first known music museum.</td>
</tr>
</tbody>
</table>

### Historical Events

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>900</td>
<td>The invention of the first real musical instrument.</td>
</tr>
<tr>
<td>1000</td>
<td>The first known musical composition.</td>
</tr>
<tr>
<td>1100</td>
<td>The first known musical performance.</td>
</tr>
<tr>
<td>1200</td>
<td>The first known musical recording.</td>
</tr>
<tr>
<td>1300</td>
<td>The first known musical broadcast.</td>
</tr>
<tr>
<td>1400</td>
<td>The first known musical film.</td>
</tr>
<tr>
<td>1500</td>
<td>The first known musical video.</td>
</tr>
<tr>
<td>1600</td>
<td>The first known musical internet stream.</td>
</tr>
</tbody>
</table>
CHAPTER 1.

MUSIC OF THE ANCIENTS.

In attempting to trace the history of music, the progress of the investigator has been impeded by difficulties quite as formidable as those which have attended the efforts of modern explorers to discover the source of the Nile—that historic river upon whose banks Hermes is said to have found his tortoise shell lyre, and whose fertile valleys, rich with the monuments of a glorious antiquity, have contributed so much to modern historical research, and enriched literature and art with so many beautiful myths and weird legends. Unlike architecture, sculpture and painting, music is necessarily ephemeral in its material form, and we therefore possess no specimens to acquaint us with its character during remote periods; yet all of these bear witness to the fact that it has been cultivated in some form from time immemorial, even among the most uncivilized races of men.

We trace its existence through the beautiful philosophies and mythologies of the Greeks; have its mysterious power symbolized in the Homeric legend of the syrens, whose sweet songs lured the ill-fated mariners to destruction; find its image engraven upon the ancient tombs and obelisks of Egypt, everywhere gilding the twilight of antiquity with its suggestive presence. To present to the reader, therefore, a comprehensive view of the music of the early Greeks and Romans, and of the ancient Asiatic and Oriental nations, or give the briefest outline of all the extravagant speculation that has been indulged in concerning them, would carry us far beyond the limits allotted in the present chapter. We would, therefore, confine our observations to those important facts—the authenticity of which is attested by the existence of material proof.

The earliest tonal system of which we have any authentic record, the only one which has exercised any influence upon modern musical art, is that of the Greeks. It was invented by Pythagoras, the noted Greek philosopher and mathematician, about 550 years before the birth of Christ. He is the author of what has been characterized the Immutable System. The musical scale consisted of seven tones, corresponding to the seven planets, viz: Moon, Mercury, Venus, Sun, Mars, Jupiter and Saturn.

It was the result of certain mathematical deductions, based upon the assumption that a mysterious relation existed between the laws governing the movement of the heavenly bodies, and the laws of harmony; that the distance between the earth's center and their respective orbits, in some way determined the intervals into which the tones of the scale should be divided to produce harmonious sound. It may be proper to mention, incidentally, that he conceived a similar analogy to exist between color and sound; that the seven colors of the rainbow corresponded to the tones of the scale, and that certain combinations of these colors, when blended together, produced upon the eye the same harmonious and pleasing effect that a similar combination of tones produced upon the ear. Thus music was a subject of profound speculation among the members of the order of Pythagoreans, who studied it in its relation to nature. With them it represented the "Music of the Spheres" brought within the narrow scope of man's finite sense of perception. The lyre was their favorite instrument, and its sweet music soothed discordant passions and attuned their souls to the eternal harmonies of the universe.
HISTORY OF MUSIC.

MUSIC OF THE EARLY GREEKS.

In making a cursory survey of the condition of music in the early history of human progress, during the period in which it first came to have a recognized, though ill-defined, place, we are naturally led to Greece, the cradle of all the arts, and to whose early spirit of investigation and active intellectuality, we owe the solid foundation upon which the progressive civilization of succeeding centuries has reared, in its noble proportions and marvellous symmetry of beauty, the magnificent superstructure of the most refined and elevating art that adorns our modern culture.

Music was, to the early Greeks, an art highly esteemed, indeed, but rather in the light of something mysterious and inexplicable, instinct, rather than positive knowledge, leading its investigators to a faint comprehension of its high mission. Hence, it did not attain the dignity of an independent, self-sustaining entity, but was associated with poetry, drama and the dance. Neither, as in Egypt, from which it derived its tradition, was its cultivation confined to a class or order, but was generally esteemed and practiced according to existing theory. It was deemed a strong incentive to virtue; had a place in devotional services and at the public games, and above all, was considered an essential accessory to the drama. The classical drama was produced with imposing surroundings, and in its pure intellectuality has not been surpassed by any modern creations. There were a chorus, principal characters, and an instrumental accompaniment. The melody was sung in unison, careful attention being bestowed upon the rhythm. But nothing in the theoretical works of the Greek writers indicates that they knew anything of the principles of harmony, although the use of the intervals of the octave, the fifth and the fourth, was common.

Pythagoras created the system of the ratios which bears his name. He declared the octave, the fifth and the fourth, to be perfect consonances. This was an important step, and harmony and part-writing might have been developed had he not decreed that the third was a dissonance, for without this most musical of all intervals there could be no harmony, as modern musicians understand it. Pythagoras is supposed to have extended the scale to a complete octave, accomplishing this by adding a string to the seven-stringed lyre of Terpander. Terpander's scale, of course, embraced an octave, but the fifth tone was omitted. Pythagoreans, we learn, recognized three modes, the Doric, the Phrygian, and the Lydian. Euclid enumerated thirteen, while Alypius added two more. The instruments in use by the Greeks were the lyre and the flute, the lira and the trumpet or horn.

While we are led to wonder that so cultured a people as the Grecians should not have progressed to the development of the principles of harmony, it is not difficult to ascertain and comprehend the reason. The severest simplicity was an essential feature of Greek art and architecture, and nothing was regarded with more vehement disfavor than any tendency to frivolity. When the singers began, naturally, to add embellishment to their tunes, we find Aristophanes, in his comedy, "The Clouds," thus satirizing this departure.

"Had any one for ever sung such simon and trills to a nation, Like Minos has not introduced—conspicuous skip and trills, or strikes that hold in menace full, for keep an even tone."

Damon of Athens, the musical tutor of Socrates, held that the introduction of a new and presumably enervating scale would endanger the fabric of the State, and that a single key could not be altered without imperiling the future welfare of Greece. Plato maintained that only music that ennobled the mind should be tolerated, and that it was the duty of the lawgivers to suppress that which possessed merely sensual qualities. Thus, as music was in a sense a recognized custodian or safeguard of the public virtue, the very jealous care with which its integrity was guarded closed off the only avenue to its true and perfect development, and left that work to a later and less severe civilization.

EGYPTIAN, CHINESE AND HINDOO MUSIC.

The early Egyptians had a musical system, but it was jealously confined to the priesthood, who cultivated the art in private and employed it to intensify the mystery with which they invested their system of worship. On ancient monuments are found representations of the instrumental suits which they used—harp with as many as fifteen strings, the lyre, the flute, and the sistra. Little further is known of the music of the Egyptians, but we may at least conjecture that it was of a character befitting that solemn and impenetrable people.

As may be expected, when we turn to the Chinese we find that curious and ancient race to have been familiar, from time immemorial, with a system of octaves, the circle of fifths, and a normal tone. Like all other nations their music originated with their religion, and had they been less prosaic and more imaginative in character, they
might, upon that foundation, have advanced the art to some degree of perfection. The Chinese, who are proud of their ability to distinguish music from noise, have so little imagination that they never conceived of making it the language of nature, passion and sentiment. Their musical instruments are principally those of percussion—drums of every imaginable shape and size, instruments made of metal or stone, cymbals, wooden clappers. They have a stringed instrument resembling a guitar, but their preference for instruments of percussion is an evidence of low musical organization.

In Hindoo music, which is used in all their religious rites, there is a striking similarity to that of the Greek school, the scales of the Hindoo being without the Fifth, as in Tarpan’s scale. While the Chinese make the art of music an object of poetic and musical speculation, the Hindoo theorist rushes to the opposite extreme, ignores its physical and mathematical basis and loses himself in a labyrinth of fanciful and exaggerated conceits. Their musicians claim at one time to have had 1,000 scales, but it is noticeable that the Hindoo often refers to a key when the allusion is only to a melody. The favorite instrument is the vina, a seven-stringed instrument, very sweet in tone, and said to have been brought to a state of perfection over 3,000 years ago.

**Music of the Ancient Israelites.**

In the ancient Israelites we find a people whose influence is the progress of civilization, like that of the Greeks, has been vast and far-reaching. Gifted, as a people, with the distinguishing characteristics of refined sensibility and poetic temperament, they naturally possessed the most exalted ideas in regard to music, which they associated inseparably with religion, and as their religion was incomparably nobler than that of other nations, their music naturally sought a higher plane. They addressed the Almighty in hymns of praise, regarding music as a divine link which connected man with his Maker. Jubal, in Genesis iv, 21, is referred to as the first musician and inventor of the violin and wind instruments. The ugar, a flute, and the kinnor, a small, triangular-shaped harp, are supposed to have been of his invention. Moses is believed to have acquired a knowledge of the system of music as practiced by the Egyptian priests, for he gave directions in regard to the construction of the two silver trumpets which served to give the signals to the children of Israel during the forty years’ sojourn in the desert. On the Arch of Titus at Rome is a bas-relief of these famous trumpets, and it is claimed that the trumpets themselves were paraded through Rome after the destruction of the Temple at Jerusalem. The schenor, a differently formed trumpet, is found in every Jewish synagogue today, and represents the sacred Temple-born.

Miriim’s song of triumph, after the destruction of Pharaoh and his host in the Red Sea, was the first musical outburst of the Israelites, and was probably regarded as a divine inspiration. The Scriptures are replete with passages which reveal the impressive significance which the Hebrews attached to tone. Music would seem to have brought the gift of inspiration to the ancient prophets, for we read that when Elisha was before King Jehoshaphat he commanded, “Now bring me a minstrel.” And it came to pass, when the minstrel played that the hand of the Lord came upon him.” Sacred music reached its highest point in the time of David, who was not only an immortal poet, but an equally inspired musician, and there can be no doubt that during the beneficent reign of Solomon, this, in common with all the other arts of peace, reached a mature stage of development.

The Psalms were sung in various ways—antiphonally by the priest and congregation, by divided choirs, or by the preacher and choirs. Little is definitely known of the tonal system of the Israelites, nor even the structure of their scale; but some writers conjecture that they had a system of harmony or part writing, and in support of this claim, urged that a people capable of such depth that far as the Hebrews, could not rest satisfied with the mere outline of music of which melody consists, but that they must have sought and discovered that rich method of tone coloring which harmony supplies. But it is to be borne in mind that there is nothing in the extensive written traditions of the Jews to establish this, and that even the Greeks, with their incomparably superior intellectual powers, and their searching system of philosophy, failed to develop harmony.

**The Music of Islam.**

That a people of the peculiar characteristics of the Arab race, in which was blended a noble chivalry, a refined hospitality, and a vivid and poetic imagination, should have resolved their preference for rhyme, which is a prominent feature of Arabian poetry, into a form of tonal art, and that their music should be marked by the infusion of a romantic and mystic tendency, is a simple and inevitable conclusion, necessarily evolved from definite conditions. In their poetry, even of the
dramatic order, there is a prevailing lyric element, indicating the innate musical tendency, and ever suggestive of melody. They had their system of scales, in which the tones were divided into three parts, making the octave, or 8, of which 7 represented the five whole tones, and the remaining two-thirds the half-tones. The Arabic theory regarded the octave as the principal consonance, and through a preponderance of authority argues that they had no knowledge of harmony, or at least that they added a bass part to their melodies. With the Persian conquest and subsequent intermingling of the people, came a period of development in the music of Islam, and in 750 we find the "Book of Sounds," by Chalil; "El Kindib," "Theory of Composition," "Arrangement of Tones," "Laws of Rhythm," etc., and in the eleventh century the doctor and philosopher Avicenna grasped, to some extent, the mission of music in his theory that the body was entrusted to man for the development of the soul; that only by ennobling the intellect and purifying the animal passions was reason to be fitted to contemplate the infinite and eternal, and that the ethereal power of music was adapted to the alleviation of physical ailments and to the exaltation of the understanding. As in the case of the Greeks, however, this elevating of intellect at the ideal and human meaning and application of music, was arbitrarily cut off by the dogmatism of doctrinaires, and thus, on the threshold of the true knowledge of theory and practice, the octave was abandoned and the system retrograded to the tetrachord and pentachord and a series of useless keys, thus effectually shutting the doors upon true harmony.

**MUSE OF THE ANCIENT ROMANS.**

In spite of the greatness of the Romans—their characteristics of indomitable courage and perseverance, which made them the conquerors of the world; of respect for law and aptitude for government, which made their polity the model for all subsequent civilized commonwealths; their genius for organization and combination, which led to so many triumphs in the constructive arts—the historian of music is only able to record that in Rome the most refined of all the arts had a less lofty flight of ambition, when at its highest period, than among the Greeks from whom Rome inherited it, and that under Roman censure it fell ultimately to a depth of degradation which, fortunately, has never, either in antecedent or subsequent history, tarnished its beauty or its fame.

The Etruscans, that accomplished nation of whom exact tradition gives us so meagre information, and whose attainments and culture the monuments of antiquity attest, formed the connecting link between Grecian and Roman civilization, and through their medium was transmitted the surviv- ing traditions of the decayed Grecian school and the similarity in the instruments used to produce musical sounds, the flute, the cithar, and the lyre. The most distinctively Roman instruments were those used for martial purposes, chief among which was the bucina, by which the movements of troops were directed. While Rome derived from Greece the basis of its musical theory, it was not a soil calculated to promote the highest development of the art. It lacked a dignified drama and the stimulating influence of poetry, the best of their lyric poetry, even the odes of Horace, substituting rhetorical redundancy and contemplative philosophy for the passionate heart-expression of the Greek muses, and for this reason was incapable of, or at least did not invite, musical treatment. And yet the Romans gained an intellectual insight into the true principles of music, for about 50 A.D., Dydimus introduced the major third into their diatonic scale as a consonance, which the Greeks had discarded as a dissonance, and thus established a prototype of our modern scale. Yet, in 1613, L. Vieta, had an indubitable realization of the analogy between music and architecture, as having a joint relation to the poetry of form and expression. Macrobius, in the 5th century, A.D., elaborated the musical themes of Pythagoras, and Boethius, who was executed in 524 A.D., left behind a work, "De Mecanica," which contained and treated of the old Greek scales of Dolemry, and which subsequently supplied the foundation for the music of the early Christian church.

The Roman tonal art at one period received a beneficial impulse from the Dionysiac rites, introduced to Rome by the Greek colonists from Southern Italy; but the tendency to sensationalism soon usurped the place of the pure love of beauty; the dance degenerated into voluptuous posturing; the dominating influence of the virtuosi demoralized the standard of true propriety, and the divine art reached such a degradation of decay, that it ultimately fell altogether into the hands of licentious women, who used it to attract attention to their licentious charms, and it was expelled by order of the state from the curriculum of Roman education, on the ground that an art practiced by slaves and the depraved and despised, was unworthy the training of the patrician youth.
Thus, as the lamp of knowledge was extinguished, the art of music sank deeper in the gloom than any other. In the decay of Rome, the mythological and classical ages became effete, and in the dark horizon which bounded the outlook of humanity and progress, there was only to be recognized the hopeful light of the star that had risen in Bethlehem.

CHAPTER II.
EARLY CHRISTIAN HYMNODY.

The dawn of the Christian era introduced a new factor into civilization and human progress, feeble at first in its influence, and slow in working out its mission, but as a means to a result powerful and prevailing; and to none of the arts of refinement was the inspiration of the Christian religion calculated to give a higher or more sympathetic impulse than to the art of music. We have seen that the tonal art had reached its highest perfection, according to the adaptability of the characteristics of a people to the perception of its divine attributes, and the realization of its high mission. The poetic temperament of the Greeks on the one hand, the romantic tendencies of the Islamites on the other, and the spiritualism of the Hebrews, had led them each by a different path to some advancement on the way of melody to Parnassus. But it remained for the cultivation of the Christian faith to develop the highest attributes of humanity, to give to idealism an exalting and ennobling quality, to afford a high and definite aim to the hitherto blind grasping of intellectualism after the things of immortality, to endow with a living truth and being the spiritual aspirations, to create for love, faith, hope, charity, the divinest sentiments of the human heart, a distant and tangible realization; in a word, to give a new and true ideal and mission to all art, and in an essential degree, to that of music. Music is, in truth, the language of the soul, the expression of the heart, which no mere intellectualism is able to comprehend or direct, and only entered upon its true career when the shackles of superstition were broken, and the bondage of spiritual ignorance cast off.

That mysterious craving for the unknown, inherent in the soul of man, had now a confident hope of immortality; and music, the youngest of the arts, alone was capable of entering into the emotions of the soul, and giving harmonious expression to their lofty spiritual aspirations. The statue of the god of the bow was cast down, and at the tomb of a gentle martyr to the new faith, in the Catacombs of Rome, the early Christians chanted in secret their hymns of sorrow in memory of St. Cecilia, the tutelary saint of a regenerating art.

Although we have no authentic record of the songs and chants of the early Christians, we are warranted in the presumption that they preserved and utilized the liturgical treasures brought from Jerusalem by the first Christian community. We find the chanting of psalms warmly advised by the apostles in their epistles for the guidance of the churches, and it is of record that as early as the first century, psalms and hymns were antiphonally chanted by choirs of men and women at Alexandria. There was too strong a reverence for the traditions which came directly from the land in which the footprints of the Master were yet fresh, to undervalue these precious heirlooms. As moreover, the religion of Christianity is of cosmopolitan scope and application, it is not improbable that elements of advantage may have been gathered from many lands, while the instinct of the church to preserve and cherish that which was highest and purest, undoubtedly led to the perpetuation of those elements of the Hebrew and Greek mystic that were well fitted to form an ennobling basis for the grand fabric of sacred harmony.

Of the introduction of the antiphonal method in chanting the psalms, it is said St. Ignatius, disciple of St. John the Apostle (martyred 107 A.D.), in a vision, saw the heavens opened and heard heavenly choirs praising the Trinity in alternate chants, a method which so impressed him that he caused it to be adopted in the church of Antioch. Other authorities attribute it to Flavian and Diodorus (also at Antioch), A.D. 350. It is also to be noted that at Alexandria, about 180 A.D., the chant with which the Christians accompanied the Holy Festival of the Last Supper, was accompanied by the flute. In this early history of the church, music had not only a place as an essential part of worship, but it was the consolation of the captive and persecuted; it was the language of the soul in which they gave expression to the divine ecstasy that upheld them at the stake, on the cross, and in the horrid arena in which merciless cruelty consigned to the ravenous fangs of wild beasts, alike the white hairs of old age and the tender bosom of youth and beauty. The heart of many a pitiless pagan was touched by the faith which found expression in their songs of victory over death and the grave, and many a convert thus made. St. Augustine in the fifth century attributed his conversion to the influence of Christian music. About
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Cecilia, a noble Roman lady, was converted to Christianity, and is said to have played upon an organ (a large kind of panpipe) an accompaniment to her hymns of praise. Cecilia was martyred, together with Valerian, her husband, having refused to save her life by recanting her faith. Her tomb became a place of reverent resort by immense numbers of early Christians, who sung hymns of praise in her honor, and she has been recognized in the catholic church ever since as the patron saint of sacred music. The singing of hymns to the glory of Christ is mentioned by Pliny the younger (62-110 A.D.), who relates that on certain feast days the christians were accustomed to assemble before sunrise and sing hymns of praise and antifonal song.

The Ambrosian System.

As early as the second century, when the idea of catholic church government, or organization suited to the catholic mission and characteristics of a cosmopolitan faith, became a recognized necessity, came also the conviction of the desirability of a common hymnology adapted to the use of the whole church. Under Constantine, (306-337 A.D.), the Christian faith became recognized, and he and his mother built noble edifices in which to conduct worship. The simple chants of the catacombs were superseded by the antifonal methods of Alexandria, and choirs of trained singers were instituted, in conjunction with congregational singing, and music in the church began to take a more defined and important place. In 387 the Council of Laodicea decreed for the first time that those only who were duly appointed should sing in the churches. At the opening of the fourth century Pope Sylvester founded at Rome a school for singers, and about 355 Bishop Hierothus, of the Greek church, and Hilary, Bishop of Poitiers, wrote the first new (original) melodies, or hymns, which were added to the traditional church music.

St. Ambrose, who flourished 333-397 A.D., finally successfully accomplished a design which had long been contemplated by the early fathers of the church as a necessity, namely, the collection and assimilation of the segregated melodies of the various Christian churches, and the homologation of a uniform hymnal and system of melody. This became known as the Ambrosian system, and while it fell far short of the excellences of the subsequent Gregorian method, yet it possessed enduring qualities, remaining unchanged for a period of 200 years. It was unquestionably eminently adapted to the spirit and conditions of the times, and to the fulfilment of its mission in the church. It was capable of imposing effects and of the exercise of a soul-stirring influence. It was to a chant introduced by Ambrose, while Bishop of Milan in 386 A.D., that the great St. Augustine ascribed his conversion, and in his "Confessions," ix, 2, he thus describes his impressions: "O my God! when the sweet voice of the congregation broke upon mine ear, how I wept over Thy hymns of praise! The sound poured into my ears, and Thy truth entered mine heart. Then grew within me the spirit of devotion; tears poured forth and I rejoiced."

Though there are none of the melodies of the Ambrosian scale extant, we know that the system was founded on that of the ancient Greeks, and that they were consequently of a metrical character. It is therefore to be inferred that the Ambrosian chant was of a declamatory nature, subordinating the tone to the words, and we are warranted in the assumption that many of the characteristic responses of the catholic church, to-day, owe their origin to the traditions of the Ambrosian system, and give an approximate idea of its representative features. The first musical notation in this period is traced to the fourth century, and was applied to the Ambrosian chant by St. Ephriam, who, for the letter notation of the Greeks, substituted fourteen characters, the system being called the Neume, from the Greek pneuma, "breath," from a single sign indicating a pause, or where the singer was to take breath, and was a notable improvement, affording more intelligent and clearer indication of the modulations required of the voice.

The Gregorian System.

Upon the accession to the Pontificate of the great church reformer, Gregory I, in 590 A.D., the music of the church entered upon a new period of development. Recognizing the importance of a grand musical system for the whole church, he entered upon a work of reconstructing and remodeling the services, retaining the essential elements and rejecting the worthless and incongruous, and evolving a harmonious totality. To the Ambrosian or Authentic scale he added four others, derived from the construction of each original scale with its four last tones prefaced, and the new scale thus created became known as the Plagal or Ordinary, the whole being since called the Church Modes. The chant as now arranged was no longer recited, nor governed by meter or the duration of the syllables, but comprehended continuous melodies, the tones being of approximately equal value. It thus...
assumed the impressive character and the elevated dignity which invest the church choirs with such imposing majesty, and in the liberation of music from the restraints of ancient metre and prosody thus effected, was established its foundation as an independent and unfettered art. The Gregorian system was at once officially prosligated, together with directions for the performance of the mass, and came into general use in the church. The arrangement of the mass has remained unchanged to the present day, and so noble and enduring an achievement does it form, that it has furnished the inspiration and the themes of some of the grandest conceptions and most imperishable monuments with which the perfected art of music has been endowed by its loftiest genius.

A feature of the Catholic Liturgy which played an important part in freeing the tonal art from metrical and syllabic domination, is to be found in the Sequences, consisting of "Tropes," by which the Kyrie was prolonged and the "Jubilus" added to the "Akklia." These date their origin from the introduction of the exclusive Latin tongue in the mass and the institution of appointed singers, and the "Akklia" enabled the congregation to join in the musical worship. Subsequently the Sequences had appropriate biblical passages added to them, but rhythm was still ignored, and they retained essentially their original musical freedom.

Gregory, in order to perpetuate the new system, established, on a scale of great magnificence, a Musical Academy at Rome, where he personally instructed, and whose fame soon extended to all lands. In the last year of his pontificate, 604, Gregory sent singers to England, and the acknowledgment by all the Western nations of his successor as the supreme head of the church, invested his system of church music with undisputed authority. In 660 certain monks were commissioned to teach the Gregorian chant in Brittany, and at the request of King Pepin, Pope Paul sent delegates to instruct the monks in the method. In 678 Roman singers were brought to York by Bishop Benedict; in 744 Boniface, Apostle to the Germans, introduced it at Fulda. Charlemagne the Great, visiting Rome in 790, became its enthusiastic promoter, conducted the choir at Aix in person, and by edict at Aix-la-chapelle, 803, and Diedhohen, 809, superseded the Gallic song by the Roman.

With increasing intellectual activity, music began to assume a recognized place in art, and Alfred the Great founded a school at Oxford for its diffusion, giving, in 886, to John, one of its teachers, the appellation of "Professor of Music," being the first title of distinction of the kind. France had a distinguished school at Metz, which gave to the church the Cantus Menlensis, universally adapted for matins and festivals. A still more brilliant school was that of St. Gall, in Switzerland, which even eclipsed the famous German school at Fulda, and in which the poet, musician, monk, Tuotilo, improved the tropes, and did much for the development of the vocal art. Notker Balbulus, in his "Media vita," gave to Christian warriors their battle song. From Notker came thirty-five grand Sequences. In 1037 King Robert of France was a famous writer and singer of Sequences; was author of both words and melody of the Pentecostal Sequence, and was the first to introduce rhyme into the Latin songs of the church. Adam, Canon of St. Victor at Paris, gave to music Sequences of such purity of melody and nobility of language, that he has been called the "Schiller of Latin Church Music." In Italy, Thomas of Celano, a Franciscan monk, created the grand and incomparable "Dies irae, dies illa," the Requiem of today, and Jacobone, in 1306, produced the beautiful "De Septem doloribus Marie," the Gregorian of prayer, as "Stabat Mater." St. Thomas Aquinas wrote, in the thirteenth century, "Laudi Sion," which is intoned in the Catholic church at the feast of Corpus Christi.

Long previously to this, instrumental music had begun to take its place in connection with musical church services. The organ, which had its origin in the classic ages and was known in an imperfect form among the Ionians, Greeks, and Romans, reached some degree of development among the latter; the organum hydraulicum, or water organ, of which Nero is said to have possessed a great number, being the chief favorite. In the fourth century the pneumatic organ made its appearance, and was used for secular purposes on festive occasions. The Byzantines improved the instrument, and the Emperors of the Orient made presents of organs to Pepix in 757, and later to Charlemagne. Louis the Pious probably introduced the organ for church use into Germany. In 860 there were numerous organ builders in Italy, and Germany was supplied from this source. In 1100 the organ was improved by Pope Sylvester, and in this century we find organs used in the churches in Erfurt, Madgeburg and Halberstadt, in eastern Germany, and about the same time they were introduced for church use in England and France. From the beginning of the Christian era the harp
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had been in use, and in the ninth century the Organistrum—shaped like an enormous guitar, played by a crank and manipulated by keys—made its appearance. The Rota, a stringed instrument played by a bow (called in France the Crost), was the instrument of the minstrels, and in combination with the Rebot, or Rabee, introduced by the returning Crusaders, probably furnished the origin of the violin, due in some measure to the influence of the organ as its harmonic qualities began to be developed, and receiving a powerful impetus from an acquaintance with the poetical rhyme and romantic characteristics of the Orientals brought to Europe by the returning Crusaders. Growing refinement in life and literature also had their weight of influence.

The same inspiration of faith, which formed one great impulse throughout Christendom to recover the Holy City from the profaning grasp of the Infidels, romantic as all now regard it, pervaded the whole artistic life and created those conditions of enquiry and amition which led the true instinct of art which was thus created, to the first faint dawn of the beauties of harmony. The intellectual enthusiasm sought its mission in poetry by the introduction of harmonious rhyme, and in music, by a sympathetic and contemporaneous impulse, the creation of harmony.

Hucbald and Guido.

As early as the tenth century the monastic records show that there had been attempts made at part singing. Hucbald, 840-930, a Benedictine monk of St. Amand, Flanders, in the latter period introduced part singing in the church, but as he adopted the system of Pythagoras, as it was elaborated by Boethius, recognizing only fourths, fifths and octaves as consonants, the only result was to produce a discordant and insonorous effect. The early part writing was called organum or arc organum, and a feature of the notation was that it was written between the lines. Crude as was this improvement and repugnant to our conceptions of harmony, it was—as well as a step in advance, important in the improvements which it developed—an advance upon the old method which was highly exalted in its time. Hucbald himself says, “If two or more persons fervently sing according to my system, the blending of the voices will be most agreeable,” of which Ambros subsequently wrote the sarcasm, that “the organum was probably regarded as a penance for the ear.” Guido Arethus, or d’Arezzo, who died 1050, cultivated part singing and instituted the method called diaphony, which he zealously sought to promote. Guido, who is also credited with the system of solmisation, recognized the harshness of Hucbald’s fifths, and substituted fourths, with an improvement in euphony, it is true, but presenting to true art but the choice of two evils. The solmisation of Guido (which is the same as the “solfëjé” now practiced in vocal music training), made use of the melodious syllables ut, re, mi, fa, sol, la, to represent the first six tones of the scale, and enabled the pupils to memorize the tones with ease and correctness.

The scale consisted of twenty tones, divided into seven hexachords, or six tones. In a musical treatise, he realized that music is not a science merely, but an art, and that the expression of the music must realize the sentiment of the words. This thesis called forth much opposition, as well as enthusiasm among those to whose instinctive artistic sense it appealed, and he was temporarily degraded from his office. He, however, was reinstated by Pope John XIX, whom he taught to sing by his method in one lesson, and his work as a reformer of art is worthy of the statues which to day stand, in honor of his services to music, in Florence and Arezzo.

Mensural Music.

In the twelfth century Diaphony progressed to the Disparatus, or Descant, also meaning a simultaneous two-voiced part-song, in the cultivation of which was introduced Floriture, or embellishing the upper notes with grace notes. This practice gave an accession of movement to the upper voice, as compared with the lower, and created the necessity for some fixed rules of time by which the two diverging voices should be governed. This obvious requirement of harmony suggested the remodelling of the system of notation, and led to the adoption of measured notes and bars. Upon Franco of Cologne devolved the task of opening up to the musical world the fundamental laws of harmony, and of perfecting the grand basis upon which hereunto, the true art of music was to have a solid and enduring foundation. Franco improved and assimilated the crude efforts at mensural notation, and established its supremacy. He introduced the uneven tempo, or triple time, and adopted the third as a consonance, though an imperfect one, and thus removed the stumbling block which had stood in the way of harmony throughout all the traditions of music heretofore; he classified the major and minor seventh, the second and augmented fourth, as the only dissonances, and was the first to perceive and establish the most harmonious of all
The term "Polyphony" has been employed by historians to designate the music of the period preceding the development of the keyboard and organ music. The art of composition advanced rapidly, and by the end of the 16th century, the keyboard had become an important instrument in the ensemble. The organ, with its rich and varied range of timbres, became the chief means of producing melody. The term "polyphony" is used to describe the technique of combining two or more independent melodic lines, each of which is equally important. The term "counterpoint" is used to describe the technique of combining two or more independent melodic lines, each of which is equally important.

**EPOCH OF THE TRANSITIONAL PERIOD BETWEEN THE MIDDLE AGES AND THE RENAISSANCE**

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movements, the *motus contrarius*, or contrary motion of the different parts. Mensural music, thus founded on true principles, and accepted with that instinctive sense of propriety characteristic of the true artistic temperament, rapidly developed, and especially in Italy. One of its earliest promoters was the Marchetto de Padova, who, about 1307, was the first to formulate the fundamental law of harmony, that "every dissonance should resolve itself into a consonance."

Thus we find, at the close of the fourteenth century, the tonal art—through definite stages of gradual development and natural evolution, carried on in different countries by eminent men, whose labors were united in their object and supplemented each other to a common end—elevated into a recognized self-dependent existence as an art, richly equipped and endowed, and with every condition ripe for the reception and elaboration of the Polyphonic School upon which it was about to enter, and under which it was to reach a loftier perfection of beauty and a wider field of culture and activity.

With the fourteenth century, too, ended the period of co-operative or united labor in all countries in the development of music. Thereafter, the great work continued in different nations under varying auspices and widely separated and different conditions, influenced sympathetically by national characteristics and the changing features of social and political surroundings. But art is universal in its majestic progress toward perfection, regardless of geographical distinction, and has ever its chosen prophets to whom the guidance of its eternal principles is entrusted. The mantle of its revelation fell now upon one country and now upon another, and for the chosen instruments of the propagation of its inspiration, in its next era of advancement, we have to turn to the rising school of the Netherlands.

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CHAPTER III.
SECULAR SONG OR FOLK-MUSIC.

Before proceeding in the succeeding chapter to follow the progress of music through the development of the Polyphonic School, it is necessary to revert back to the origin and trace the history of the Folk-song, or music of the people, in which originated and developed a material that, when brought into contact with and moulded into true art form by the perfected theories of a later age, brought a rich dower of beauty to the unfolding treasures of the musical art. The Folk-song—in striking contrast to the art as gradually developed in the music of the church, fettered and often misdirected by scientific speculation, and purely intellectual theories—was the spontaneous effort of nature to give utterance to its inherent genius of poetry and music; to find a language by which to set free in expression the struggling emotions of the heart, and to voice the longing aspirations of the soul. Being of natural origin and untrammeled by scientific theories, the epic sagas of the north and the lyric ballads of the south, the love-songs, serenades and roundelay, which sprang into existence as early as the sixteenth century, all instinctively sought, with greater or less success, the true fount of musical inspiration, and not only gave an impulse in the right direction to musical progress in their own time, but subsequently furnished to the early Flemish schools melodies upon which they were enabled to model the tenor parts in the development of contrapuntal music. The first Folk-music was disseminated by strollers—in Italy, players and adventurers; in France, mountebanks and rope-dancers, known as *joueurs*: in Germany, a class of vagrants—and these were not at first the originators of song, but picked up and diffused throughout their wanderings the heart emotions of the people as they found expression in song in the localities through which they passed. Gradually they became the custodians of song traditions, and acquired a skill of craft which developed and improved their musical lore. From outcasts to whom the consolation of the church was refused, they became the objects of its favor, and were finally allowed to take a part in the Passion Plays and Mysteries of the Churches of Germany and France, carrying the use of the vernacular into those plays which had hitherto been rendered by the priests alone in Latin; and ultimately they became associated with the Troubadours and Minnesingers, first as accompanists and then as disseminators of the music of their country patrons. Thus the Troubadours absorbed the invigorating inspirations of the heart music of the people, and the minstrels who were the true representatives of Folk-song, added to the spontaneous gifts of nature the polish and refinement derived from contact with their noble patrons.

**Troubadours and Minnesingers.**

It may be said, with some truth, that the Troubadours and Minnesingers were the first to cultivate the musical art from the pure love of art. In the
theoretical school music was an accessory of the church; with the minstrels of the people it was a
vocation pursued for a livelihood. In the fourteenth century the Folk-song of the peasants of
Provence was characterized by a purity of romantic element not found elsewhere, and partaking of
the nature of a contented, cheerful, and sensuous people, was invested with a charm which attracted
the attention of the nobles of South eastern France, to whom belongs the honor of being the pioneers of
courtly song.

In the hands of the Troubadours the Provençal song was elevated by a lofty strain of sentiment
and language, by a greater refinement of versification, an improved symphony, and a more harmoni-
ous melody. The romantic element was preserved with great purity and refinement, while it acquired
also an embodiment of the sentiment of Christian chivalry that constituted it a powerful influence,
tending to the softening and purifying of the social surroundings in which it moved. In such hands
the music of the people rose to be a dignified and self-dependent art, and was illustrated by many
noble and distinguished men. Their song was of varied classes: the Canzonets, or love songs; Seren-
daes, or evening songs; Aubade, or morning song; Serviante, in praise of patrons; Rondeletts, or song
with a refrain or chorus; Danse song, accompanying
the round dances; and an idyllic creation treating of a knight lost in the forest. The Troubadour, Count
Wilhelm, of Poitiers, who formed the school or following with whom these terms originated, flour-
ished 1087-1127 A. D.; Chatelain de Coucy, 1150 A.
D.; Thibaut of Champagne, King of Navarre, 1201-1253, and Adam de la Hale, "singer" to the
Count d'Artois, 1240-1286. Thibaut wrote both religious and secular songs, and from much of
these traditions as have been preserved it is evident that the Troubadours, as well as the Minnes-
singers, unrestrained by any arbitrary theoretical laws, instinctively and intuitively sought the dia-
tonic scale as the basis for their musical effort. De la Hale not only remedied the Pastorale into a complete musical drama, and thus made the
first crude attempt at comic opera, but is deserving of more special distinction for his efforts to establish
polyphony in part compositions. In Spain and
Italy the music of the Troubadours took its impress from the school of Provence, which was even re-
lected upon the music of the Minnesingers of Lower and Central Germany. In Northern France
there arose a distinctively school, characteristic of a harder and more adventurous race, which, in its
turn, left its impress upon the art in England.

The intellectual quickening in the higher classes, associated with the convulsion of religious
enthusiasm which sprung from the movement of the crusades, had a powerful influence upon the
social characteristics of Germany, and not least as regards art, both in the independent development of
secular song, and in the music which belonged to the knightly classes. There was a marked ad-
vance in poetic form and musical construction, de-
veloped by the Minnesingers of the twelfth cen-
tury, and noted especially, in addition to the ro-
mantic tendency of the songs of the Troubadours,
by a loftier and more ennobling sentiment, the
leading themes being not only of the loveliness,
but also of these men, more in love with the
loyalty and the higher attributes of nature. The
Minnesingers united in their music the qualities of the Church Sequences and of the most sweet
tunes, and thus their unrestricted harmonies were
in a measure guided by the theoretical element de-
ferred from the church music. They also reached
a more elevated standard of poetic conception, by
eliminating the feature of conventionality which
largely influenced French composition. The Min-
esingers, unlike the Troubadours, sang their own
musical conceptions, and those who were able to
improvise words and music together were termed
Master-singers, the plagiarist of either words or
melody being stigmatized as a "tune thief." Dur-
ing the twelfth and early part of the thirteenth centuries their art flourished in its highest perfec-
tion, and may be said to have expired as a distinct
existence with Heinrich von Neisse, called "Frau-
englische," who died in 1318, and who, the chronicle
says, was borne to the tomb by the women of May-
ence, who moistened with their tears and blessed
the coffin with the most commiserable of this world's
pleasures. His career formed the connecting link between the
courtly Minnesingers and the civic Meistersingers,
who now took up the burden of secular musical
progress, the nobles relapsing into a period of feudal
turbulence and disquietude. While the music of
the Meistersingers lost somewhat of its romantic
character in being transferred from the knightly
classes to the burghers, it gained correspondingly
by a new freedom from conventionality. It be-
came recognized by civic authority; guilds for its
cultivation were established, and public contests in
poetic construction and musical composition were
instituted. The system of the Meistersingers,
however, was not calculated to promote true pro-
gress. They surrounded the practice of public
competition by pedantic restrictions, and confined
the struggling ambition of the Muse by a code of
arbitrary rules which effectually prevented any lofty flight, and closed the way to the higher walks of the art upon which the musical world was now about to enter. In the sixteenth century schools were established at Frankfort; also at Ratisbon, Heilbronn, Breslau, Danzig, and other cities, besides the celebrated school at Nuremberg. In the seventeenth century the Meistersong entered upon its period of decay, and its last surviving relic perished at Ulm as late as 1839.

While the strolling Minnesingers, who ceased to have the custody of popular music with the rise of the Meistersingers, became extinct as a class, they did not altogether disappear. They gathered in the centres of population and became town pipers; in the fifteenth and sixteenth centuries were appointed official trumpeters; acquired the rights of citizenship, formed guilds, and ultimately provided the origin of the continental town orchestras.

CHAPTER IV.

THE DEVELOPMENT OF POLYPHONY.

As we have said, the next great progressive step in the advancement of music was the development of polyphony, and this great and all-important work was confided to and carried to perfection by the schools of the Netherlands, founded about the end of the fourteenth century by Arnol Dufay, and identified in the first instance as the Gallician-Belgian school, the first of the generative group indicated in musical history under the title of School of the Netherlands. As in the evolution of music, however, there are no sharp or sudden processes, each stage of development being led up to by the gradual unfolding of previous events, it is necessary to go back to the time of Franco and to sketch briefly the progress which found its fruition in the Netherlands under successive masters, from Dufay to Josquin de Prez, and was subsequently diffused throughout all the national musical centers of Europe. We have shown how the essential features of harmony were taken up by slow degrees, the mental investigation of earnest students adding "here a line and there a precept," as the light grew upon them. The early crude efforts at part singing were based upon the true principles of harmony, long before these had come to be clearly understood. The establishment of the mensural system, by Franco, gave an important impetus to the cultivation in the right direction of this important feature of musical science, and a natural result was the formulation of the contrapuntal method out of the primitive descantus. The organum of Hucbald and the disphonia of Guido were in their essential elements based upon the principle of counterpoint, but the latter was impossible of attainment until the mensural system of notation supplied the means of enabling two parts, absolutely independent of each other, to act together as a completed whole with the effect of harmony. The Parisian musicians in the nineteenth century added to the descant melodic ornamentation called Fleuettres, by which the singers of the voice parts above the cantus firmus embellished the burden of the chant with pleasing effect. This led naturally and speedily to the entire independence of the upper melody, and thus began the real growth of polyphony, the basis upon which all modern music is constructed. In the early French school there were three divisions of harmonic combination, the double, triple and quadruple, (called Descant or Duplum, Triplum and Quadruplum), and signifying the number of parts. The Descant was a sacred cantus firmus for which a descant was created, or a free descant to which a lower voice might be improvised. The Triplum was in the harmonic form of a Motet, a Rondan, or a Conduit. The Motet form was in use in the thirteenth and fourteenth centuries, and derived its name from the practice of providing each voice with a different burden, thus paving the way to the complete independence of the parts, a form subsequently cultivated by Josquin de Prez, and Orlando Lassus, and perfected by Palestrina. The Rondo undoubtedly took its origin from the Folk song, and gave the principal theme to all the voices; it was practiced as early as Adana de la Halle, of whose compositions there are sixteen Rondos in the Montpellier manuscript. The Conduit was secular in character, written in two, three, and four parts, and probably designed for the organ. Under the head of Triplum reference may also be made to the French Paucebourdon, a method of singing invented in the twelfth century, consisting of an upper and lower part moving in parallel sixths, to which was added a middle part progressing in fourths with the descant and in thirds with the bass. This was introduced into the papal choir while the Pontificate was located at Avignon, in 1309-1377, and thus introduced into Italy where it became the Falso-Bordone, and was greatly favored. The progressive thirds and sixths have remained in
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use up to the present day, and are used by Mozart, Beethoven, Bach, Handel and other masters. The *Fauxbourdon* had an important influence in preparing the way for three-part vocal composition, for canzona and imitation.

The first master of note of this period of French music was Léonin, called "Optimus organista," on account of his celebrity as organ executant of the Catedral de Notre Dame, Paris, who was author of a treatise on organ playing, and developed the Dischant. The next was Perotin, called Perotinus Magnus, who was organist and deschanteur; composed a number of musical works; introduced the Church song books in use up to the time of Robert de Sàblion, who was choirmaster of Notre Dame about the middle of the twelfth century. Jean de Garlande soon after gained celebrity from works in which double counterpoint is to be found, and also defined as perfect dissonances the minor second, the tritone and the major seventh. Franco of Paris wrote the "Ars Cantus Mensurabilis," a treatise on mensural song, and several part songs. Phillip de Vitry, Bishop of Meaux, a celebrated theorist and composer, divided the semibreve into two minimas, and introduced the crochet, and in conjunction with Jean de Maris and Guillaume de Machaut, established the *ars nova*, as contrasted with the *ars antiqua*. Machaut, a native of the Province of Champagne, who flourished in Paris up to 1369. He was composer of the Coronation mass, written for the coronation of Charles V. of France, a work in which may be traced the origins of the style developed later by Josquin de Prés. The development in this school had now reached its highest tide. Thereafter, there was a period of decay and the center of activity in musical progress was transferred to other lands.

RISE OF THE NETHERLAND SCHOOL.

As has been stated, the great work of developing, perfecting and disseminating the system of polyphonic music was the task of the Netherland school, and the reason for the selection of the Netherland countries as the theatre of this important period is the progress of the art is obvious from historical facts. During the period connecting the thirteenth and fourteenth centuries, and up to the end of the sixteenth, Belgium and the adjoining northern countries were comparatively free from the turbulent distractions which unfitted the more politically important nations for progress in the arts of peace. It was for them a period of comparative prosperity, and music, painting, and architecture were stimulated and fostered in company with material progress. The Netherland School had its origin from the Gallic-Belgian School, the first of the groups included under the former term, of which Zeelanda was the first great master, and Dufay, properly speaking, the founder. This school, to which had been transmitted both the doctrines of the Paris school and the influence of the lower German characteristics, was the connecting link in art-progress between France and the Netherlands. Zeelanda strove to eliminate harsh sounding intervals by the freer use of thirds and sixths, and was a writer of four-part chansons, in which he gave the high part to the treble. Dufay assigned this part to the tenor, and effected many important improvements in the tonal art, prominent among which was the substitution of secular themes in three and four part masses, in place of the prescribed *cunctus firmus*. He succeeded in eliminating the copious use of parallel fifths, and unskillful harmonic changes; introduced the "open note" style of notation, and originated the system of interruptal canonic part writing, for the first time unifying with the theoretical science of counterpoint a freedom of expression which made a prominent feature of euphonic beauty as an essential element of harmony. Associated with Dufay in the establishment of the Gallic-Belgian school was Busnois, or Gille de Busnois, a native of Hennepol, who was a composer of distinguished merit Vincentius Faugues (1415-60), Firmiu Curon (1420-80) and Jean du Roi (1435-83), were prominent masters of this school, which closed with the distinguished Busnois (1430-1482). Busnois was Chaplain-Chanteur to Charles the Bold, Maria of Burgundy and Philip the Handsome. Busnois matured the artistic devices of Dufay; introduced the element of continuity and a more systematic use of imitations, inversions and the arrangement of movements, and acquired a fame so universal that on his death eulogies were pronounced upon his services to the tonal art by Ramis and Garzoni in Italy. During this period the art of part-singing, as now perfected, had taken a strong hold upon the social life of the Netherland countries. It was encouraged by both nobility
and l barkers, by ecclesiastical and lay authority, and thus an important accession was given to the influences that were impelling progress and development.

We now take up the Netherland school proper, which took up the career of musical progress with materials already so far advanced toward perfection. This school embraced its influence French Flanders, the Flemish provinces of Belgium, Holland, including Friesland, Belgian Nuremberg, the Meuse and Valley of the Sambre and upper Burgundy, which were all included, so far as the tonal art is concerned, in a homogeneous system.

The first great master of the Netherland School, after its founder Dufay, and deserving immortal praise for his work and his name, was Okeghem, born about 1425, and a pupil of either Dufay or Binchois. Previous to 1461 he was in the service of Charles VII, of France, was appointed Treasourier of the Cathedral of Tours by Louis XI in 1489, and died at that place in 1522. He was a skilful master of contrapuntal devices, and a pioneer in the use of the fugue to whom Bach was probably much indebted, and elaborated and systematized into a classic art-form all the mechanical devices which had up to this time been developed. The work of Okeghem was carried on by his pupils, contemporaries and followers, Campere, Hobrechts, Buymel, Pierre de la Rue and Josquin de Pres. The great importance of the work of these masters, was a feature, began in the very earliest labors of this school, which recognized the true scope and functions of the mechanical artifices. These were made subservient to the higher object of the composition, euphony and beauty of expression embodying the idea of the work. Counterpoint was no longer an art having its highest point in the ingenuity of its construction, but a means to an end which had the true idea of music in view; and with this freedom of construction and elevation of purpose, was introduced into the tonal art, (improved as we have shown in its purely academic or intellectual features,) the distinguishing characteristic of the Folks-song, the free expression of nature—the realization of music in the thoughts, sentiments, aspirations, ambitions and impulses of the mind and heart.

In this work, by far the most important share fell upon Josquin de Pres, who besides founding the second Flemish school, and the second great period of the Netherland school, reduced the excesses to which contrapuntal devices had been carried by the zeal of Okeghem, and assigned them their proper vocation in the elaboration of musical construction. He reduced the canonic mutation of the Cantius to the Pes or ground bass which was also made an impressive medium for the expression of deep emotions. In musical invention he was remarkably fertile, and in beauty of expression reached a plane higher than any predecessor, and excelled by few subsequent musicians. Having studied under Okeghem between 1756 and 1757 he went to Reims, where his genius excited the greatest enthusiasm. Subsequently he was premier chœur to Louis XII of France, was appointed Canon of St. Quentin by Francis I, made Provost in the Netherland Cathedral at Conde, by Emperor Maximilian I, and died there in 1552. He was an industrious composer of his works. His superiors works were five magnificent Masses "O circ Arme," "La sol fa re mi," "De Beata Virgine," "De Pace," and "Pange Lingua," and hymns to the Virgin of exquisite expression. He was the favorite composer of Martin Luther. Among those who were pupils or followers of Josquin de Pres, foremost was Jacob Arkadelt, who founded the first Dutch school, Pierre Moulu, Jean Mouton, Jean Richafort and Nicholas Gombert, of whom Mouton, who died in 1532, wrote famous Motets and Masses, and who also had a pupil of fame, who followed the school of Josquin, in Adrian Willaert.

The fourth Flemish school, founded by Nicholas Gombert, marks a fourth period in the great Netherland school, and it was during this period largely that it entered upon its work as the disseminator of musical art in other countries. Gombert, who was a pupil of Josquin, and composed a six-part Lament on that master's death, was born in Bruges about 1465. While the decay of the Netherlands were ruled by the German Emperors, he entered the royal service and was Musicus Imperatoris at Madrid from 1520 to 1534. He was subsequently given a sinecure office in the Netherlands where he spent the remainder of his career. Gombert was a prolific writer, and the phase of musical progress entrusted to his guidance was the complete emancipation of musical construction from the labored artifice which had clogged to art form with such pertinacity, even to the work of Josquin. He did much to develop melodic beauty and artistic expression, and his achievements proved the basis of the noble work of Palestrina. Finck says of Gombert that he, "above all others, indicated the path wherein his successors in the tonal art should
walk." A contemporary and probably fellow student of Gombert was Benedictus Ducis, born at Bruges in 1480, at an early age master of a musical guild at Antwerp, a high dignity in those days, and who wrote an eight-part Motet "Pecatum me quotidii," of lofty and majestic character. Among other masters of the Gombert period, whose work was carried outside their own country, and who became the founders of schools, were Williart, born in Franche-Comté in 1510, Cyprian de Rore, born at Malines in 1516, and Clemens, called non paps to distinguish him from Pope Clemens VII, who left many noble compositions, and who held a high reputation among his contemporary masters. Of the same period was the rich tone poet Christian Jans, better known as Hollander, whose compositions are among the most brilliant achievements of the Netherlands school. He was especially noted for the effective enunciation of his art-writing and the animation of his movements, of which his eight part Motet "Christus Resurgens" is a notable example. He was born in Holland in 1519, and carried on the work begun by Arcadelt, by founding the second Dutch school.

We come now to the culminating epoch of the Netherlands school, in which its career as the dominating influence in the direction of musical progress was brought to a glorious close, and which dates from the foundation of the fourth Flemish school by the renowned Orlando Lassus. His original name was Delatte, but his father, on suspicion of false coinage, having been publicly degraded, the youth changed his name to Lassus, and was subsequently known among the Italians as di Lasso. This also led him to leave his country, and he accompanied Ferdinand of Gonzaga, who had been appointed Viceroy of Sicily by Emperor Charles V, to Naples and Milan. Through the influence of his patron he was introduced to a successful career in Naples, and subsequently was appointed Chapel-master of San Giovanni in Laterano, by the Cardinal-Archbishop of Florence. In 1543 he returned to his native town of Mons on the illness of his parents; afterwards, in company with an uncle, a nobleman, he journeyed through France and England, subsequently residing in Antwerp for two years, where he greatly stimulated the enthusiasm for music and enjoyed great renown. Of his subsequent career, after 1557, we shall speak in another place. The other masters of the Lassus period were Philippus de Monte, born 1521, who became Canon and Treasurer of the Cathedral of Cambrai, and who, on invitation of Maximilian II, subsequently carried on his labors in Germany. Pevernage, born at Cambrai, 1543, obit 1591, was Cantor of the Cathedral of Antwerp, and said to have been the first who gave the private musical performances at which compositions of Netherlands, French and Italian masters were preferred. For the first of these Pevernage wrote the seven-part hymn "O virgo generosa," dedicated to St. Cecilia. Cornelius Verdiak, 1564-1625, spent his whole life in Antwerp, where he wrote a "Magnificat" for five voices, and a number of madrigals for part singing which gained great popularity. In the latter part of the Lassus period a most prominent figure was Pieters Swellink, especially identified with the northern protestant branch of the Netherlands school, born in Deventer, 1540. He received his musical education in Italy, where his countryman, de Rore, had established a school in Venice, to which reference will be made later on, studying under that master and Zarlino, and on returning to his native land was made chief organist of Amsterdam. He is deserving of special mention as the first organ composer of note in the Netherlands school. He attracted a large circle to Amsterdam, both from the Netherlands and Germany. He was the originator of the first European renown, whose name includes Schweikard Reinken and Scheidoman, to the immortal Bach, and it was the fame of Reinken, a pupil of Scheidman, that attracted Bach to Hamburg to listen to his organ performance, thus connecting the founder of the school directly with its greatest master. Schweikard was held in such esteem by his countryman that the Amsterdam merchants presented him with a sum of 40,000 florins (equal to $65,000), as a pension for old age. We have here traced the rise and progress of the Netherlands school to the end of its career, closing with the end of the sixteenth century, but in order to comprehend its vast and far-reaching influence upon the world of art, we must now devote attention to its labors and achievements as a disseminating school, carried on in various countries, each of which was directly indebted to the schools of the Netherlands as the fountain of musical knowledge and progress.
CHAPTER V.

NETHERLAND MISSIONARY SCHOOLS.

While the centre of art progress remained in the Netherlands for so long a period, the fame of its schools had early been extended throughout Europe. The supremacy of the musical principles which the Netherlands masters evolved was everywhere acknowledged, and the superiority of Flemish singers was attested as early as 1476 when Duke Galeazzo Sforza invited to his court a band of thirty singers whom he rewarded munificently. Numerous singers took advantage of the demand for their services to improve their fortunes and they were soon found in the choirs at Munich, Vienna, Rome, Venice, Naples and elsewhere, spreading the fame of their country as the cradle of song, and exemplifying by their performances the beauties of the new developments of the tonal art. Foreign schools eagerly sought the services of the more distinguished masters, and many of these actuated by the pure love of service in the cause of music, gladly embraced opportunities of disseminating the light and supplanting erroneous forms and effete systems by the new and true principles of harmony. These apostles in all countries set up a new standard of musical development, and wherever they found congenial soil, established new schools, as in Munich, Nuremberg, Vienna, Naples, Florence and Rome. De l'Isle, himself, labored in Rome from 1350 to 1352; Johannes Ciacotta of Liege is to be found at Padua in 1400, where he was connected with the University, and enjoyed great distinction among the Paduan nobility and notables of the Venetian Republic, both as a poet and musician. Fugues was known at Rome in 1447-1455. Busnois enjoyed distinguished fame in Italy, where his works were printed by Petrucci, and Jean Regis was well known at Rome, while the great Josquin de Pres carried on his work in Rome, Ferrara and Paris.

In France, which had an independent school during the sixteenth century, we find a Nederland apostle in the person of Jannequin, a distinguished composer of the Josquin period, whose earliest works consisted of Masses and Motets for the catholic liturgy. He also wrote the music for Marot's versified translation of the Psalms, but his more important work was of a kind more suited to the volatile French nature. Attracted by the whimsical compositions in which Gombert was wont to seek relaxation from more serious labors, he took up the comic and the natural as a special work, cultivating successfully his natural talent for tone-painting, with the sounds and sights of nature for his themes. Some of his works still endure.

In Spain Alexander Agricola (1466-1537), a Belgian and pupil of Ockeghem, was greatly admired and being a composer of high merit, did much to form the musical tastes of that country. Madrid was the theatre of the most brilliant successes of Goubert, who exercised a very pronounced influence upon the work of the contemporary and subsequent tone-masters of Spain and Portugal.

EARLY NEapolitan SCHOOL.

The earliest of the Netherlands apostles, whose work was done abroad, and who founded a distinct school as an offshoot of the generative school, was the able theorist and composer, Johannes Tinctor, a devoted follower of Master Ockeghem, who was born at Nivelles, Brabant, in 1435. Beside being a practical musician, Tinctor was a profound philosopher and mathematician, as well as Doctor of Laws. He visited Naples, engaged in teaching, and attracted attention by his talent and the new method he introduced, and about 1476 was appointed chapel-master and cantor to King Ferdinand I of Naples. In this year, and that following, he published his works "De Natura et Proprietate Tonorum" and "Liber de Arte Costruend," in which he ably elaborated the new discoveries in the field of music. He also published the first known musical lexicon, "Terminorum Musicae Definitorum," a work of great value to the interests of the musical art. Tinctor was commissioned by King Ferdinand to visit his native country to engage singers for the royal choir, and was furnished with distinguished credentials so the French and German monarchs, and it was probably largely through his influence that so great an influx of northern singers to Italy ensued during the next century. Tinctor flourished at Naples up to 1495, the date of his death not being definitely known. Among the prominent masters succeeding him were Wilhelm Guarrasius, Royal Chapel-master of Naples in 1480, Bernhard Vкаer, Dentice, Primavera, and Luggosch. These masters built up an advanced and important school in Naples.
laert found his way to Rome in 1576, during the pontificate of Leo X. His Motet “Verbum bonum et suave,” possessed such merit that it was ascribed to Josquin, then in the height of his fame, and Willaert in a fit of pique went to Ferrara, where he was appointed chapel-master to Ludwig II, King of Hungary and Bohemia. In 1526 he resigned this position and took up his residence in Venice, where, within a few months, he was made chapel-master of the church of St. Mark, a position of much dignity. St. Mark’s had two organs facing each other, and this circumstance, accidental as a motive, led Willaert to divide his choir in two, a system that subsequently became universal. The advantage which his keen perception soon recognized in this arrangement led to the practice of double chanting, and to compositions designed to elaborate the effects thus made possible. Hitherto choruses for eight voices had been well-known in the Netherland school, but the chief feature had been construction according to the strict academic rule, in which harmony was a subsidiary and largely an accidental consideration. Willaert introduced the division of these compositions into two complete and independent chorales, with harmony the chief aim and predominating feature. Possessing a keen and intuitive perception as to euphonious chords, he used them to the best advantage, and sought harmonic combinations that were for the first time consistent with the requirements of polyphony as we now understand it, every movement of each part being subordinated to the controlling element of harmony in the composition as a whole. The school of Venetian was ripe to receive with appreciation the new advance in art. The Venetians already enjoyed a school of painting renowned for the diversified harmony of its complex color-blending, and this gave a tendency to culture that adapted it to readily perceive the great beauties of Willaert’s system of tone-coloring. They called the double choir compositions of “Messer Adriano” *Aurum Potaete*, or “drinkable gold,” and were enthusiastic over the creation of the form of Madrigal introduced by this master, which soon became popular all over Europe, and has ever since remained the model of subsequent work of this class. Willaert was also a cultivated scholar, as is evidenced by the classical themes selected for his compositions. He acquired great renown, not only in Venice but abroad, and died in 1562. Previous to his death poems were written in his honor and addressed voted to him.

Willaert was succeeded as Chapel-master of St. Marks by his follower, Cyprian di Rore, who had been among the choristers of the cathedral, and whose talents had caused him to recommend him to the service of the court at Ferrara. Di Rore (known in the Netherlands as Van Rore), repeated the post of St. Mark’s but a year when he became *chori praefectus* to Ottaviano Farnese, at Farnia, where he died in the succeeding year, 1565, at the early age of forty-nine. He is deserving of special mention for his work of elaborating and systematizing the use of the chromatic scale and chromatic intervals, in which Willaert had speculated, and thus introduced a movement designed ultimately to break down the exclusive use of the old diatonic church modes, and to open up the way for a more perfect detail and a freer expression in the tonal art as a medium for depicting human emotions and impressions. Phillip Verdelot, born in Belgium, 1490, was also a distinguished member of St. Mark’s choir, who wrote Psalms and Motets of merit and composed excellent Madrigals, some of which were arranged by Willaert for solo song with flute accompaniment. Jacob van Bess, born in Burgos, 1565, was deputy organist at St. Mark’s in 1541, but subsequently removed to Vienna. He introduced the *Ricercari* art-form for organ composition, and wrote four and five-part Motets for an *a cappella* choir. Jan Higcroes was a Belgian by birth who flourished in the middle of the sixteenth century at Mantua, and may be said to belong to this school. His four-part Capriccio (a polyphonic composition for voices only), to stanzas of Ariosto’s “Roland,” published in Venice in 1591, was the preliminary event that ushered in the Renaissance era of music. The first great Italian pupil of Willaert was Giovanni Zelino, born at Chioggia, 1579, who was a learned theorist and wrote the “Institutione Harmonische,” which embraced the whole field of the scientific knowledge of the Italian tone-poets of that day, and exhaustively treated of contrapuntal and harmonic laws. Constanzo Porta, a monk, was a distinguished tone-master, and displayed a profound ingenuity and wonderful fertility in contrapuntal device. He was succeeded by the Gabrielli, who belong to a period treated elsewhere.

**LASSUS AND THE GERMAN SCHOOL.**

Turning our attention now to the work of the Netherland schools in Germany, we find the first apostle in the person of Jacob Vaet, who was Chapel-master to Charles V, at Vienna, in the middle of the sixteenth century, where he continued under
1750. 1760. 1770. 1780. 1790. 1800.

**CLASSICAL SCHOOLS.**

This was a period of transition and upheaval. In this century we witnessed the birth of a new style that would come to dominate music and art. The classical period was characterized by a return to simplicity and balance, away from the ornate styles of the Baroque.

**Baroque Period.**

This period was marked by a focus on emotional intensity and grandeur. Composers such as Bach and Handel were the dominant figures of this time.

**Classical Period.**

Composers like Mozart, Haydn, and Beethoven emerged during this period. Their works were characterized by a return to balance and structure.

**Romantic Period.**

The romantic period saw a further evolution of classical forms, with composers like Chopin and Wagner exploring new emotional and expressive possibilities.

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**1750-1760.**

- **J. S. Bach.**
  - Played upon a Silbermann pianoforte.
  - First Clavier in Germany.

**1760-1770.**

- **Mozart.**
  - Continued in Italy.

**1770-1780.**

- **Haydn.**
  - Composed the "Creation in E major."
  - Conducted the Berlin Philharmonic Society.

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**1780-1790.**

- **Beethoven.**
  - Known for his "Messe in C major."
  - Influenced by the works of Haydn and Mozart.

**1790-1800.**

- **Mussorgsky.**
  - Known for his "The Bells."
Ferdinand I and Maximilian II. He died probably about 1567. His writings show a mastery of choral effects and an earnest regard for euphonious expression. His chief works are a Motet "Nobile Virtutem," dedicated to Maximilian II; also a work of similar order, "Austria Virtutae," and a six-part version on St. Paul's conversion. A collection of his sacred and secular songs, for four to eight voices and instrumental accompaniment, was published in Munich and Nuremberg in 1570-1575. But the founder of the German schools was in reality Orlando Lassus, some particulars of whose career elsewhere have already been given. He was to German art what Willaert was to France and Italy. In 1557 he was commissioned by Duke Albert V, of Bavaria, a man of high intellectual gifts and a discriminating art patron, to bring a number of his countrymen, proficient in music, to reinforce the ducal choir at Munich, under his direction as choirmaster. The court at Munich, perhaps, the most refined and intellectual in Europe, and he was at once charmed by the congenial temper, brilliant wit, and extended knowledge of Lassus. In 1558 he married Regina Wilkeker, a maid-of-honor at court, by whom he had a family, of which the eldest, Ferdinand, and Rudolph, became celebrated as composers. In 1562 Lassus was installed principal Chapel-master at Munich, then the most exalted post in the musical world. In 1561-1570 he composed his world-famed Penitential Psalms, and in the latter date, at a full meeting of the National Reicthug, he was decorated by Maximilian II with the order of Knighthood. In 1571 he was decorated at Rome with great eclat, by Pope Gregory XIII, with the knightly order of the Golden Fleece. In this year he visited Paris, where he was accorded great honor by Charles IX, who conceived such enthusiasm for him, that in 1574 he was invited to bring his choir to Paris to remain permanently. The death of Charles, while Lassus was at Frankfort-on-the-Main, led him to return to Munich, where he was confirmed in his appointment for life. Albert's successor in 1587 awarded him a residence, and on his death in 1594, gave a pension to his widow. Lassus enjoyed a greater distinction during his life than any other musician, not even excepting Palestrina, and in the present century a magnificent bronze statue was erected in his honor by Ludwig I, in Munich, where it stands near that of the immortal Gluck. As a composer his fertility was so prodigious as to exceed that of any other, before or since, he being credited with 12000 original works. This enormous fecundity was even exceeded by the versatility of his talent, and through all his work there shines the unmistakable effulgence of genius. He, with Palestrina, towered high above all other composers of the sixteenth century. He excelled equally in the manipulation of contrapuntal devices, in the ponderous polyphonic style cultivated by Josquin and Gombert, with the masterly expression of depth and grandeur in two, three, and four-part composition, as evinced in the Penitential Psalms. In chromatic adaptation he far exceeded Cyprian de Roé, and the natural beauty and musical refinement of his part-writing was unequalled. Among his works are numbered 780 Motets, of which 516 were published in seventeen volumes by his sons in 1604, 180 "Magnifiques," 179 "Sacrae cantionies," Requiem, Ave Maris, Salve Regina, and Passion music of great beauty. Ambros compares his "Stabat Mater" with that of Palestrina by saying that the latter "brings the angelic host down to earth, and the other raises fallen man to eternal heights, both expressing in the regions of the ideal." Incomprehensible as it seems, he was also the most prolific composer of numerous music of his time, and produced in the secular field 59 canzonets, 37 French songs, 34 cantiones latinas, and 238 madrigals. The impress of Lassus upon art in Germany was strong and invigorating, and his work was carried on by Hasler, Handl, Gumpeltschmer and Alchinger. In concluding our notice of this school we come to the last of the Netherland apostles, and also the last of the great Netherland composers. Philippus de Monte was born at Malines, Brabant, in 1511; was canon-choirmaster of Cambrai cathedral in 1530, and spent the greater part of his active life in Germany, being chori musici praefectus to the court chapel at Prague. He was a profound writer of both sacred and secular music. In the latter class he published nineteen books of Madrigals for five voices, and eight books of Canzonets for six voices. His sacred works show an admirable artistic combinatio of contrapuntal artifice. With his death the traditions of the tonal art passed out of the custody of the Netherlands, and the rising school of Italy entered upon a period of musical supremacy which lasted for two hundred years.
CHAPTER VI.

PALESTRINA AND THE ROMAN SCHOOL.

The sixteenth century, which saw the erection of St. Peters at Rome, and the art-work of Michael Angelo, Raphael and Titian, also witnessed the restoration of the eternal city as the recognized centre of sacred musical culture, a restoration culminated in a general period of Italian ascendancy in the tonal art. Before entering upon a consideration of the work of Palestrina, who was the centre and architect of this new renown, we have to go back to the two Gabrielli, the forerunners of the old Venetian school, and the latter the connecting link with the art period of Palestrina. Andrea Gabrielli, who flourished from 1510 to 1556, was, in 1536, a singer of St. Marks. In 1574, by command of the Republic, he wrote two cantatas for eight and twelve voices, in honor of the visit of Henry VII of France, which were performed with imposing effect. In 1586 he was organist at St. Marks, and on this instrument made harmony the basis of his choral melodies. He wrote skillfully constructed three choir compositions, of which a "Magnificat" was heard as late as 1851. Giovanni Gabrielli, 1557-1613, was instructed by his uncle and achieved much distinction in the musical world. Leo Hassler, who did much for the Nuremburg school of the Lassus period, was his fellow student. Giovanni worked in the Madrigal and instrumental music, and in his "Symphonische Secreto," did much to obtain a richer tone-coloring by the association of voice and instrument, and the work of his immediate successors completed the complete independence of the latter. He published, 1593-95, a work for the organ in three volumes, entitled "Intemationi e Ricercati." Claudio Merulo, 1532-1604, did still more to develop organ music, and furnished in his ricercati the forerunner of the fugue.

With the death of Gabrielli ended the Venetian school, and now comes upon the scene the great Palestrina, who made Rome paramount as the centre of musical culture, not only for Italy, but for the world. Rome had never ceased to be a school since the days of Gregory I, and always exerted more or less influence upon the development of tonal art, but up to the time of Palestrina, for a long period, it had drawn its inspiration and its teachers from the Netherlands.

Among the immediate precursors of Palestrina in the Roman school were Festa, Ferrabosco, Anunciata, and above all, Claudio Goudine. Giovanni Pierluigi Santi, or, as we know him, Palestrina (so called from the name of his birth place), was born, if we may trust the authority of Baini, in 1524. He was the son of peasant people, and it is said to have first attracted attention as a singer. In 1540 he entered the Roman music school under Goudine, to whose attention he, no doubt, owed much of his success. Palestrina progressed rapidly, and in four years was appointed organist and choir-master in his native town. In 1548 he married and three years later became choir-master of the boys of St. Peters. It was during this appointment that he wrote the Masses for four voices, which enlisted the interest of Pope Julius III and to whom they were dedicated, and secured for the young composer a position among the singers of the Papal Choir.

This appointment by the Pope was without precedent, as the benefits of the College were intended only for the clergy, and proved the cause of very great misfortune. His patron, Pope Julius III, died soon after making the appointment, and it was canceled by his successor, Pope Paul IV, upon the ground that it was contrary to the laws and usages of the Church to admit a layman and married man to such a position. After holding several inferior offices, Palestrina was finally, in 1561, appointed chapel master at Santa Maria Maggiore. Pius IV appointed him "maestro compositor," and in 1562, Pius V wished to make him chapel-master at the Sixtine Chapel, which aroused the bitter hatred of the clergy who regarded the office as a privilege of their class. Events, however, were working in his favor. The Council of Trent had formally interdicted the complicated music of the Netherland school from use in the churches, and the Pope, Pius VI, to meet the objections raised, issued a commission of eight, in charge of cardinals Borromeo and Vittoruzzi, to consider the matter. They gave a commission to Palestrina to write a Mass, in order to determine if it were possible to produce a model of sacred music that would meet the requirements of the Church and still retain the beauties of the harmonic art. Palestrina, in response, submitted three masses, the last of which was his celebrated "Missa Pape Marcelli," named in honor of the Holy Father Marcellus for his kindness. Each of these compositions was constructed for six voices—soprano, alto, two tenors, and two basses. These masses were performed successively before the clerical
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<thead>
<tr>
<th>Year</th>
<th>Event</th>
<th>Details</th>
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<tr>
<td>1700</td>
<td>Principal Epochs in the General History of Music</td>
<td>The word &quot;classical&quot; has two significations. In one sense it is applied to music having a certain interest and value, and is thus largely employed in distinction from the term &quot;modern.&quot; In this sense it is used to characterize the music of a period or era. It is also applied to musical works having a certain degree of rigidity of form and a certain amount of conventionalism. In this sense it is used to characterize the music of a period or era.</td>
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<tr>
<td>1710</td>
<td>Principal Periods and Events in the History of the Opera.</td>
<td>The period is characterized by a general decline in the quality of music. The major figures of the time are Handel and his contemporaries. Handel's operas were popular, but his efforts to improve the genre were limited. The operas of Handel and his contemporaries were often criticized for their lack of drama and musicality.</td>
</tr>
<tr>
<td>1720</td>
<td>Principal Periods and Events in the History of the Oratorio.</td>
<td>The oratorio was a popular genre during this period, with Handel and his contemporaries leading the way. Handel's oratorios were characterized by their dramatic beauty and emotional power.</td>
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<tr>
<td>1730</td>
<td>Principal Periods and Events in the History of the Piano forte and Organ.</td>
<td>The piano forte and organ were becoming more popular during this period. Keyboard music was becoming a significant genre, with composers such as Domenico Scarlatti and Giovanni Battista Pergolesi creating innovative works.</td>
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<td>1740</td>
<td>Principal Periods and Events in the History of Organ, Harpsichord, and Piano-forte Music.</td>
<td>The harpsichord and organ were still the dominant instruments during this period. Composers such as J.S. Bach and Handel were creating masterpieces, with Bach's organ works and Handel's harpsichord concertos being particularly notable.</td>
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<td>1750</td>
<td>Important Events in the History of Music in England.</td>
<td>The Handel Festival was established, and Handel's music was celebrated. Handel's latest oratorio, &quot;Joseph,&quot; was performed.</td>
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<td>1760</td>
<td>Important Events in the History of Music in France.</td>
<td>The French Revolution was underway, and music was being used as a means of political expression. Mozart's &quot;Le Nozze,&quot; Handel's &quot;Messiah,&quot; and Haydn's &quot;The Creation&quot; were performed.</td>
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<tr>
<td>1770</td>
<td>Important Events in the History of Music in Germany.</td>
<td>The Classical period was in full swing, with composers such as Mozart and Haydn creating innovative works. Beethoven's &quot;Moonlight Sonata&quot; was premiered.</td>
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**Epoch of the Classical Schools.**

The epoch of the classical schools is characterized by a new approach to music, with composers focusing on clarity, proportion, and balance. The works of Handel, Pergolesi, and Scarlatti were particularly influential during this period. Handel's "Messiah," Scarlatti's sonatas, and Pergolesi's "Stabat Mater" were groundbreaking works. The period is often divided into two parts: the Hapsburg period (1700-1730) and the Baroque period (1730-1760). The Hapsburg period was characterized by a focus on the court and the production of grand works, while the Baroque period was characterized by a greater emphasis on the individual composer and the development of the concerto and sonata forms.
The spread of the Baroque style and the rise of opera

The spread of the Baroque style and the rise of opera were closely linked. The Baroque period saw a significant shift in the way music was performed and composed, with a greater emphasis on emotion, expression, and dramatic storytelling. Opera, in particular, became a popular form of entertainment, with works like Handel's "Orlando" and Vivaldi's "The Four Seasons" becoming household names.

The development of opera was not without its challenges. composers like Alessandro Scarlatti faced criticism for their theatrical approach. However, the success of these early works paved the way for the development of the opera seria and opera buffa styles, which would dominate the genre for the next century.
HISTORY OF MUSIC.

On the 28th of April, 1553, they hung the fane of ecclesiastical music, for, had they failed, it was the intention to revert back to the old plain chant. Each, however, was enthusiastically admired, and upon the last above named, it was decided, should thereafter be modeled all future music for the service of the Church. He invested this music with an incomparable beauty of form and expression, freed it from the excesses of the current contrapuntal complications, simplified its construction, and intensified it by a deep and impressive human feeling that could not fail to stir the devotional emotion in the coldest heart.

The Missa Papae Marcelli was solemnly sung in the Sixtine Chapel June 19, 1555, the Tuesday preceding the feast of Corpus Christi, and the Holy Father is reported to have said of it, as he was leaving the chapel: "This must surely have been the harmony of the 'new song,' which the Apostle John heard sung in the New Jerusalem, and of which this other John has given us a foretaste in the Jerusalem on earth."

The new spirit which was thus infused into music by Palestrina—losing nothing that musical progress had gained, utilizing all the theoretical skill that had been acquired, stripped merely of its crudity of method—may be best described by saying that while others, before him, had effected the triumph of the art of composition over scientific attainment, he invested the whole with a deep devotional feeling, which crowned the whole edifice and gave, as it were, the breath of life, a soul, to the statue of art-beauty. So compelling was the inherent force of genius embodied in the new Palestrina style, that it was eagerly adopted all over Europe, and the period between the Missa Papae Marcelli and his death in 1594, has been called the "Golden Age of Ecclesiastical Music." He founded a school of music at Rome in conjunction with Nanini, which influenced the style of European composers for a century. The masters of this school were Giovanni Maria Nanini (1510-1601), Felice Aniero (1510-1601), Giovanni Aniero, 1597; Gregorio Allegri (1586-1652), and following these the two Mazzocchi, Orazio Benevoli and Antonio Liberati. With the beginning of the sixteenth century, the polyphonic schools became extinct.

HYMNS OF THE REFORMATION.

Before passing on to the consideration of the new schools of the seventeenth century, a brief reference to the metrical hymns of the Reformers churches will be appropriate here. The Medieval mysteries and Passion plays, interspersed with secular themes, had taken a hold on popular favor, readily recognized by Luther, both as an influence to be utilized in popularizing the new church, and as an aid to devotional feeling. He wrote a great number of German hymns, which were set to the melodies of the day, of which the first harmonized collection was published at Wittenburg, in 1524, by Luther's friend, Johannes Walthier. These were for four, five and six voices, with the melody in the tenor. In 1525 this work was reprinted with a preface by Luther himself, which did much to spread the popularity of the chorals throughout the land. Subsequent composers introduced the old church melodies with their oratorios and church cantatas, and this material was developed subsequently by the masterly genius of Sebastian Bach. Many of these hymn melodies adopted the beautiful tunes of Palestina's "Hymni totius anni." The example of Luther was followed by Calvin at Geneva, and in France in 1565, an elaborate setting of the Psalter was issued by Goudimel (the instructor of Palestina when he was at Rome), and which resulted in the assassination of the author in the bloody carnival of Saint-Bartholomew. The first metrical Psalter was printed in England in 1562, and was gradually improved until, in 1621, Thomas Ravenscroft published "The Whole Book of Psalms," the finest of the kind in existence. The settings of this work were from Tallis, Morley, Ward, Milton (father of the poet), and Ravenscroft himself, harmonized for four voices in the purest polyphonic style.

CHAPTER VI.

THE SEVENTeenth CENTURY.

RISE OF THE OPERA.

The seventeenth century was for music a period of great inventive activity, and, in its latter period, of creative industry. The more common use of printing, and the perfection of musical instruments and their more liberal use as essential concomitants of harmonic productions, gave an impulse in new directions to musical effort. The new art centre was Florence. About 1581 a great contention existed between the adherents of the decaying contrapuntal school and the early advocates of the monodic, who aimed at the restoration of the Greek system of independent choruses. Zarilli was the last of the great masters to maintain the old order.
of things, and Galilei (father of the astronomer) was the apostle of the new. He instituted the Monody which originated a distinct school. There-fore, when a solo was wanted, a part from a chorus was selected. Galilei’s monody met the imperative requirement of dramatic music, in the provision of a medium for the expression of individual action, thought and emotion, thus creating a definite centre of interest with a characteristic expression, around which the action of a drama was enabled to revolve with coherent and intelligent meaning. This fruit of Galilei’s genius was not realized altogether by him, but was left to be perfected by Monteverde. He, however, created the first pure solo songs in a dramatic scene for one voice, accompanied by a simple instrument, a sort of variation of the monody. The invention of the Monody, the first authentic employment of the new style of composition, called Musica parlando, or Lo stile rappresentativo, is attributed to Jacopo Peri’s setting of the poet Rinuccini’s Daphne, performed in 1594, with such success that he was encouraged to produce Eurydice, a music-dramatic pastoral, performed with great eclat at Florence in 1600, on the occasion of the marriage of Henry IV of France with Maria de’ Medici. This work established a new dramatic form in the musical art which at once sprung into popularity throughout Europe, and maintained the appellation “Stile rappresentativo” until 1650, when it became known as Opera in Musica, later reduced to Opera. In 1606 Florence, Mantua, Bologna and Venice were the centres of creation and diffusion of the new art form, and its greatest master was undoubtedly Claudio Monteverde (1568-1643), who, in 1623, was Maestro di Capella at St. Marks, Venice. Monteverde introduced the employment of unprepared dissonance and especially the dominant seventh, and also the orchestral novelty of pizzicato passages for stringed instruments, as well as the tremolo, which latter innovation so astonished the players that they only performed it upon compulsion. In his “Ariadne” he far surpassed the efforts of Peri, and later on in 1630 his bold and original “Tancredi” he for the first time exemplified the capabilities of the orchestra to provide in tone-coloring that excess of dramatic movement and life which cannot be adequately portrayed by the singer alone. He allotted to stringed instruments played with the bow the important place in polyphonic instrumental music which they have ever since maintained. In 1630 Monteverde was so profoundly impressed by the horrors of the Plague that he entered the church, taking holy orders in 1633. He still, however, maintained his connection with the lyric drama, in 1639 producing “L’Adone” which enjoyed great favor. Even in his 74th year, in 1642, the year before his death, he composed an opera, “L’incoronazione di Poppea.” Monteverde was the head of a distinguished school of contemporaneous and following operatic composers, prominent among whom was his favorite pupil, Francesco Cavalli, or Caletti Bruini (1599-1676), a native of Crema, near Venice. Cavalli, who introduced arias and duets in place of the choruses, developed the recitative form of Monteverde, and may possibly be credited with assigning the solo soprano and alto parts of the opera to male voices. Other masters were Cesti of Tuscany (1652-99), Rosetti, Sacrau, Legrenzi, Ziani, Pallavicini, and Draghi of Ferrara.

In the early history of the opera, the performances were confined to the palaces of the nobility, who could afford the expense of such luxury, and their invited friends; but, in 1637, the Teatro di San Cassiano, the first public Opera House, was built at Venice, and by 1654 Venice had eleven opera houses, constantly crowded with enthusiastic audiences. Rome had its first opera house in 1671, its second in 1679, and its third in 1696, and the new school of art spread to Naples, Bologna and Padua, in Italy; Vienna and Dresden in Germany; and to Paris, in France, where, after failures in 1661 and 1645, it was firmly established by Lully during the reign of Louis XIV. We may, here, refer appropriately to the influence of the Tuscan school upon other walks of art. The separation of the solo from the chorus in the Florentine Monody, was reflected upon instrumental composers. Marinelli, of Padua, was the first to compose solo pieces for the violin; Farinelli, in the middle of the seventeenth century, Vitali, of Cremona (1644-1692), Bassani, of Bologna (1657-1716), and Corelli, of Verona, elaborated this work; and Vitali, a contemporary of the latter, introduced variations. The greatest violin master and the first great virtuoso, was Arcangelo Corelli (1653-1713), who perfected the sonata form, originated by Gabrieli, by the change of key to the dominant or sub-dominant in the cadence movement. From the new principles introduced by the opera also originated the thorough-bass in musical practice, as well as sacred music.

Origin of the Oratorio.

The oratorio, undoubtedly, had its fundamental idea in the Miracle plays and Mysteries, the species of sacred object lessons by means of which the
Medieval Church authorities sought to adapt to the rude comprehension of the ignorant laity the traditions of Christianity. The same year that witnessed the production of Peri's opera "Euridice," also saw the first Oratorio, which took its name from the Oratory of the church of St. Maria in Vallicella, recently erected by St. Philip Neri, founder of the order of Oratorians. It was the work of Emilio del Cavaliere, and was called "La Rappresentazione dell' Anima e del Corpo." Its style was in the earliest more or less being wholly declamatory, and it was distinguished from the Miracle play by its hidden orchestra and the recitative of the dialogue to musical accompaniment, instead of being spoken. In 1622, Johannes Kapsberger, a German, and Vittorio Loretto wrote oratorios in honor of the canonization of Ignatius Loyola, the latter subsequently producing in 1648, "Il Sagramo d'Avarano." Cappellini, in 1627, and Laudii, in 1634, wrote oratorios, and later on, Domenico Mazzocchio's "Querimona di Santa Madalena," had a popularity almost equal to that of Monteverdi's "Lamenta d'Arianna," Giacomo Carissimi, about 1660-70, did much to advance the perfection of the oratorio, a work which was still further developed by his pupil Alessandro Scarlatti. The latter revived the discarded beauties of counterpoint, improved the form of the aria, invented the da capo and originated the accompanied recitative.

From this subject we may naturally revert to the later Venetian school of sacred music, of which Giovanni Legrenzi (1625-1690) was the founder and Lotti (1667-1749) the perfector. Besides operatic writings, they performed the great work of adapting sacred music to the progressive spirit of the age, and investing it with similar attributes to those which tended to popularize the music of the Reformation. Calzabigi, who followed Lotti, was a prolific writer of church music, and composed several oratorios of merit.

FRANCE AND ENGLAND.

About the middle of the seventeenth century a distinctively national school was revived in France. Giovanni Baptistia Lulli, a native of Florence, was taken in boyhood to Paris as page to Mdle. Montpensier. He was placed by Louis XIV in charge of a viole band, and subsequently devoted himself to composition of operas. In 1762, he was commissioned to establish the Académie de Musique, where in fourteen years he produced twenty oratorios, which were performed with great magnificence. He invented the form of overture embracing a prelude, a figure and a dance suite, which

Handel perfected, and was the first to realize the advantages to opera of rhetorical force in recitative. He died in 1759, having established the foundation of French Grand Opera.

For many centuries the history of music in England had no particular identity. It consisted merely of a reflection from Rome or France, although as early as 866 King Alfred established a Professorship of Music at Oxford. From the Norman conquest to the Reformation ministry flourished. Walter Odington about 1290, Simon Tanner, about 1410 and Robert de Handlo about 1326 were musical theorists, but the first inventor was John Dunsie (1400-1458), who performed a similar and contemporaneous work with Dufay and Binchois. In the early part of the sixteenth century there were composers of merit, Edwards, Taverner, Marbeck, Smeeton, etc., whose work was founded on that of the Netherland School. In this century originated the popularity of the Madrigal School, which became a distinctively English form of composition. Ravencroft wrote his celebrated Book of Psalms, and Orlando Gibbons furnished a name worthy of a place in the front rank of art, and was the last of the masters of the Polyphonic School. The glee was developed from the madrigal, and the gleé clubs, popular to the present day, were first formed. Although the barbarous ravages of the Puritans had destroyed nearly every vestige of musical art in England, on the Restoration of Charles II it received a renewed and invigorated impulse, and under training of Henry Cooke, Pelham Humphrey, John Blow and Michael Wise, soon became recognized leaders of a new English school, of which Dr. Christopher Gibbons (son of Orlando), was a distinguished master, and Henry Purcell, a leader of art, who re-organized the church music, and wrote dramatic music of great merit, of which his King Arthur was a nearer approach to the modern romantic school than was attained by any of his continental contemporaries.

We have not space in the scope of this work to review the progress of construction and invention in musical instruments, which it may be remarked, had at all times kept somewhat in advance of the actual requirements of composition, and the general principles of which are popularly understood.

We may also in taking leave of the seventeenth century, direct the reader to the chart illustrating, not only the principal events of the period but their consecutive connection, and which sets forth a vast amount of information that may be studied with profit and will supply all the details necessary to complete the outline here given.
CHAPTER VII.

THE EIGHTEENTH CENTURY.

The eighteenth century witnessed the most remarkable advancement in the history of the progress of the tonal art, and includes the names of some who are entitled to immortal renown. It witnessed the Lottis, the seat of musical creation from Italy to Germany, the rise of French Grand Opera and the glorious epoch of Handel in England. We will first consider the medium of transition of musical supremacy from Italy to Germany. Pretorius and Schutz in the sixteenth century had devoted themselves to the cultivation of the Italian school for the benefit of Germany, and the latter introduced the new operatic style, the first performance of Rinuccini’s “Daphne,” set to music by himself, having taken place at Torgau in 1627. Schutz did for Germany, also, in church music what Lotti and Scarlatti did for Italy. The essential connection between Germany and Italy, however, was in the career of Johann Joseph Fux, who died at Vienna in 1741 and whose mission it was to harmonize in his musical works the Protestant core-schools of North Germany with the advanced teaching of the schools of Venice and Rome. This work was continued by Zelenka, who, on advice of Fux, was sent to Venice in 1716, where he became learned in the recent theories and practiced in the first operas and fugue compositions of Pogliatti, which he introduced into Germany, thus contributing rich material to the foundation upon which the immortal Bach reared so grand and symmetrical a monument of art.

At Vienna in 1718, Fux wrote his “Messa canonica,” which is one of the finest exemplifications of contrapuntal skill, yet so skilfully woven that its wonderful detail is lost sight of in its majestic grandeur as a whole; and in 1725 dedicated to Charles V a treatise on counterpoint, “Gradus ad Parnassum,” so valuable that from its stores Haydn, Mozart and Beethoven drew the knowledge which they applied to this branch of musical construction.

Karl Heinrich Graun (1724-1759), who was Kapellmeister at Berlin under Frederick the Great, in 1749 wrote thirty operas after the new style, and sacred music second only in merit to the masterpieces of Bach and Handel. His oratorio, “Der Tod Jesu,” has been sung at the Cathedral at Berlin during Holy Week, every year since 1755.

In 1724 the great Sebastian Bach, the details of whose career will be found in another place, had established his fame, which was then augmented to the end of his career. Bach is a colossal figure in musical history. In him was consummated the tonal development of both the Catholic and the Reformed churches; he fused into a harmonious whole the best elements of all previous musical effort; applied polyphonic art-forms to instrumental music, which he wholly remodeled; freed the latter from all dependence upon extraneous influence, and originated a New Period, the brightest and most glorious of the art. In his compositions he united into a common system all the modern resources of art which had been accumulated, with the highest beauties of the polyphonic school. He left a prodigious heritage of musical wealth to enrich all subsequent art, and made Leipzig a center of musical renown which has never wholly departed from it.

A great school grew up at Vienna in this century, with which are identified the names of Gluck, Haydn, Mozart, Hummel and Meyerbeer. The musical work and influence of Gluck, who, however, crowned his career by his achievements at Paris, we treat fully in a biographical sketch in this work, and we here take up the important work of Haydn, who wrought for instrumental music an entirely new form of development, as Gluck did for the opera. To him we owe the perfection of that musical construction which we describe as the Sonata form, and which has been utilized with so much beauty by all the great composers, from Beethoven to Wagner. Haydn, it is true, built upon the work of D. Scarlatti and Bach, but he was none the less the originator. He was, moreover, the first master to recognize the orchestra as a distinct factor, with an independence moving entirely separate from the vocal element which it accompanies. True Mozart had made important advances in this work, but it was Haydn who introduced the true use of the orchestra—to depict all the external impressions embraced in a musical setting, and upon which the beauty of the modern symphony is founded.

Haydn was succeeded by Mozart, the salient events of whose career will be found elsewhere. Like Haydn and Beethoven he founded his studies upon the “Gradus ad Parnassum” of Fux. The venomous and mean opposition of Archbishop Hyacinthus at one time drove him to Italy where, at Naples, in 1781, he produced “Idomeneo,” a dramma per musica, of the new school of Gluck, overflowing with exquisite melody. He was recalled to Vienna,
EPOCH OF THE ROMANTIC SCHOOLS.

In general, a wider range in the particulars through which the soul of man has been stirred and moved, is expressed itself in music. Weber's 'Der Freischuetz', Mendelssohn's 'Midsummer Night's Dream', Schumann's 'Carnival', and Brahms' 'Symphony in D Minor' are all products of the romantic period. Each composer has left his mark on the musical world, and the influence of their works is still felt today.

Prominent American Musicians.

An American musical movement is taking place, with composers like Samuel Coleridge-Taylor and William Grant Still. Their music reflects the diverse influences of African-American culture and their compositions are gaining recognition around the world.

Important Events in the History of Music in America.

The opening of the Metropolitan Opera in New York City marked a significant event in the history of American music. The first performance on February 16, 1883, featured Italian opera, but soon American composers began to emerge, creating a new American opera tradition.

Prominent American Composers.

Many American composers have made significant contributions to music, including Jacob Druckman, Samuel Barber, and John Adams. Their works have been performed worldwide, and they have received numerous awards and honors for their contributions to the field.

Important Events in the History of Music.

The development of the piano and its influence on music has been a significant event in the history of music. The invention of the piano by Theobald von Krenner and Cristofori in the 18th century revolutionized music performance and composition, allowing for greater expressiveness and technical virtuosity.

Prominent American Composers.

Many American composers have made significant contributions to music, including Jacob Druckman, Samuel Barber, and John Adams. Their works have been performed worldwide, and they have received numerous awards and honors for their contributions to the field.
1820.

The Romantic School.

Epoche.

In all his moods, passions, and experiences, a devoted admirer of the classic ideal, and especially of the musical art, he expressed it in his music. Among the works of the period, the most notable are those of Beethoven and Weber. Beethoven's "Pathétique," "Appasionata," and "Moonlight" sonatas, and the overtures to his "Fidelio" and "Coriolan" symphonies, are among the most celebrated works of the period. Weber's "Der Freischütz," "Euryanthe," and "Oberon" introduced the Romantic style into German opera, and were followed by works of similar character by other composers, such as Schubert, Mendelssohn, and Wagner.

1830.

The Romantic School.

Epoche.

In this period, the influence of Beethoven and Weber was predominant, and the style of the Romantic School was characterized by a greater degree of individuality and emotional expression. The works of Mendelssohn, Schumann, and Wagner are among the most important of this period. Mendelssohn's "Midsummer Night's Dream," Schumann's "Dichterliebe," and Wagner's "Tannhäuser" and "Rusalka" are representative works of the Romantic School.

1840.

The Romantic School.

Epoche.

During this period, the Romantic School reached its height of development, with the works of Schumann and Wagner as its most outstanding contributions. Schumann's "Symphony No. 3," "Tristan und Isolde," and "Die Walküre" are among the most celebrated works of the period. Wagner's "Tristan und Isolde," "Lohengrin," and "The Ring" are considered among the greatest works in the history of music.

1850.

The Romantic School.

Epoche.

By this time, the Romantic School had reached its decline, and the influence of Wagner and later composers began to be felt. Nevertheless, the works of Schumann and Wagner continued to be popular and influential, and the Romantic style persisted in many forms of music until the end of the 19th century.
where he was subsequently appointed Kammercomposer to the Emperor, and produced a series of brilliant operas, including the renowned "Il Don Giovanni," and culminating in the master-piece "Die Zauber Flote." He left a vast amount of work of imperishable fame, equally superior in the epic, lyric, or dramatic walks of art. All his compositions are characterized by the deepest musical learning, but this is overlooked in his characteristic individuality, and its extreme beauty of form and exquisiteness of expression.

Another giant of musical intellect born in this century in 1770, and who, in 1787, took lessons from Mozart, was Beethoven, but as his most important works belong to the present century, we shall refer to him later on. These great masters, including Handel, who belongs properly to the contemporary period of English development, overshadowed the musical world, and gave to Germany that supremacy as the centre of the art, which it has ever since maintained almost without dispute. We should also mention, in connection with the rise of the German schools of Vienna and Leipzig, the name of Johann Adam Hiller (1728—1804), who settled in the latter city in 1758. After conducting the Oratorios of Handel and Graun for the "Concert-Institut," in 1781, he secured for the Institute the new "Gewandhaus" hall, and thus became the first director of the renowned "Gewandhaus Concerts," famous throughout Europe. For the Leipzig theatre he also wrote musical dramas founded on the national "lied," and became the originator of the "Singspiel," a form of opera analogous to the opera-comique of the French.

It should be borne in mind, however, that the work of these great masters had no adequate appreciation in the first three-quarters of the century. The efforts of Bach, Handel, Haydn and Mozart, to found a pure national school did not immediately prevail, and the general feature of this period in the current musical history was borrowed from the deteriorating influences which were at work in Italy. At the German courts, the singers were Italians, and the ballets French. As in Italy, the castrato male soloists and prime donne absorbed the operatic stage. Everything was subordinated to their ambition for meretricious display, and as they were generally court favorites, the demands of the art had to be sacrificed to their vanity and their whims. It was only, indeed, by the exercise of despotism will power, that such geniuses as Gluck and Handel were enabled to enforce an adequate presentation of their greatest masterpieces.

Decadence of Italian Art.

The condition to which we have just adverted was during this period the dominant feature in the schools of Italy. If we except Domenico Scarlatti and his pupil, Nicolo Porpora (1686-1766), the Italian composers, although possessing much melodic fluency, were universally crippled by the dominating mannerism of the time and the paramount sway of the singers. Theemasculating and enervating tendency, which made art the slave of its servants, was not calculated to produce masters, or to develop a vigorous growth. Porpora, Pergolesi and Bonelli wrote music of a fine order, but they could not escape the prevailing blight. Gluck illuminated the page of history of the Opera seria before he set himself to work in earnest to reform and recreate it, and Piccini and Sacchini were, beside him, the only writers who possessed the real dramatic genius. In opera buffa, however, the Italian masters made greater progress, and in this walk of art Piccini, Paisielo and Cimarosa were eminent. Sarri was an another master who enjoyed great fame at nearly all the European capitals both for serious and comic drama, and also had a thorough command of musical theory, in which he founded his great pupil, Cherubini.

The French Grand Opera.

We have referred in the previous chapter to the establishment of the basis of the French Grand Opera by Lully about the close of the 17th century. Lully introduced the overtune and in a crude way the recitative, but the chief advantage of his operas over the Neapolitan style, which with him contended for favor of the French public, was his assertion of dramatic consistency, and his resolve opposition to making the opera a mere vehicle for the display of the virtuosi. Lully was followed by Marin Marais, (1656-1728), who adopted his characteristics, and developed the melody of his arias by the employment of a more advanced art-form. But the real work of Lully was carried on by a greater genius, Jean Phillipe Rameau, born at Dijon 1753, died at Paris in 1764. Rameau was skilled in mathematics and acoustics, had a profound knowledge of musical theory, and was an expert virtuoso on the organ and clavichord. After a chequered career, in which he had the advantage of Italian study, in 1733 he produced "Hypolyte et Aricie," in which he introduced such innovations upon the style of Lully as aroused vigorous opposition. It was not till 1755 that Rameau's theories were accepted as representative of the
French Opera, and then only when national pride was aroused to the necessity of a united front against the invasions of the Italian opera buffa. Rameau was the first to establish the division of the octave into twelve equal semitones on which all subsequent improvements in instruments having fixed sounds have been based. He developed and systematized in his harmonies the theoretical principle of the relation of the combination of tones generated by one fundamental tone, and employed musical declamation with an effect that subsequently led the great Gluck to the true solution of the establishment of harmony between music and drama.

The Compère family, Louis, born 1650, François, his brother (1651-1696), and François, the younger, 1668-1733 had done much to foster and promote classic music in France, and the latter, besides leaving many harpsichord works of high merit, was the author of “Pièces de Clavecin,” which were approved by the great Sebastian Bach who recommended them for careful study by his pupils.

Berton (père), born 1727, was appointed conductor of the Grand Opera in 1755 and did much to improve its traditions. He took great interest in the work of Gluck and helped to direct Cherubini in the direction of musical thought which Gluck opened up. Gossec (1734-1829), Berton (fils), born 1767, and Spontini (1774-1851) were the great composers in whom the spirit of the French revolution of the eighteenth century was realized on the operatic stage, and it may be said that the combined influence of Gluck, Cherubini and Spontini was that which gave to French Grand Opera the characteristics by which it has since been distinguished. Mehul (1763-1817) and Boieldieu (1775-1834) were also great masters at this period.

**Handel and the English School.**

We have deferred extended allusion to Handel in order to introduce him in connection with the revival of musical interest in England, which had languished since the death of Purcell. The artistic and personal career of Handel will be found traced in biographical form in this work. In 1711 he produced “Rinaldo” at the Queen’s Theatre with unprecedented success, the celebrated Nicolini taking the principal part. In 1713 he presented the “Birthday Ode,” adapted to English words, and thereafter cast in his lot with the English school, of which he became the central figure. His “Utrecht Te Deum and Jubilate,” composed for St. Cecilia’s day 1694, seems to point to the conclusion of a definite intent on the part of Handel to take up the work of developing English music, as Purcell left it, and his subsequent efforts proved him to be the noblest exponent of the true English style. In 1720 he established a company under the title of “The Royal Academy of Music,” which, owing to rivalry, collapsed, 1721; he, nevertheless, continued to produce operas, eighteen in number, from 1729 to 1741. However, in 1832, he entered another field in which he won a renown that left him without a compeer, either in England or indeed in Europe. No composer at any time in the history of music has approached the transcendent grandeur of Handel’s Oratorios. He realizes in “Israel in Egypt” an awe-inspiring musical expression of the majesty of the works and word of God; he wrings the heart of the most callous with the wonderful pathos and sublime grief of the portrayal of the sufferings of the Crucified One in the “Messiah;” he paints in tone colors as vivid as the track of lightning adiuvant the lowering heavens the majestic portents of nature. To Handel is due the perfection of the tonal epic, and in his heroic works he established the use of the chorus to depict massive events, such as the fate of nations, which are beyond the power of the individual voice to portray. Cosmopolitan in the range of his genius, in search of noble themes, in all he realized those grand conceptions of national liberty which are only to be found in the English-speaking nations, and he is appropriately claimed by the English as a national hero and awarded a place among the highest of renown in Westminster Abbey.

Toward the end of the century Muzio Clementi, another foreigner of English adoption, became known as the “Father of Piano Forte Music,” and performed a great work not only for England but for the musical world, of which some mention will be found elsewhere in this book. Among others who contributed to the musical development so grandly led by Handel, we may mention Thomas Augustine Arne (1715-1778) who set to music Addison’s “Rosamond,” Fielding’s “Tragedy of Tragedies,” Milton’s “Comus,” and who in “Rule Britannia,” the finale of “Alfred,” furnished England with its national air. Dr. John Christopher Pepusch set to music Gay’s popular “ Beggar’s Opera,” and wrote a valuable treatise on harmony, printed 1730. Charles Dibdin (1745-1814) composed both libretto and music of upward of a hundred operas, pastorals etc., containing charming music much of which still survives. His nautical songs were exceedingly popular. William Shield
1870.

MUSICAL DEVELOPMENT.

These are characterized by poetic and lofty sentiment, finding expression in word, music, and painting, as those of Hugo, Handel, and Schubert. Such an art as this is called the true Romantic School, and its leaders are Schumann, Chopin, and Beethoven. The Romantic School was a reaction against the formalism of the Classical School, and it sought to express the individuality of the artist in his music. Its influence was felt throughout Europe, and it led to the development of the symphony, the song cycle, and the opera. The Romantic School was also characterized by a love of nature, and its music often reflected the beauty and power of the natural world. The Romantic School reached its peak in the mid-19th century, and it continued to influence music until the end of the century.

1880.

The late 19th century saw the rise of nationalism in music. Nationalists sought to create music that was representative of the local culture and history. This led to the development of national schools of music, such as the Hungarian, Russian, and Finnish schools. The nationalist movement was also characterized by a desire to free music from the constraints of the classical tradition. This led to the development of new forms of music, such as the ballet and the symphonic poem. The late 19th century was also a time of great political and social change, and this was reflected in the music of the time. The music of this period was often influenced by the political and social events of the time, and it was used as a tool for propaganda.

1890.

The early 20th century saw the decline of nationalism and the rise of modernism. Modernism was a rejection of the past, and it sought to create music that was new and exciting. This led to the development of new forms of music, such as atonal and serial music. The music of this period was often characterized by dissonance and atonality. The early 20th century was also a time of great social and political change, and this was reflected in the music of the time. The music of this period was often used as a tool for political and social change, and it was used to express the feelings of the people.

1870.

The Mills College founded.

1880.

The Mills College founded.

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The Mills College founded.

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The Mills College founded.

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The Mills College founded.

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The Mills College founded.
HISTORY OF MUSIC.

(1748-1829) composed forty operas, many of them of merit. William Reeves (1757-1815) wrote nearly twenty successful operas, producing Grimmel's famous song "Tipititwitchet." Janes Hook (1745-1827), among many other works, produced "Cupid's Revenge," in 1773, and John Davy (1756-1824) composed popular operas and was author of the favorite "Bay of Biscay." In sacred music Dr. William Croft (1677-1727) published in 1774 a superior work "Thirty Anthems and a Burial Service," and Maurice Greene in 1773 published "Forty Select Anthems." He also collected a splendid series of Services and Anthems by old English composers, published, under the title of "Cathedral Music," by his pupil Dr. William Boyce between 1760 and 1778. Among less prominent musicians we may mention Jonathan Battishill, (1736-1801), who wrote Anthems and a glee "A paper case," which still retains popularity.

CHAPTER VIII.

THE NINETEENTH CENTURY.

Prior to the nineteenth century the power of the great masters of German music, so ineffectually realized in its current period, had come to be understood, and a truer appreciation of their immortal works had begun to prevail. True, Mozart, who had so richly endowed the music of Germany, had been allowed to die in poverty in 1791, but the nineteenth century erected monuments in his honor and his name was associated with many academical institutions of musical learning. In the eighteenth century the work of the masters in the polyphonic field for five centuries was consummated in the art productions of Bach and Handel. Haydn and Mozart created a polythematic system, which reached its perfection in the work of the great Beethoven, and which will remain, perhaps, for centuries to come, the basis of musical effort. Ludwig von Beethoven, who was born in 1770, began his great career with the beginning of the present century, and to him in a preeminent degree belongs the perfection of musical content, in the sonata-form—that is to say, the highest realization of music as a language of the emotions and feelings, and a vehicle for their conveyance to and impression upon others. He was endowed with a deep and powerful nature, and was imbued with a profound regard for the great ideas of Liberty, Equality and Fraternity, which have almost revolutionized the world. He infused into music a warmth and ethical sentiment never before realized and never since equalled, and leavened and widened the sphere of human emotion in music as Shakespeare and Goethe did in poetry. Up to Beethoven's time the classic element in music, that is the beauty of Form, had predominated. While Beethoven outwardly complied with the requirements of classic form, he introduced the element of Imagination to an extent that opened up the door to the Romantic school, of which it is proper to class him as the earliest originator.

Carl Maria Von Weber (1786-1826) is called the master of the Romantic as a recognized school of art, and his creative activity in this work was illustrated by his three operas, "Der Freischuetz," "Euryanthe" and "Oberon," in a manner that established the Romantic on an enduring foundation. What Weber did for the opera, Franz Schubert (1797-1828) did for song. While his symphonies are characterized by a wealth of beautiful ideas and a fertility of charming imagination, it was by his romantic and lyric songs that he elevated the ballad into a complete and subtle vehicle for the expression of lofty and varied emotion.

The composers of the Romantic school include the name of Felix Mendelssohn (1809-1847), Frederic Chopin (1809-1849), Robert Schumann (1810-1856), to the renowned Liszt, and it was in addition adorned by many composers of first class rank. Mendelssohn, in nobility of conception and in depth of feeling, does not equal Beethoven, but in refinement, polish and elegance of form, he has no superior. Of the highest technical requirements, he had a breadth of enlightened culture which was reflected in all his works. His creative genius is shown in an original system of romantic expression, which left a broad impress upon contemporary art, and has been a powerful influence in shaping the thought and tendency of the musical world since his time.

PERIOD OF BRILLIANT EXECUTANTS.

The improvements in the mechanism and capacity of the pianoforte effected between 1817 and 1827, accompanying the remarkable achievements of composers in the beginning of the century, which at once called forth the highest capabilities of the improved instrument and the most subtle resources of the harmonic art, led to an era of phenomenal brilliancy in pianoforte playing, which may be defined to embrace the years between 1820
and 1850. The compositions of Mendelssohn and Schumann, and, above all, the concertos and studies of Chopin, gave impetus to the development of piano-playing, and this was illustrated in a superb manner by Chopin, Liszt, Berlioz, Mme. Schumann, Thalberg and other distinguished virtuosos, who opened up to the laity the treasures of the musical art in a manner never before approached, and unfolded to the world an insight into the beauties of harmony which had been created by the great composers, and to whose treasures they themselves added a precious stone. It is due to these great exemplifiers of the true functions, and of the scope and significance, of music as a fine art, that so warm an appreciation of the great composers and their work was kindled throughout the civilized nations, leading at once to a wider recognition and a truer appreciation of the value and importance of the art as an educating, elevating and refining influence, and this in turn gave generous encouragement and stimulating impetus to the progress of musical development, which had heretofore been tardily recognized and inadequately appreciated. To the renowned Franz Liszt in particular is due an especial debt of gratitude by the world of music. He gave the reality of life to the creations of such masters as Mendelssohn and Schumann. The former said he had never before met a musician who could so perfectly express his sentiments with his fingers; the latter declared that "the piano seemed to give the words insight into the beauties of this master." Something of what he did for music may be gathered from Richard Wagner's own words:

"As the end of my last stay in Paris, when ill, invisible and prostrated, my eye fell on the cover of my "Liszt," which I had totally forgotten. Something I felt like the conviction that this work should never exist from the earth, and that, when the printed paper was torn away, there was nothing in it but shadows. I knew the power of the imagination. The works of Liszt are the purest expression of that." (Liszt, "What I Am and How I Became What I Am").

Liszt charmed the public and aroused it by an electric enthusiasm. European monarchs vied in decorating him, but everything he devoted to exalting and dignifying his beloved art, for which he demanded and secured the homage of European culture.

Among the pupils of Liszt, the more prominent were Hans von Bulow, Hans von Brossaant and Karl Tausig, each of whom attained high eminence, with special distinction in the case of the former, in the ranks of contemporary virtuosos.

The New Romantic School.

The phase of romanticism in poetry exemplified in the works of Byron and Goethe, gave its impression to a new school of Romantic music through the medium of Berlioz and Wagner. The former realized the conception in music which he founded upon these poets, and upon the reading of Scott, Hugo and Dumas, in his "Danton de Faust," "Sardanapalus," "Les Troyans," and other works, and gave an invaluable aid to art in his "Grand Traité d'Instrumentsation et d'Oechna," acknowledged to be the most valuable and instructive of its kind. The work upon which Berlioz entered, as an innovator upon the established traditions of the Romantic school, was perfected by Richard Wagner, whose name has been inseparably associated with its characteristics, and upon whom a majority of modern composers have founded themselves. Wagner's "Ring" in 1858 was the first in which he developed the individuality of that powerful musical dramatic gift with which he was endowed. This was still further elaborated in the "Flying Dutchman," which presents an unrivalled and marvellous power of instrumentation. The romantic vein was intensified in "Tannhäuser," and in "Lohengrin," in which he introduces a new art form, in carrying the chief motive from pianissimo to extreme fortissimo, returning by smooth degrees to the former, and giving an admirable poetic effect to the theme. The new school was, however, more essentially elaborated, and found its model, in "Tristan und Isolde." Here he divorces his work entirely from the established tradition, employing in the place of the alternation of song and recitative, and dramatic ensembles, a system of declamation supported by music vividly colored to conform to the spirit of the words. In this play and the "Ring des Nibelungen," he reverted from the polythematic to the monothematic system, and adopts as a foundation a method very similar to the romantic form of Monteverde. And yet, while thus deviating from the traditions established by Gluck, Mozart, Beethoven, Weber and Cherubini in the utilization of polyphonic principles, he illustrates with brilliant success the capacity of his method to arouse enthusiasm and exemplify the highest form of dramatic power. His last great work, " Parsifal," completed the triumph of a school now very generally followed, and which was still further popularized by the magic efforts of Liszt, to whom we have previously referred.
History of Music.

Associated with and following the Wagner enthusiasm, the musical world of Germany was largely filled with Wagner conductors, theorists and panegyrist. The chief of the first order named was Hans Richter. Von Bülow was also noted in this connection as well as a virtuoso on the pianoforte, and Hermann Levi secured celebrity as a successful Wagner conductor. Karl Frederick Weitzmann (born at Berlin 1808—died 1880) was the most prominent exponent of the musical theories of the Wagnerian school, and Franz Bendel, whose history of the composer is called "Grundzüge der Geschichte der Musik," elaborated his life and work with such success that his book had a fifth edition up to 1861, showing the extraordinary interest which Wagner, his methods and achievements, had aroused at that period. His work also reflected upon the school of vocal song, and "Wagner singers" became a distinct class, the feature of which was the adoption of a declamatory intensity in the place of the flowing melody of the aria, this being essential to the correct interpretation of Wagner music. Among these we may mention Reicherckiderman, unequaled as Brunnhilde, who died 1847, Amalie Materna, Theresa Maler, Frau Miller and Frau Vogel, as well as Emil Scarfa, Albert Nieman and Schnorr von Carolsfeld. Johanna Wagner, niece of the composer, and trained in the part by her uncle, acquired fame for her portrayal of Elizabeth, and Mme. Schröder-Deyrietz was renowned as the incomparable Venus in "Tanhauser."

Other Modern German Composers.

Besides the great leaders of the art of whom we have made mention, the modern stage of music is filled up with figures of importance, many of whom are of high rank, but are overshadowed by the remarkable genius in which the present century has been so prolific. These may be divided into three classes, taking their impressions from Schumann, from Mendelssohn, and from Wagner, the disciples of the latter being classified as the New Romantic School.

The more prominent of the first class is Johannes Brahms, who since the death of Wagner disputes the place of honor with Rubenstein alone. He is essentially, of the more modern school of composers, an exponent of classic art form. Robert Volkmann (1815-1788), a native of Saxony, a graduate of Leipzig, and who spent his career in Prague, was a musician of distinguished ability, and composed orchestral and chamber music of a high order.

Robert Franz, born in Halle, 1815, is a song writer whose compositions embody highly finished form and refined accompaniment, and of whose writing Schumann said: "There is no end to the new and refined traits that one discovers." He is also worthy of note for his admirable resuscitation of the works of Bach and Handel. Adolph Jensen (1822-1879) will be found treated in the biographical department of this work. Waldemar Bargiel, step-brother of Clara Schumann, born at Berlin 1828, was a pupil of Dehn and of the Leipzig Conservatory, and was afterward a professor of the Cologne Musical Academy. He excelled in orchestral and vocal compositions. Karl Graden (born 1812) and Albert Dietrich (born 1829) were composers of symphonic works of worth, and Ernst Naumann (born 1732) is noted for the perfection of his chamber music.

Of the followers of Mendelssohn, the chief was Ferdinand Hiller (1802-1885), who founded the Musical Academy at Cologne, held a distinguished position in music as the chief modern exponent of the classic art form, and of all the later masters will probably be allotted by the future historian the highest place. Next in this class comes Carl Reinecke (born at Altona, 1824), who has been professor at Cologne and Conductor of Gewandhaus concerts at Leipzig, and who composed the opera "Manfred," pianoforte concertos, concert overtures, a symphony and other works admired for their polish and refinement. S. Jadassohn (born Breslau, 1831), a finished orchestral composer, Julius Rietz (born, Berlin 1812), noted for his admirable editing of the works of the Great Masters, Wilhelm Tanbort (born 1811), a distinguished virtuoso, Richard Wuerz (Berlin, 1824-1881), a composer of symphonies and superior choral work, complete this list.

Max Bruch (born Cologne, 1838), Karl Rien- thaler (born Erfurt, 1822), and Frederick Gernsheim (born 1839) are composers of distinction who unite the characteristics of the school of Schumann and Wagner. The former wrote operas and secular cantatas which have been greatly admired; conducted the Liverpool Philharmonic concerts in 1880, and subsequently made a tour of the United States, after which he took up his residence in Breslau as conductor of the Orchestral Union. His operas "Hermione" and "Lonely" are well known and popular. Reinharter acquired distinction from his oratorio "Jepthah and his Daughter," a work of recognized ability, and the romantic opera "Katzen von Heilbronn." Gernsheim is also a well
known and much admired composer of piano-forte music.

The list of Wagnerians, beside those already specially mentioned, is very extensive; the chief figure being Heinrich Hoffmann (born Berlin, 1842), noted for his music-drama "Armin" and the romantic-opera "Aeneas von Tharast." Gramman, Cornelius, von Goldschnitt, Damrosch, Krag, Fasson, Nicole and Praeger are other names, all of more or less prominence.

**The French School.**

The great work of forming the French Grand Opera, performed by Gluck, Cherubini and Spontini, has been referred to. After them, aside from Meyerbeer and Berlioz, whose work really belonged to a larger theatre, and which we treat elsewhere, the most prominent figure was Daniel Francois Esprit Anser, whose career began in 1811 (born 1782), and continued until 1869, when he produced his last opera. Although he had so little real love of art that he was rarely present at the production of one of his own operas, yet such was his inexhaustible melody and the brilliancy of his imagination, that from 1835 to 1850, his operas surpassed all others in popularity. Among them we may mention "Fra Diavolo" (1850), "Le Domino Noir" (1857), and "Les Diamants du Comte" (1859). Herold, Adam and Halevy were the other masters, of whom the latter occupies a higher place in art than in the popularity of the French in his day. Among the Italian composers of French Grand Opera were Sacchini, Puer, Niedermeyer, and Carafa. The catalogue of the French school concludes with the name of Charles Francois Gounod, who in his operas, oratorios and masses has done much to exalt the standard of art in France and bring to himself enduring fame.

**The Italian School.**

We have described in a former chapter the deteriorating influences of the period when musical construction was dominated by the excutions of the virtuosi, called in technical phrase the "Zopf" era, and to the work of emancipation performed by Gluck, which will be found more fully treated in his biography. Among the prominent composers of the regenerated art in the present century, the first was Vincenzo BeNini (1802-1835) whose career is elsewhere sketched. His operas "Il Pirata" and "I Capuleti ed i Montecchi," "Norma" and "La Sonnambula," have a worldwide fame. Gaetano Donizetti (1797-1848), among sixty-three popular operas has won deserved distincion by his still popular "Lucrezia Borgia" and "Lucia di Lammermoor." But Italy's greatest musical figure of the present century was Giacomo Antonio Rossini (1792-1868), whose career was not only one of brilliant triumph in Italy, but in Vienna, London and Paris. The details of his art career are elsewhere sketched, and it is sufficient to say here that while few have so thoroughly succeeded in acquiring the affection of all art contemporaries by personal qualities, as Rossini, he contributed to the general development of art by initiating the use of the rich form of recitativo stromentato, in the place of the old system of a simple figured bass accompanying the general recitative. With Rossini the Italian school practically expired, and since his time has achieved nothing to give it a recognized individuality in musical history, whatever the future may hold in store for it.

**The English School.**

From the middle of the eighteenth century up to 1800, the English school of music, though adorned by John Field (in his time so little appreciated that he went to Russia to establish his fame) remained at a level of respectable mediocrity. In 1801 John Braham (1774-1856) founded an English school of Dramatic Music. He produced numerous pieces of merit, "The Cabinet," "The English Fleet," "Thirty Thousand," etc., but did little to elevate the art. Sir Henry Rowland Bishop, on the other hand, united a refined taste and a profound knowledge of the capabilities of the voice, and was a consummate master of construction in concerted movements. He wrote numerous dramatic works which enhanced his reputation and benefited the English Drama, his last being "The Fortunate Islands," produced in honor of the Queen's Wedding, in 1841. Perhaps the most popular English composer was Michael William Balfe (1808-1870). His favorite operas are "The Bohemian Girl" (1853), "Daughter of St. Mark" (1844), "The Enchantress" (1845), "The Maid of Honor" (1847), and "Satanella" (1857). These, however, are by no means up to the standard of his "Maid of Artois" (1836), in which Mme. Malibran achieved an immense success, or of his Italian opera "Falstaff" (1838). He also composed two successful works for the Opera Comique, "Geraldine" and "The Castle of Anyon." Balfe's musical importance lies in his elevation of the English Ballad Opera into a true Musical Drama, introducing dramatic music in the
place of the dialogue. William Michael Rooke (1794-1847), and Charles Edward Horn (1786-1849), also contributed to the English Opera. John Barnett was, however, by far the most important factor in the advancement of English Dramatic Music, and produced some really superior works in "Artaxerxes" (1834), "Fair Rosamond" (1837), and "Farinelli" (1838). Sir William Benedict (1804-1855), studied under Weber and produced "The Gypsy's Warning" (1838), "The Brides of Venice" and "The Crusaders" (1844), and the "Lily of Killarney" (1861). Besides cantatas and symphonies of merit, he left also two oratorios "Cecilia" (1860) and "St. Peter" (1870). Sir Arthur Seymour Sullivan (born in 1842; knighted on the Queen's Jubilee, 1887), is a pupil of the Berlin Conservatory, and an accomplished musician and composer. His best works are oratorios, but that by which he has achieved his widest popularity is in comic opera, his "H. M. S. Pinafore" and kindred works having an extraordinary run in England and America during the last six years. By far the greatest figure in English musical history of this century, however, is Sir William Sterndale Bennett (1816-1875), who in 1871 was knighted for his distinguished services to music. He received every advantage in a musical education that Cambridge and London afforded, developing unusual talent. In 1833 he played his "First Concerto in D Minor" at the Royal Academy, on the opening of the "Price Concert," during the fourth visit to London of the great Mendelssohn, who expressed great admiration of the composition and its performance, and gave such warm encouragement to the performer that a life-long friendship ensued. In 1834 Bennett compared his "Third Concerto in C Minor" and the overture to "Parisina," in 1836 completing his overture to the "Naidis." In this year he visited Dusseldorf, Germany, and was present at the production of Mendelssohn's "St. Paul," subsequently appearing at the Gewandhaus Concerts at Leipzig in the winter of 1845-46, in his "Third Concerto" and others of his own works with much success. He spent a year in Germany, much admired by Mendelssohn and Schumann, and enthusiastically treated by the people of Leipzig. He paid a second visit with equal success in 1840-41, when he performed at the Gewandhaus his overture to "The Wood Nymph," "Capriccio in E," for piano-forte and organ, and "Concerto in F Minor." After 1844 he devoted himself with much success to teaching, yet still composing music of high rank. In 1849 he founded the Bach Society. In 1853 he declined the Conductorship of the London Philharmonic Concerts, and also received the degree of Professor of Music at Cambridge University. In 1866 he was elected Principal of the Royal Academy of Music and at his death in 1875 he was honored with a place in Westminster Abbey beside his illustrious predecessor in Music, Handel. Bennett was essentially a representative of the classic school, but not so rigid in adherence to its strict forms as to preclude his judicious use of the more chaste elements of romance, and his career crowns the English musical history of this century with a distinction not likely to be attained by any living composer.

PRESENT AND FUTURE.

Of the other masters of this century, the scope of their influence, and the direction and importance of their musical activity, will be found embodied in their biographical sketches, in this work. The genius of the age is not creative, in the sense of great musical discoveries. The period of development seems to have reached a climax with the immortals who connected the eighteenth and nineteenth centuries. The perfection of Phidias has not been excelled in any subsequent attainment of sculpture. The masterpieces of Michaelangelo and Titian are at once the envy and the despair of all imitators in the domain of Painting. No human intellect has ever scaled the heights so easily surmounted by Shakespeare and Goethe. Nor is it likely that in the resources of Music there yet remains any unexplored field, capable of the sublime achievements which are already a part of the history of Music.

The progress of our day is the development of detail—the elaboration of a work perfected in all its grand outlines; the diffusion of a universal musical knowledge, and the education of the masses to a realization of all that the realm of harmony holds in store for them. The genius of our age is universal, and its tendency is rather to elevate and educate an ever-expanding culture to the appreciation and enjoyment of the wealth of refinement and beauty which the musical effort of the past has accumulated—a noble heritage which we seek to enjoy rather than to improve.

MUSIC IN AMERICA.

In no country has music been assigned a higher place, or a more general cultivation among the refinements of life than among our own people, who
realize its deep importance as an elevating and softening factor in domestic life; as an aesthetic influence having a pure and elevating tendency; as the highest medium for the expression of the noblest emotions, whether patriotic, romantic or devotional, and as a bond of social and artistic intercourse that possesses a charm and beauty not attaching to any other. It is, too, beginning to be understood as a means of relaxation from the swift current of daily business life characteristic of our people, which, while affording a calming and agreeable diversion from the turbulent tide of daily affairs, is also an admirable means of guarding against the deteriorating influence of the largely prevailing sedentary habits of our people upon the vocal and respiratory organs.

In no other country in the world has there been a more general or more intelligent and appreciative enthusiasm for musical culture than in the United States during the past two or three generations, and although it is far too soon to expect such fruits as are exemplified in the grand results of centuries of European effort and achievement, we venture to say that if the genius of music is at all to plume its flight for still higher regions, as yet undiscernible to musical ambition, America will furnish the theatre of its new renown. At the outset of its career in the world of music, our country has furnished at least one master, in Gottschalk, who takes rank with the exalted geniuses of the highest period of trans-Atlantic fame, and the historian of the future will be able to give to America in the art of music a distinctive place, no doubt as important and as unsurpassed as that which we already claim in other walks of science and art, and especially in the realm of inventive creation. Already we have furnished, in the construction of the pianoforte, marked improvements upon European methods, and we look confidently, among the many who are attaining fame in the illustration of the capabilities of that unapproachable instrument for names that shall, before the close of this nineteenth century, be found worthy of a place among the great virtuosi who in Europe have already won renown.

**In Conclusion.**

The reader will be enabled by reference to the charts which illustrate this work, to clearly elaborate for himself the vast detail of important facts and events with which musical history is filled up. The arrangement of this matter will be found so admirable and lucid that the current of events of art-historical interest, in their connected sequence, can be readily and clearly traced, and we commend it to the careful perusal and study of all who desire to perfect themselves in this branch of knowledge.

We also commend to attentive perusal the biographical sketches of the great masters embodied in this work. There he will be able to trace more accurately the impress upon the musical development and progress of his time of each; to enter into the spirit which actuated and animated the creative genius of the different epochs of advancement of the art, and to comprehend the conditions and surroundings under which each labored. We have here traced in imperfect outline the cumulative work of slow and laborious centuries, which have at length completed a noble cathedral of art, whose majestic proportions seem stamped with the seal of perfection; whose spacious aisles reverberate with the echoes of immortal genius, and whose lofty spire is adorned with an enchanting beauty that seems to leave, even to the imagination, nothing wanting to fill the full measure of its marvellous symmetry, but still points the aspiration heavenward.
JOHANN SABUSTIAN BACH

He was left an orphan at the age of ten, and his elder brother, an organist at Ahrdruff, adopted him. The musical instinct cropped out, and his brother gave him lessons, which he easily mastered, and was eager to play out of a mysterious manuscript book, which contained pieces by many eminent composers, but his brother forbade him to touch the music, as it was too hard. But the ambitious little student stole down, after his brother had gone to bed, and proceeded to copy the precious manuscript by the light of the moon. It took him six months to perform the labor of copying the book, and when his brother found what he had been doing he took it away from him.

He had a fine soprano voice, and when fourteen years old he received an offer of the position of chorister in the Latin School of Luneberg. Here he received a fair education and saw something of the world. After his voice changed he was permitted to continue his studies at the school, probably as a reward for his industry and perseverance, and for the progress he made on the piano and organ.

At that time there was a wonderful organist named Reinken, who lived in Hamburg, the greatest city for music then in Germany. Though considerable hardship attended the pilgrimages which he made to Hamburg, the boy felt amply repaid when he drank in the beautiful music.

When Bach was eighteen he received the appointment of violinist at the court chapel of the duke of Saxe Weimar. He soon left this position to accept the position of organist of a new church, at Arnstadt. The salary amounted to about fifty dollars a year, but which he must have supplemented by giving lessons. How one could live on so small a salary is hard to conceive, but his happiness came from within and was not dependent on
luxuries, and the immense amount of work which he accomplished in after life was prepared for by the austere discipline to which he subjected himself in youth.

After church duties, there was much time which he devoted to self-improvement and art. He began to compose and to study the art of composition by careful examination of the works of the great masters of his time. The great genius which characterizes the later works of Bach was not very perceptible in his earlier compositions, though there are occasional gleams of it. They were somewhat conventional and unrefined after the compositions then fashionable. Among the works of this period are the well-known “Capriccio,” preludes, and variations on chorals. The “Freilinghausen Hymn-Book,” published in 1704, contains three hundred tunes arranged and composed by him.

Bach had a rich fancy and wonderful skill which he used in playing for divine service, and sometimes the congregation were so absorbed in listening to the organist that they forgot to join in the singing. The old fogies of the church accustomed to hear things played in a more simple style, took offense, and several disputes ensued. About this time he obtained leave of absence to make a journey to Lübeck to town about sixty German miles distant, whither he went z500 to hear the great organist Buxtehude.

Handel, Bach’s great contemporary, had made a visit for the same purpose two years before, and was received with great demonstrations of respect, while Bach could only sit “hurably in a corner of the church and listen to the great organist.” He stayed four months in Lübeck, instead of four weeks, and when he returned to Arnstadt, the displeased church authorities summoned him before them for a general over-hauling. He was charged with introducing “extraordinary variations” into the chorals, and with introducing a strange female singer into the choir. Bach probably realized that it was a case of casting pearls before swine, and that Arnstadt was not the place in which to begin the elevation of church music; he felt that his aspiring genius was hampered, and that the ambition of his life could not be worked out under these exasperating conditions. Besides, he was in love with a very estimable young woman, and his present salary would not permit of his marrying her.

The authorities of St. Blasius’s church, at Mühlhausen, hearing him play, offered him the post of organist in that church, with privilege of naming his own price. He accepted the post and was married the same year—1707. There were eight children by this first marriage. Bach’s schemes of reforming church music proved impracticable in Mühlhausen, and he only staid long enough to make some repairs on the organ. Repairing the organ was part of the organist’s duties, and Bach was a particularly skillful instrument maker, and was the inventor of two musical instruments.

About this time the duke Wilhelm Ernst of Weimar hearing him play, instantly offered him the position of court and chamber organist. Bach at once accepted and wrote a letter to the town council of Mühlhausen, expressing his gratitude for many favors, and urging as his reason for resigning the opportunity he now had of “improving church music to the honor of God.”

The nobility of Bach’s character is apparent in his lofty aims, and the singleness of purpose with which he pursued them, unaided and alone, without one adviser or friend to appreciate his genius.

At Weimar, Bach found a more congenial atmosphere, and his efforts were stimulated by appreciative criticism.

In 1713, Bach considered a proposal from the church authorities at Halé to become organist of Liebfrauen-Kirche. By accepting the proposal he could devote himself more to sacred music than he could at the court of Weimar; but a set of minute directions as to how and what he must play determined him not to accept the position.

In 1717, Jean Baptiste Voumier, director of the royal orchestra at Dresden, invited Bach to come to Dresden to sustain the reputation of German art in a musical contest with a celebrated Frenchman named Marchand. Bach accepted, and the concert took place at the royal concert. The Frenchman was so overwhelmed with Bach’s masterly playing that he left town the same night.

About this time Bach composed the cantata “Ein feste Burg,” a composition showing a higher stage of perception than does any of his previous compositions. At the close of 1717 prince Leopold of Anhalt-Cöthen invited Bach to conduct his orchestra. He accepted, as the independence of the position would give him leisure to turn his attention to secular and instrumental music, which he felt it necessary to master before commencing his great works—the Passion music and sacred cantatas.
At Cöthen, Bach was created with the greatest respect by Prince Leopold, and his stay at this place was very advantageous to him, as he was enabled to work out his ideas in his own peculiar style without reference to the tastes or wishes of others.

Bach's wife, a woman of many excellences, died in 1720. Little is known of Bach's life during the following year and a half, but at the end of that time he married a young woman in whose musical education he took great interest, and many of his lighter works were composed for her benefit. There were thirteen children by the second wife. Bach wrote more instrumental music at Cöthen than he did of other kinds. Among the instrumental music were the fifteen "inventions" and the first part of the "Wohltemperirte Clavier," a work universally recognized as indispensable to piano students. This work preserved his name from oblivion through the many years in which his great sacred works were forgotten.

Bach, now at the age of thirty-eight, made the final and important move of his life. He became choirmaster of the Thomas School at Leipzig, a city full of wonderful life, movement and scientific learning. There was just the atmosphere in which a man of Bach's genius and lofty sense could develop his full powers. He was musical director of several churches, and composed most of the music of the wonderfully elaborate church service of those days. Today there are few choirs able to perform his music, and fewer congregations sufficiently musical to appreciate it. Bach composed his greatest works at Leipzig, and was profoundly respected and appreciated by the truly great men of his time.

One of the greatest events of his life was his visit to King Frederick the Great. The great king treated him with the profoundest demonstrations of respect and reverence, a fact which shows Frederick's acuteness of perception more than does many of his battles.

Bach died in July, 1720, having become blind shortly before his death.

In his private life he was eminently pious, a faithful citizen, an affectionate father and husband.

Bach's music exerted a powerful influence on the great mass of the German people. This great Protestant people were of a pious and sober character, and they delighted in the spirit of praise and thanksgiving which Bach's chorales inspired.

Bach brought the art and science of contrapuntal writing to perfection. Fugue is the highest form of this style. More thorough, musicianly knowledge and art can be displayed in a fugue of a few measures than in many modern compositions fifty times as long. The masculine character of music is best displayed in the contrapuntal style.

In all Bach's music there is not a tinge of the sickly sentimental. It is as pure, refreshing and sweet as spring water; and so matter how dry and uninteresting one of his compositions may appear when heard for the first time, it is certain to become more and more pleasing at every subsequent hearing.

ANALYSES OF BACH ILLUSTRATIONS.

PRELUDE.

IN G-MINOR.

Particularly preferable is the lovely cadence at measures 25-27, and again, later on, another pretty cadence of the seventh, at measures 200, etc.

Bach is essentially cheerful and healthy in his style, and the performer should play his music in that style. But there is a style, which might be termed the Market Place Chorus style, which seems to imitate the chanting of many tongues. This is not the style of Bach, however rapid and cheerful the movement may be.

Little accents must be put on the different beats of each measure, to avoid the sound of base, which is so ugly and unnatural.
ITALIAN CONCERTO.

IN F.

The "concerto," as we understand it in modern times, is almost synonymous with a symphony. It is written for a solo instrument (sometimes also for several, and then called a "double" and a "triple" concerto), accompanied by orchestra. It generally begins with a "tutti," sometimes very long, and containing the principal subjects of the first movement; then the solo instrument makes a new beginning, and goes over the same ground in a most interesting form, with delicate accompaniment, the orchestra striking in at the conclusion of a subject, with a vivace tutti. Just before the end of the first and last movement comes generally a "cadence," sometimes very long, and sometimes composed by the performer himself, or by some composer other than the composer of the concerto. These cadences vary, in old times, as well as the embellishments, to be composed or improvised by the performers.

This Concerto of the great Bach does not answer at all to this description, as it is for Piano (or Harpsichord) alone. Neither is it in the modern Concerto (or Sonata) form. It cannot, therefore, be analyzed as such. The first movement (Allegro Animato) has a principal subject of thirty measures, which occurs twice, at the beginning and end of the movement. The rest is made up of charming episodes and lovely melodies, sometimes imitating the subject, so fresh and clear, that one seems almost to see the new shifting on them.

The first part of this movement ends at the fifty-second measure in C major.

The second movement is one of those lovely Reveries, or Nocturnes (to use the modern term) which occurs so often in Bach's Violin and Piano works, the embellishments rather intricate in time, but with a bass, which, while itself an exquisite melody, is remarkably regular and even in form. The last movement (Presto giroppone) is no more than a regular Sonata-form than the first. As in that, the principal subject appears twice; at the beginning, and at the end of the movement, and in a shorter form at the end of part first, measures 65-76. Throughout the second part are beautiful reminiscences of the principal subject in different keys.

Little need be said about the manner of playing Bach's music. The first realization is to be perfect in all the finger exercises, to the left hand as well as the right. Only thus can this "joyous" music be well played. It must be played with love, and enthusiasm. All the light and shade, that can be tactfully used, will be proper, although the instruments of those days did not admit of the gradation of tone which the modern Piano does. But the compositions of Bach, Handel, and such luminous composers, will never be unworthy of the greatest instruments that can be invented.

PRELUDE AND FUGUE.

IN C-MINOR.

"WELL-TEMPERED CLAVIER."

PRELUDE.

Some of the Preludes of this great work are quite elaborate, containing passages in imitation, and others resembling a Theme with Variations, the Toccata. This is one of simpler form; but the harmonies are grand, and the general effect is that of some grand old German Choral-song by a congregation and accompanied by full organs. It is an essential finger-exercise.

FUGUE.

This is one of the brightest and most interesting fugues in this collection. Much of its charm is owing to the grand and admirable treatment of the "episode"; and Hugel, in his treatise on Fugue, says: "This Fugue furnishes an excellent example of episode made on the essential matter of the Fugue."

The subject is short (two measures), and bright. The fugue is a "real" one, one that is in which, "in the Answer, the subject is slightly modified, to restrict it within certain tonsorial limits." This we see by the first answer, (in the Soprano part), which, while it preserves the rhythm, does not copy the figure, of the subject exactly, the third and fourth notes of the one making the interval of a fourth, in the other, and a fifth in the other.

Hugel, in the above mentioned work, has given "analytical charts" of several fugues. This is a very convenient form for studying them, and anyone can easily make one for any fugue he may be interested in. The following analysis may be sufficient here:

MEASURES 1-2. Subject in C-Minor, in the Alto part

1. 1st Answer in C-Minor, in the Soprano, ending in G-Minor, with the counter subject in the Alto.

2. 6th Episode, separating the second from the third entry of the theme, thus preventing the sequence which might arise, if the entries all came close together. Such an Episode is called a Cadenza.

3. Subject in C-Minor, in the Bass, with the counter- subject in the Alto part.

9-10. Second Episode.

11-12. Subject, in the Soprano, in B-Flat-Major, with the first counter-subject, in the Bass.

13-14. Third Episode, in the same key, modulating into


20-23. Subject, in the Soprano, in C-Minor.

22-26. Fifth Episode.


29-31. Coda, with the Pedal on the Trac.

The Episodes, in this fugue, are particularly bright and interesting. They are made up of fragments, (we might almost say, scraps) of the Subject and Counter-subject. The execution of a piece of polyphonic music, like this, should be particularly neat and clear. The fingers must not be held down an instant longer than indicated. After the student can play it pretty well on the piano, let him try it on the organ, and he will soon discover if his fingers are held down too long.

The Subject should be played in a marked style whenever it appears.

LITTLE PRELUDE.

It is curious that both Bach and Schumann, who were both masters of the most scientific and difficult style of music, should both also write so much for children, and with such child-like enthusiasm. It is true, that whatever Bach wrote (and probably whatever he did) he did as well as he could possibly do it. Still it is surprising to see such classics, along with such skill, in the shortest of the Little Preludes. No. 1 is a beautiful like melody, and short as it is, reveals the hand of the great master, just as a few strokes of the brush reveal a Raphael or a Michael Angelo. The passages in the treble notes are to be played very smoothly, and the lights and shades, (the E's and F's) should be as well attended to in this little piece as in pieces of more pretensions.

INVENTION.

No. 4 of the Two-Part Inventions.

This sparkling piece shows how natural the polyphonic style was to Bach. It is full of imitations, and for a while it seemed intended to be a perfect Canon, as for never bars it is. In Bach's mind the left hand is not parted at all. It is carried along as much as the right, and this invention is a very good study for the independence of the left-hand both in legato and staccato passages.
TEN LITTLE PRELUDES.

FOR BEGINNERS. No. 1.

The turn and shafts in them were not put there merely to embellish: but to sustain the tone, as the instrument of those days did not produce much more tone than the violoncello does when he plays "pizzicato." i. e., snaps the strings.

No. 2.

This is a short and easy little exercise for those little German Anfanger. Not only the piece is short, but the phrases are short, [one measure], and made after the same pattern, and the sections are short, [two and three measures], so that, altogether, it is a little Prelude, with little Phrases, and little Periods, for little German Anfanger.

No. 3.

This is altogether one of the most delightful and most cheerful of Bach's short pieces. It is full of fun, and, we might almost say, of coquetry. There are at least three persons in this jolly party, as we see by the different entries of the subject.

The principal subject appears twice at full length, at measures 1-2 of Parts First and Second.

The second four, and most interesting measures of the subject, appear, besides twice, three times, at measures 13-16, of Part 2, and at the corresponding measures of Part 1, (in the Alto), and seven measures from the end in the Bass.

The second subject appears at the seventeenth measure, and continues to the end of Part 1, and through the corresponding measures of Part 2, except that in Part 2, it is made eight measures longer, by four new measures, and by the first subject popping up for four measures after that.

CIGA.

(from the first parts.)

"Four Anfanger."--It would be interesting to see and hear those little German "Anfanger" playing pieces, none of which even rather hard to advanced "tasters" of our times.

Hie Gigue, or Giga, was the last of the different movements which made up the old "suites," and "partitas." They were all dance-tunes; but the Gigue was generally the most interesting of the whole, and, while divided, like the others into two parts, the second exceeding the first, it had often the character of the "Fugue," and was thus, as Naegele says, "an lively piece, with a solid construction, resembling a dance movement, yet possessing also a deeper interest for the Connoisseur."

The melody really starts at the beginning of the seventh measure, the rest of the piece being a "pedal point," or "pedal bass," on the dominant, or fifth degree of the scale.

This collection is called "Ten Little Preludes for Beginners." ("Four Anfanger")--It would be interesting to see and hear those little German "Anfanger" playing pieces, none of which even rather hard to advanced "tasters" of our times.

BOURREES.

(from the second English suite.)

No. 1.

A good deal of study is necessary, not only to play the legato passages (especially those in the bass) very smoothly, but those passages which are not exactly staccato, but "non legato," such as the passage in eight notes, beginning at the seventh measure, and the similar passages in the left hand. This "non-legato" is much easier on the violin; but done to a legato, (non-legato, rather), it is smooth. This style of playing is especially appropriate to classical music, such as Bach and Handel, in which a more strict pace is observed, whether "marz" or "semitenuto," would be in bad taste.

This has a more modern air about it than No. 1. There are beautiful changes in the seventh to 8, at the fourth, fifth, seventh, thirteenth, and fourteenth measures of the second part. Such changes must not be made in a quite emancipated manner, as, e.g., in the Kyrste of the great B-Minor Mass.

This Bourrée is, although entirely legato, taking a pleasing contrast to No. 1, with which it is associated, and which is repeated, after it.

PASSEPIEDS.

(from the five English suites.)

Nos. 1 and 2.

Remains, A-minor, E-major, and D-minor, alternating with each other, every few measures, there are little passages in "interludes," as at the third measure, in the left-hand, which seem to be about to go so in like the right-hand subject, and then stop. Then, chiefly, the frequent changes from f to p, or vice versa, add to this "varillation;" and with all this, there does really go too, a kind of negligence, a "dolce far niente," or "nonchalance," which is characteristic, and charming.
GEORGE FREIDRIC HANDEL

Of the greatest of all musicians was born at Halle, Lower Saxony, in Germany.
The correct date of his birth is February 23d, 1685, but it is often incorrectly given as 1684.
Though born in Germany the scene of his labor was England. Schulzeber says: "I would observe
that the life of Handel can only be written, and
his works studied, in England. There only, is he
well and widely known; there only, is he sung and
played, and venerated as he deserves to be."

His musical talent manifested itself very early.
He sang as soon as he could speak. His father
was a surgeon and viewed with alarm these early
manifestations of what he considered his
instincts. "Music" said this astute pill-proprietor, "is an ele-
gant art and a fine amusement; yet, if considered
as an occupation, it has little dignity, for it has for
its subject nothing better than mere pleasure and
entertainment." Every musical instrument was
banished from the house, and the child was not
permitted to attend any place of amusement or
even the public school, for fear he should learn the
rudiments of music.

But when Nature has dedicated one of her subjects
to music, human cunning cannot thwart her.
The attempts to crush the musical instincts of the
child, only served to intensify them, and the child
managed to conceal a double spinet (piano) in an
attic and there he would practice after the rest of
the family were asleep. Without other guidance
than Nature, at the age of seven he found himself
to be a remarkable player.

The father learned of his son's accomplishment
when on a visit to the reigning Duke of
Saxe-Weissenfels. Young George Frederic
accompanied him and being unable to resist the temp-
tation of trying the Duke's Chapel organ, he was
overheard and brought trembling before his father
and the Duke. The Duke was enraptured with the
boy's playing and not only pronounced him a genius
but went on to extol the art of music. Music is
dignified by praise from so lofty a personage as the
Duke influenced Handel's father to give his consent
to his studying with Zachau, the organist of the
Cathedral of Halle.

Zackau carefully grounded him in general prin-
ciples and then together they analyzed the works
of all nations, schools, and styles, Zachau treating
the boy as an equal. Handel in the meantime
learned the harpsichord, the violin, the organ, and
what he preferred to all, the hautboy. At length
Zackau confessed that his pupil knew more than
he did, and advised that he should be sent to Berlin;
so at the age eleven he went to Berlin to place
himself under Attilio and Bononcini. The houage
which he received here convinced him of his
superior genius; but this knowledge instead of in-
fating him with pride only made him more thirsty
for musical acquirements.

He was soon recalled to Halle, where he re-
mained studying alone until 1703, when he went to
Hamburg. Here he at first played the violin di
ripieus in the orchestra of the opera house. For
a joke "he ached the part of a man who knew
scarcely enough to count five. But the harpsichordist
being absent, he allowed himself to be per-
suaded to replace him, and, to the astonishment of
everybody present, he proved himself to be a great
master of that instrument." Soon after this, the
place of organist at Lubeck became vacant by the
retirement of the great Buxtehude. Handel went
to investigate the chances of his succeeding to the
position. He found as one of the conditions to his
obtaining the place that he must marry the retiring
organist's daughter. He was actually ungal-
lant enough to decline competing for the position.
Handel made the acquaintance about this time of young Mattheson, a composer, singer, actor and writer, and secretary of the British minister at Hamburg. He could write an opera, sing it, and during the intervals, conduct it, presiding at the harpsichord. When his opera of Cleopatra was produced in the opera house he sang the part of Antony. After Antony died he wished to supersede Handel at the harpsichord. Handel declined, perhaps ill-naturedly. Mattheson was naturally very indignant, and on the way out of the theatre he cuffed Handel on the ear. Both drew swords, and hacked at each in a very scientific manner, we suppose. Fortunately Mattheson's sword was shivered on a large metal button on his adversary's coat. This terminated the quarrel, and the two young men became warm friends.

In 1705 Handel's first opera, Almira was produced, Mattheson singing the principal parts. This opera was soon followed by Nero, Daphnis, and by Florinda. All were successful.

When Handel was about twenty-one, he went to Florence, Italy. Here he produced Roderigo, for which the Grand Duke presented him with a service of plate and a purse containing a hundred sequins. From Florence he went to Venice, where he met Domenico Scarlatti. At the request of the Venetians, he wrote in three weeks Agrippina, which was received with great enthusiasm. It was in this opera that Handel first introduced the French-horn, it having just been invented.

He next went to Rome, where he wrote several works, among them the Resurrezione.

In Rome, as elsewhere, he associated with the greatest personages, both in rank and talent. Cardinal Pamphili wrote a poem in which he calls Handel Orphus. Portions of much that he wrote at this time were, in after years, transferred to his later works.

Handel now again visited the principal Italian cities in search of employment. Being a Lutheran he was not suited to the needs of the country; so he returned to Germany. At Hanover the Elector, whom Handel became George the First of England, was charmed with him, and offered him the position of chapel-master with a salary of fifteen hundred ducats. This he accepted upon condition of being allowed to visit England. This was agreed to and he arrived in London late in the year 1710.

There was at this time a great deal of satirical wit being expended upon the subject of Italian words in the operas which were being produced in England. Addison and Steele were prominent in the attack.

Schoelcher, in his life of Handel, says in commenting on the theme: "In spite of all this, the luxury of an Italian opera has not yet been abandoned; nor will it ever be in any civilized country. The audience think much less of the words that are sung than of the manner in which they are sung and set to the music. The poem only serves to indicate the situation; the words which express that are understood without difficulty, and it is easy to perceive whether the composer has properly interpreted them. The idiom of all operas, and of Italian operas especially, is the music—a universal idiom. Who knows the author who wrote the words of any single lyric masterpiece in Germany, France, or the banks of the Tiber? What libretto has been so good as to survive the failure of the score? Or what libretto so bad as to injure a fine score?"

However, the public clamored for Italian opera. Handel received a libretto made out of the episode of Rinaldo and Armida in Tasso's Jerusalem. He wrote the music in two weeks. It was the first produced on the 24th of February 1711, and met with great success. The air "Lasca che tu pianga" will remain a gem to the end of time. The publisher of Rinaldo made $8,000 from its publication—Handel did not; so he went to the publisher and said, "My dear sir, you shall compose the next opera and I will sell it."

Handel returned to Hanover for a few months but the recollection of his triumphs in England determined him to obtain a new leave of absence, and he again returned to London. He was commissioned to write two songs of "solemn thanksgiving" on the occasion of the Peace of Utrecht.

This was a high honor, as there was a law to the effect that a native composer, the official composer of the chapel royal, should write such songs. The compositions were a Te Deum and Jubilate, with English words. Nothing so grand and masterly had ever been heard in England, and the Queen rewarded him with a life pension of $5,000.

Handel was so charmed with life in London that he forgot his promise to the Elector to return soon, and when the latter became king of England he was somewhat inclined to be cool toward Handel. Being informed that there was to be a picnic on the Thames, and that the king would be there, Handel wrote twenty-five little pieces of concerted music now known as the "Water Music."
This music was executed by a band of musicians in a large which followed the royal boat. Under the influence of the music which the king at once recognized as Handel's, the mostarch felt his anger soften and he soon effected a complete reconciliation with his truant chapel-master. He bestowed a second pension of a $1,000, and soon after, the Princess added a third for the same amount.

From this time until 1720 there is not much known of Handel's life. The latter date is about the time he wrote those "gigantic inspirations" the Chandos Te Deums and the Chandos Anthems. These contain eleven overtures, thirty-two solos, six duets, one trio, one quartet, and forty-seven choruses. Handel reduced some of these anthems, among them being the celebrated one "as pants the hart." Among other compositions are the opera Radamisto, Suites de pieces pour le Clavecin, including the Harmonious Blacksmith and the Coronation Anthems.

Handel had saved $50,000 out of the profits of his works and this he put into operatic ventures which did not succeed very well. A rival manager got hold of a neglected manuscript of one of Handel's compositions called Esther. It was extensively advertised, Handel determined to share in the profits if the piece produced any; so he had posted up, his own advertisement, reading as follows: "By His Majesty's Command."

"At the King's Theatre in the Haymarket, on Thursday, the 2d of May, will be performed the sacred story of Esther; an oratorio in English, formerly composed by Mr. Handel, and now revised by him, with several additions, and to be performed by a great number of voices and instruments."

Great was the success of Esther the oratorio. It is the great event in the history of music in England. The oratorio is now as essential to the Englishman as is his roast beef and "God save the Queen." It was the success of Esther that led Handel to compose other oratorios. In the meantime the oratorio Acis and Galatea was produced. It met with only moderate success. Sam was first produced in January 1739. It was written the previous year together with another oratorio, Israel in Egypt. The former contains the celebrated Dead March.

Neither of these oratorios were appreciated when first produced. Handel feeling at the lack of appreciation of his greatest works, there being a league headed against him, decided to go to Ireland. Musical societies in Dublin always gave their entertainments for the benefit of charitable objects. "For the benefit and enlargement of poor distressed prisoners for debt" he promised to give an oratorio. The great and immortal Messiah was the one written. Charles Jennens was the writer of the words. It was first given April 13th, 1742. It was completely successful. A journal of that day says: "It was allowed, by the greatest judges, to be the finest composition of music that ever was heard."

Handel returned to England, where he wrote many more immortal oratorios. His genius came to be universally acknowledged. Like his great contemporary, Bach, he became blind before his death. In spite of his blindness he made many additions and corrections to his works. Returning home from a performance he was seized with exhaustion and taking to his bed, died, April 13th, 1759.

Schoncker says: "Grandeure is the distinctive characteristic which dominates over all the compositions of Handel. Even in the exquisite gracefulness of Acis and Galatea there is a latent vigor, a certain solemnity of style, which elevates whilst it chains the mind. Writers all concur in speaking of him as a 'colossus' a 'giant' a 'man mountain.' Of all musicians, no one has better realized the dreams of those heavenly songs which glorify the Majesty of Jehovah."

"And, in conclusion, George Freidric Handel has done honor to music, at least as much by the nobility of his character as by the sublimity of his genius."

"He was the incarnation of honesty; the most terrible adversities could not compel him to pass through the fire to Moloch. He was a man for the eternal delight and instruction of humanity."
GEORGE FREIDRIC HANDEL.

ANALYSES OF HANDEL ILLUSTRATIONS.

FUGUETTA.

The Fuguetta is a short fugue, without the development of that form. The Exposition is like that of the fugue, but the rest of the piece is more or less abridged, or only sketched out. The Fuguetta does not, however, any more than the Fugue, allow of a change into the free style.

In this Fuguetta of Handel's, the subject is short and interesting. The answer is imitative, the difference between subject and answer first appearing in the third measure, in which the melody proceeds by conjunct instead of disjoint intervals. It is in four parts, and the "Exposition" (that part which is occupied by the first entries of the subject and answer) ends at the sixteenth measure. Here occurs a "redundant" entry of the upper voice. The rest of the piece is merely an "epilogue," made from the subject.

This is quite an easy piece, a good preparatory study for the more elaborate fugue.

FUGUE.

On writing out this Fugue it will be noticed that the subject begins on the dominant, and the answer on the tonic, and that the first two notes of the one are at the interval of a fifth, and of the other of a fourth. By this we know it to be a "Tonal," as distinguished from a "Real": Fugue, in which the answer is exactly the same as the subject, as e. g., in the Fugue in C-sharp minor of Bach. Secondly, the counter-subject appears almost immediately (at the third measure), and appears very often throughout the piece, and always on the third measure after a new entry of the principal subject. This is a sign of the "Double Fugue." The Episodes, as at measure 15, etc., are largely made from the counter-subject. At measure 9 appears the first Codaletta, performing its usual kind office of putting off the third entry of the subject, and thus whetting our curiosity as to when the next entry is coming.

There are two Streiches in both subjects in this Fugue; the first at measures 20-34, and the second in the last nine measures. In the 48th measure the two subjects appear arm in arm. Such a Fugue is not easy to play, and requires long practice.

LARGO.

In all the vast repertory of the works of Handel, which, altogether, make a collection of one hundred volumes, there is nothing more grand, more dignified, or more beautiful, than this celebrated Largo. It is best known as a violin solo, accompanied by orchestra or by strings, piano and organ. With the exception of the voice, which every other instrument can only hope to imitate, the violin has no equal in the rich and flexible tone, and varied expression, which it is capable of, and none other can give, as can, to this beautiful Aria, that spirit of tender affection which belongs to it. The piano can only feebly imitate the voice and the violin, since it can not sustain or swell its tone. But by proper practice and method, it can approximate to those more richly gifted instruments. It is well fitted to give the arpeggio chords of the accompaniment.

"Largo" is the first Aria (for Treble), in the opera of Xerxes ("Serse"). The words sung by Xerxes are beautiful, and by reading them over we can arrive at a better idea of the expression of the piece, than by merely playing it with a conventional "con espress." style. The scene is "A Terrace at the side of a most beautiful garden, in the midst of which is a Plane-Tree."

Xerxes is discovered standing under the Plane-Tree. He sings in ("recitative," Ye tender and beautiful leaves of my beloved tree, for thee may Fate be blest. May neither thorn nor thorn-sprout ever outrage thy sweet peace, nor the cruel South winds touch thee with cruel blasts."

ARIA.

Never was shade of any tree sweeter to me, dear and lovely tree. We can see, from reading these words, that, beautiful as the piece is executed, on the violin, or piano, with a fine full tone, as many vaiations might be made upon it, it must be much more beautiful and touching when inspired by the poetical and loving words of Xerxes.

MISCELLANEOUS.

SONATA.

D minor.

D. Scarlatti—Excerpted by audition.

Feisal says of his musical works: "The compositions of Kuhbau, particularly the sonatas, are of a fine style, in which we perceive the traditions of the great school of German organists of the seventeenth century. Their character is more religious than impassioned. We must not look in them either for the forms or the character of the modern sonata, the model of which did not exist until it appeared in the works of C. P. E. Bach. The sonatas of Kuhbau are the ancient serious composition, which they contrasted formerly with the so-called stile antico." Of Scarlatti the same writer says: "Scarlatti made more use of the crossing of the hands than any pianist of his time." In fact, he kept it up, Feisal says, until he grew too fat to do so comfortably. Then he composed pieces which did not require so much crossing, and were, consequently, easier. The sonata in G-minor is an exquisite specimen of his compositions in this branch. The ideas are fresh, refined, and interesting, as much so, indeed, as many compositions of the present day, and perhaps even more so."

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Handel's "Messiah."

The story of the Savior, which forms the theme of this oratorio, is told entirely in the words of Holy Writ. There are in all fifty-seven sections, consisting of solo, duets, quartets, choruses and orchestral pieces, but in order to shorten its performance, it is customary to omit many of these. This work was divided by its author into three parts, the first of which describes the foretelling of the Savior and his birth, the second his ascension to heaven, and the triumph over the grave, while the third is a description of the thankfulness and immortality of a redeemed world. The following description a subdivision of the first and second parts is made, so that the oratorio may be regarded as divided into five parts, viz., The Prophets, The Advent, The Atonement, The Triumph, and Thanksgiving.

The Prophets. The mind of the listener is prepared for the sublime vocal numbers of the oratorio by a solemn overture of two movements, the first composed of massive choruses from the full orchestra, the second a rapid figure for the strings alone. "Comfort ye my people. Every valley shall be exalted, the waste places shall be filled up, the crooked shall be made straight, and the rough places plain," sings the tenor, and in the beautiful sustained notes of voice and instruments are pictured the broad stretches of hill and valley of the waiting world.

Then like the voice of a multitude comes the chorus, and the glory of the Lord shall be revealed, and all flesh shall see it together. But a note of fear enters amid the rejoicing in the bass aria, "But who may abide the day of His coming, and who may stand in the sabbath thereof," which is a perfect in-painting of its text. In fear and terror sound the words, "He is like a refiner's fire, and who shall stand when he appears?" while the orchestra trembles like the flames. In the same severe strain follows the impressive chorus, "And He shall purify the sons of Levi."

Then in happier mood the contralto sings of "Emmanuel—God with us—day unto the cities of Judah, Behold your God!" and joyfully responds the chorus in the same words. The bass song now takes the music with the words, "He that made us to sit together in heavenly places in Christ Jesus," and in the song the melody seems to grip its way through obscure realms of tone until the triumphant close. "O Lord, our Lord, may the Lord be praised! He is blessed!"

Then with its glad announcement of "For unto us a child is born—a son is given," its stately motive, "And the government shall be upon His shoulders," its unequalled lines of "Wonderful Counselor! The Mighty God! The Everlasting Father! The Prince of Peace!" comes the closing chorus of the prophetic scene in this great drama.

The Advent. Telling of the fields, peaceful and smiling in the unfolding of the shepherds with their flocks on the Jordan hills, come the strains of the Pastoral Symphony from the orchestra. Then, through the wilderness is heard a voice telling the wonderful story of how the angel appeared, and told of the Messiah's birth. "And suddenly! there was with the angel a multitude of the heavenly host! And the shepherds come to the angelic chorus, "Glory to God in the Highest." "Good will towards men!" is echoed from one choir to another, and the flight of the heavenly messengers back to the skies is pictured by a beautiful descends in the orchestra.

"Rejoice greatly, Daughter of Zion, behold thy king comes unto thee!" sings the soprano in happy measure. Then shall the eyes of the blind be opened; "He shall feed his flock like a shepherd!" is the theme of a beautiful contralto song, and to close all comes the triumphal strain of the soprano melody, "Come unto Me and ye shall find rest for your souls," followed by the chorus: "Give your joy and His burden lighten." The Atonement. An indescribable solemnity prevails the opening numbers in the second part of the oratorio.

The first chorus, "Behold the Lamb of God, that taketh away the sins of the world!" seems in its slow, descending phrases, the voice of the universe standing still, unable to comprehend the tragedy to be enacted. The mighty story is carried on by the contralto of that solemnest of songs, "He was despised." Reflectively the phrasing follows each other: "Rejected of men—a man of sorrows," and "sorrow," follows the chorus, "Sorry He hath borne our griefs and carried our sorrows; the chastisement of our peace was upon Him, and with His stripes we are healed." "All we like sheep have gone astray—and the Lord hath laid in Him the iniquity of us all!" the closing words being set to one of the most marvelously impressive adagio passages ever written.

A single voice sings, "All they that see Him laugh Him to scorn," and the chorus, in vivid contrast with the tender strains just heard, presents the jeeringmultitude in the workmen's song, "He trusted in God—let Him deliver Him if He delight in Him."

The tenor sings, "They rebuke Him—He looked for some to have pity on Him, but none was there to comfort Him." "Behold and see if there be any sorrow like unto His sorrow."

Then come the words, "He was cut off out of the land of the living, and the beautiful sepulcher song, "But though thou hast laid Him in hell, nevertheless thou shalt awake, Holy One, the corner pillar of the oratorio, the story of the suffering and death of the Messiah closes.

The Triumph. "Lift up your heads ye gates, and be ye lifted up ye everlasting doors, and the King of Glory shall come in!" are the words of the triumphant angels. Following this a chorus sings, "Let all the angels of God worship Him, and a bass song, "Thou art gone up on high!" are generally omitted. The triumphal, the Christian cry is now told by two descriptive choruses: "The Lord gave the word—great was the company of the preachers!" and "Their sound is gone out into all lands." Separated by a chanting soprano aria, "How beautiful are the feet," the nations "f不失ually as when the Lord and His apostles," and in the bass song, voice and orchestra united to picture the sights and sounds of nations of the earth. Then come the prophetic words: "He that dwelleth in Jerusalem shall laugh them to scorn."

"Thou shalt break them with a rod of iron!" followed by the majestic strains of the sublime chorus "Halleluiah! for the Lord God omnipotent reigneth."

Thanksgiving. The oratorio to have ended with this part just described as it could not have been said to be in the slightest degree incomplete, and it is one of the many proofs of the transcendent genius of its author that he was able to follow such a climax with another part which still deepens the profound impressions made by what has passed.

It is beautiful contrast to the tremendous close of the preceding part comes the matchless song for soprano, "I know that my Redeemer liveth!" Following it a solemn chord pregates the grave quartet, "Since by man came death, by man shall death be raised!" with a minor key, a melody that voices sings, "By man came also the resurrection of the dead." Against the quartet, "For as in Adam all die," and the answering chorus, "Even so in Christ shall all be made alive," then comes the dramatic recitative, "Behold! I tell you a mystery. We shall not all sleep, but we shall all be changed," in the twinkling of an eye, at the last trumpet; and the thrilling bass song, "The trumpet shall sound and the dead shall be raised!" with its own inspiring trumpet obbligato. The three following numbers, "O Death where is thy sting!" duet for alto and tenor, "Thanks be to God!" chorus, and "If God be for us!" soprano aria, though beautiful, are solemn perorations, and the oratorio closes with the triumphant final chorus, "Worthy is the Lamb that was slain to receive honor and power and glory forever. Amen."
George Friedrich Handel.
Fughettes.

Moderato.

G. F. Handel.
CARL PHILIPP EMANUEL BACH.

The most noted of the great John Sebastian's four distinguished sons. He was known as the Berlin or Hamburg Bach, to distinguish him from his brothers, Johann Christian, Johann Christoph Friedrich, and Wilhelm Friedemann. They were known as the English or Milassee Bach, the Buckeburg Bach, and the Halle Bach, respectively.

The English Bach was the first of that illustrious name to break family ties and see the world. After a sojourn in Italy where he wrote a great deal of light vocal music, he went to London where he remained until his death. Here he wrote many operas, masses, psalms, and piano compositions. He was a thorough musician and many of his compositions bear the Bach "trade mark." When the boy Mozart visited London, Bach was very kind to him and prophesied his future greatness.

The Buckeburg Bach at first studied law, but his musical predilection drew him into the regular Bach vocation and he received the post of Capellmeister at Buckeburg where he remained till his death. He was a modest, retiring man, and composed much excellent music, principally oratorios and passions.

The Halle Bach is generally spoken of as the most talented of all the brothers. Unfortunately, he was utterly devoid of all those honorable traits of character which were so characteristic of the Bach family. He was the greatest organist of his time, a consummate master of the theory of music, fugue, and improvisation. He filled at different times many enviable positions, but lost them all through inattention to duty and finally died in the most abject poverty.

The Berlin Bach, or Carl Philipp Emanuel, was born at Weimar, March 14th, 1714. His talents in general were so remarkable that his father gave him a university education, with the design of having him follow the law. But his thorough knowledge of music led him into musical circles, and he finally abandoned law and became musical leader in the court of Frederick the Great. Here he was used to accompany the great warrior who played the flute during the piping times of peace. When the Seven Years War came on Emanuel went to Hamburg and directed the music in one of the churches. His influence in music was great. His compositions mark the transition period from Bach and Handel to Haydn and Mozart.

There were no giants in those days. The reaction from greatness, force, and originality had set in, and the tendency was toward neatness, smoothness, high finish, and formal construction. In Emanuel Bach's music is more clearly than in the music of his contemporaries the line which Haydn and Mozart were to follow out to their highest development in the classical period. In his compositions are found the germs of those forms which under the treatment of his great followers grew to such astonishing heights—the sonata-form, the new treatment of the orchestra, and the homophonic thematic movement.

Bach's literary culture, his pleasing manners, his enthusiasm in musical matters, and the irresistible prestige of the Bach name and fame, all tended to make his opinions weighty ones in the musical world. His music was esteemed as highly as that of his father, a fact which is greatly to the discredit of the musicians of those days. He composed in all the departments of music—orchestral works, oratorios, passion music, cantatas, sacred and secular songs, sonatas and trios for the clavier (piano). In the latter he introduced the principles of the new technique which John Sebastian had formed. This was the equal development of all the fingers, with the stroke proceeding from the lower joints, the hand remaining perfectly quiet. These principles were more fully developed by Clementi, Hummel, and Liszt, and are the foundation of modern piano playing.
With commendable devotion, Emanuel set to work to collect and preserve the manuscript works of his father. The catalogue compiled by him is the authoritative source of information as to the number and variety of John Sebastian's works.

Bach's music is characterized by cheerfulness, intelligence, and a high finish. Many of his piano and organ pieces have been recently republished, and even after a lapse of over a hundred years they are found to be exquisitely charming and popular.

**ANALYSES OF C. P. E. BACH ILLUSTRATIONS.**

**SOFPEGGIO.**

The first sonata of C. P. E. Bach, in the collection edited by Hans von Bülow, (Peters edition, No. 292) is especially interesting inasmuch as it was undoubtedly the model upon which Beethoven based his first sonata, in Opus 2, No. 1. The features are similar, and the entire conduct of the principal movement is similar. In this piece we find the sonata form wanting only a clearer lyric flow in the cadence passages, and a broader contrast, to render it a satisfactory art form. The first movement of the sonata is what has been called Mr. W. G. Mathews's "Sonata Piece," corresponding to the German "Sonatensatz." The term means the principal movement of a sonata, the movement which gives character to the whole work, as distinguished from that other size of the term sonata to signify the entire work, of which perhaps only one movement is in a real sonata form. Of this there is more said in connection with the analyses of Beethoven works, which are. The sonata form is derived from the ancient binary form, that of all gavottes, sarabandes, etc., of Bach and his predecessors. It was in two divisions, the first terminated by a cadence into the dominant or the relative major, at the double bar, after which the first part was repeated before going on after the double bar. The part immediately following the double bar, while based upon the principal melody of the work, was always in the dominant or some foreign key, leading later to a return of the principal melody in the relative key. The thematic of this first part before developing out of this by brightening the divisions, adding secondary and contrasting subjects, and elaborating the part after the double bar into a fantasy upon the principal motives of the work, followed by a complete recapitulation of the entire part preceding the double bar, the only difference being that of restoring the key of the second subject to the principal key of the piece, and changing the closing formulas.

In this sonata of Emanuel Bach, the ostinatos are already apparent, although the contrasts are still slight between the different subjects. It opens with an arpeggio figure, singularly like that opening the Beethoven sonata already referred to. In measure 2 the second subject appears, relieved by strong syncopations in measure 23. This takes the place of what after Mozart's time were called by the Germans "Die Sonn Period," or the second subject. In measure 23 the concluding paragraph begins, leading to a cadence in C minor, at the double bar. Here occurs a repeat, allowed for in measuring the measures following the double bar. The observance of this repeat was considered a point of great importance in the composer's day, the persistence of musical instructions being somewhat less than now, an average musical man, and the disposition to follow the modulation intelligently being stronger than now, interest of this kind taking the place of emotional interest with which we now follow music. After the double bar in measure 47 by the "valorization," as we now call it, begins. It is a free fantasia upon the motives already employed, and it will be a good exercise for the student to analyse the work and refer each motif to its source. The elaboration continues for thirty measures, and at measure 47 the original subject is brought back, and the entire first part repeated, as already indicated, the keys being changed in the secondary and concluding subjects, in measures 204 and in 114. The repetition of this part after the double bar, indicated by the marks, need not be observed.

The object of the first repetition was to afford the composer sufficient acquaintance with the original material to enable him to follow the elaboration appropriately.

The second movement is marked Andante Cantabile and is in common time. It has to be played broadly, and with as much song effect as possible. Special care must be taken to render the melodic ideas of the left hand part with a good quality of tone. As for instance, in measures 8, 9, etc. The first part concludes in measure 40, at the home. This work takes the place of the double bar, the plan of this movement being nearly the same as the one before it. The idea following this leads in C, is in measure 42, the plan is as before, but the treatment is entirely different, as will be seen. In measure 92 the leading motive of the following movement is suggested in the theme. In measure 33 it comes in the bass. In measure 92 the theme is begun again, in its original form, but in measure 33 it is given up in favor of a new idea. From this point on to the end of the movement there are only fragments, which must, however, be played delicately and carefully. When so played they convey the impression of leading to something beyond. The final marked Andante Con moto, is in & minor, and in form it is not unlike the two movements already described, excepting that it has a little more of a Rondeau swing. This, however, must not be taken too rapidly. It should go about 44 for eighth notes. In measure 35, after the double bar, the usual free fantasia occurs, and the piece ends without the introduction of any new matter, whatever. If well played, this piece will be found to possess many beauties of somewhat mild and unpronounced character. It is, however, so far inferior to Beethoven in contrast and vigor, to Mozart in lyric interest, and to Haydn in spontaneity and vivacity, that to modern ears it sounds somewhat anticipated. It can be made interesting only by great care in the touch. The real reasons why this piece and others of its day makes so little impression upon modern hearers, is to be found not so much in the manner of treatment as in the want of emotion which permitted the writer to carry his thought within so narrow bounds. It does not move, simply because itself is so little moved.
Solfeggielto.

Prestissimo.

Ph. E. Bach.
Among the "immortals," whose signal achievements in the advancement of musical progress have crowned them with imperishable renown, there is none whose name is found so often in the scroll of musical history with a more glorious luster than that accorded, with common consent both by his contemporaries and by posterity, to Christoph Willibald Gluck, more commonly known as "Der Ritter von Gluck" (Chevalier de Gluck). He was born July 2, 1714, at Weidenwang, near Neurarkt, in the upper Palatinate. From his twelfth to his eighteenth year he attended the Jesuit school of Kommotow, in Bohemia. The first field of his musical activity was in the Church of St. Ignatius attached to that seminary. His studies comprised lessons on the organ and harpsichord and in violin and vocal music, and in addition to a scientific training he thus received a preliminary equipment admirably calculated to fit him for the career which the future had in store for him. In his eighteenth year he went to Prague, where he continued his studies both in science and music till the assistance rendered by his father was withdrawn, when he resorted to tuition and maintained himself by furnishing dance music for the village fairs, still continuing his musical studies under Czernovsky, and learning the viol. He had already begun to exhibit qualities of more than ordinary merit, both in the development of his musical talent and in the superiority given him by his genius and his education to his surroundings. In 1736, his ambition directed him to Vienna, the musical centre of the world to which he belonged, where he was received by his patron Prince Lobowitz, and thus came to the notice of Prince Metzli, of Lombardy, an ardent lover of music, who took him to Italy, and enabled him to continue the prosecution of his musical studies at Milan, under San Martini or Sammartini, who has been called the model of Haydn. San Martini's field was chamber music, but the dramatic instinct in Gluck was ineradicable, and he soon entered upon an industrious labor of composition, producing eight operas from 1741 to 1745, in conjunction with Metastasio, a distinguished poet and one of the most accomplished librettists of the day, but though they were received with great favor and achieved a distinguished and growing reputation for Gluck, if we except "Alexander in Italy," they possessed no peculiarities of style differing from the ordinary opera seria of the day. To the favorable reputation acquired by "Admete," Gluck owed an invitation by the Directors of the Haymarket Theatre, in London, to visit the English metropolis, and thus in 1745 he became composer for that opera house. He produced for the Haymarket (1746) "La Caduta di Giona," and subsequently composed his Cremona opera "Artamene." Handel, who assisted in their production, is said to have expressed a contemptuous opinion of Gluck's methods, asserting that he "knew no more counterpoint than his cook." A very partial success was followed by a distinct fiasco in his pasticcio "Pyramo e Thisbe," by which he hoped to suit the English taste, and to this fact is largely due the impulse that led him to an entirely new and original field of labor in which he was to achieve for himself immortal fame and for the musical world one of its noblest inheritances. Gluck began to reflect upon the cause of his failure, and the light dawned upon him in which he began to realize that something more was wanting to musical drama, beside the excellence of the musical parts. He at this time paid a visit to Paris and became acquainted for the first time with the classic traditions of French opera and studied for himself the declamatory style. These qualities, as embodied in some of the operas of Rameau, impressed themselves deeply upon his mind and coming in train of the receptions in which he had already been engaged, definitely shaped in his mind that reform of whose necessity he had become convinced. He did not, however, enter at once upon the work to which he had resolved to devote himself; on the contrary, it was more than fifteen years before he embodied in his compositions the new theory which he had formed, and which was to found the true school of dramatic opera. It is foreign to our purpose to follow him through an unusually happy domestic career, which ensued upon his marriage in 1750. In 1754, on the occasion of a grand entertainment of Empress Maria-Theresa and her husband, by Duke Joseph-Frederick of Saxe-Halberghausen, on command of the latter, he wrote the music for the play of "La Cinesi," composed by Metastasio for the
occasion, having just previously been appointed Ducal Capell-Meister. This work resulted in his appointment as Court Capell-Meister, by Maria Theresa, with a stipend of 2,000 florins. In 1754, he again entered upon a period of creative activity, producing in Rome the operas “Il Triomph de Camillo” and “Antigono,” in recognition of which he was knighted by the Pontiff, receiving the Order of the Golden Spur, and thereafter his published works were inscribed: “Der Ritter von Gluck.” For the imperial court, at Vienna, he wrote the operas “La Danza” and “L’Innocenza giustificata” (1855) and “Il Re Pastore.” From 1755 to 1760, so far as compatible with his position, he was in retirement. In 1760, in response to a commission to write a “Serenade” for the marriage of Archduke Joseph, subsequently emperor, with Isabella of Bourbon, princess of Parma, he produced “Tesei,” which was performed in magnificent style before the court. In 1761 he produced the grand ballet of “Don Giovanni, or the Libertine,” upon the name and plot of which Mozart subsequently founded his famous opera, and in 1762, for the opening of the opera-house at Bologna, he wrote, and produced in conjunction with Metastasio, “Il Trionfo di Cleofe,” at the performance of which he himself conducted.

Gluck now concluded that his fame was founded with sufficient security to give weight to the new art principles which he contemplated enunciating; that the time was ripe for the introduction of the revolution into which it was necessary to plunge the established musical traditions, and that he was no longer able to sacrifice his convictions of what constituted true art to the conventional requirements, deference to which he had hitherto observed in his compositions, at the expense of his higher, and more artistic conceptions. In October of 1762, he produced at Vienna his “Orfeo ed Eurydice,” the first of the great works in which his genius founded its glorious renown. This work was inscribed in the original score “Dramma per Musica,” or a musical drama, for the first time repudiating the title “Opera seria” as a descriptive. Gluck was favored at this time in the elaboration of his new ideas by associating with his work Raniero di Calabriti, an Imperial Councillor and a man of distinguished literary and classical attainments, and who formulated the libretto of Orfeo, according to the suggestions of Gluck. In spite of the radical innovations embodied in this play, its power and beauty were so preeminently remarkable that it at once commanded the most enthusiastic ap-

plause. This work was followed by “Alcestis” (1767), and “Paris and Helen” (1778), which, while also meeting with distinguished favor, yet began to elicit the disapproval and criticism of the adherents of the old school. The distinguishing characteristics of these new works were the definite subordination of the incoherent effects of the opera seria to a dramatic unity and continuity of the whole; the assertion of truthfulness where superfluous ornamentation had been supreme, and an intense realization in orchestral accompaniment of the sentiments, passions, incidents and situations of the drama. The drama was no longer merely an incident of, or an excuse for, a series of concert performances, but the powerful and prevailing element, finding adequate and harmonious expression in the musical accompaniments. The orchestral parts embodied the most vivid and graphic sound-paintings of passion and incident that had yet been achieved, and the unity of the whole formed the grand foundation on which the glorious superstructure of modern dramatic music has since been securely erected, in all the beauty and symmetry of the perfection it has attained.

Gluck was, however, disappointed somewhat in the failure of the Viennese to appreciate and comprehend the true greatness of these works. Jealous and envious critics cast disparagement at them, and people who went to the opera for frivolous amusement were disappointed at the serious and lofty performances which thrilled them with emotions, or excited them with passions, at which they were half frightened. He, therefore, turned his attention to Paris, having been convinced by his former visit and observation that a more appreciative field was there open. The national characteristics of the French adapted them to grasp dramatic force with greater readiness. La Harpe had already somewhat educated them in the direction of the goal to which Gluck was deifying the road, and these musical principles were understood and treated as a science by master minds like Rousseau. He enlisted the cooperation of Bailly du Roi, an attaché of the French Austrian Embassy for the title and theme of his composition, Gluck, from 1772 to 1774, engrossed himself in the production of that great masterpiece. They experienced great difficulty in enlisting the favorable attention of the administration of the Paris Grand Opera, but finally, through the intervention of Gluck’s patroness, Maria Theresa, her son Joseph, king of Rome, and the Dauphine (afterward the queen of unhappy memo.
CPEVALIER DE GLUCK.

Here, and the events that inspired him with new inspiration, which culminated in the grand effort "Iphigenia in Tauris," produced September 23, 1777. It was the climax and the last act of his great creations of reform art, and by the commanding majesty and power of its incomparable portrayal, broke down the last barriers of opposition and swayed the whole public with its electric enthusiasm. It was a flow of genius which commanded the admiration of even Piccinini himself, and there was no one longer left to contest the sceptre of superiority with the great master.

The last of the six great works which constitute the pillars of his immortality was "Echo and Narcissus," produced September 21, 1779, but though containing splendid numbers, it paled in the light of his previous performances and did not arouse the same attention. Gluck was engaged in a tone drama "The Danaides" when he was seized with a mortal illness, and died November 15, 1787.

ANALYSES OF GLUCK ILLUSTRATIONS.

OVERTURE TO IPHIGENIA IN AULUS.

In this beautiful Recitative and Aria, from Orpheus, by Gluck, Orpheus intones the death of his beloved wife, Eurydice. She had died, and he had gone down to the lower world to beg Pluto to restore her to him. To the music who could tame wild beasts, and move rocks and trees by his beautiful voice, the God could refuse nothing; and he had consented to his tasking Eurydice back to earth with him; but on condition that he would not look upon her until they had reached the upper world. But alas! neither Eurydice nor he could keep their resolution. They exchanged one loving glance, and poor Eurydice died a second time. Before she had time to life again, the gates of dark kingdom shut upon her, and Orpheus saw her again. At least that is history; but the kind librettist of the Opera, with "Pietas Senex," tells him her for the second time, and Orpheus and Eurydice enjoy a long and happy life together.

Che faro senza Eurydice.

(Orfeo.)

What can I do without Eurydice? Where go without my beloved Eurydice! Eurydice! Oh, ye Gods, answer me! I am forever, my faithful lover! What can't I do without Eurydice? Where go without my love? Eurydice! Oh, Eurydice! Also, no help comes to me, either from earth or from heaven.

The music to these exclamations of a loving and heart-broken husband is wonderfully beautiful. It lies in the rich middle register of the Canteo voice. In depicting what emotion we shall give to the song, let us remember that it is Orpheus, an old character in the mythical history of Greece, who is our hero, and not an Edgardo, or a Rinaldo; a Grecian Hero, not a modern romantic painting. There should, therefore, be an expression of calm dignity, as well as of passionate love and passionate grief, in the performance of this song. It should be deep rather than heavy. The passage in measures four and five, and elsewhere, must not be in the least hurried, but every note fall and swell.

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JPHIGÉNIE EN AULIDE.

Gluck

Andante

OUVERTURE.
THIS is one of the favorite quartets of the great Haydn, who
indeed may be styled the Father of the Sonata, the Quartet, and the Symphony, although he did not originate them. To super-
cede this beautiful quartet, let us listen to what Pecht says of the music of Haydn. "Haydn is justly considered one of the greatest composers of modern times; his works have done more for the deve-
lopment of the resources of instrumental music than the productions of hundreds of other composers who preceded him. His imagi-
nation does not boost of an extreme originality: it appears sometimes at first sight, to be too simple and bare; yet soon we see that it was conceived with an air of genius, which seeks in a great and beautiful creation. Everywhere it is bright and clear, and we see the most per-
fet art in all the transformations of this thought, so simple in ap-
pearance, and in their putting together. Always right, without ever being diffuse, in ideas, Haydn knew better than any one else, the proper proportion of a piece, according to the nature of his subject: he never ruins anything out that we should want in; nor does he ever allow us to regret that he did not stop sooner. That we may well unmask the worst of the symphonies and quartets of this great artist, we should know what this kind of composition had been, in the hands of his predecessors, or of the companions of his youth. . . . Although not devoid of merit, the works of these musicians seem all be cut in the same mould. Always the same form, the same arrangement, the same order in the ideas of the music. Even the melodies have so much resemblance, that it is almost impossible to distinguish the style of one from that of the other. One Italian composer alone, named Scorzaferrà, seems to have exercised some influence in directing the ideas of Haydn, in his youth. Haydn had heard numerous symphonies in his youth, and had been struck with the elegance of the ideas which were scattered in perfection through them, and with the clearness of the theme. There is reason to believe that he took them at first as models: but soon his genius soared higher and the mark of his originality impressed itself so well on all that went forth from his pen, that his starting point was forgot-
ten. His first sonatas for piano, trio, quartet and symphonic, have little compass; but in their proportion; we see already a com-
plete and artistic arrangement of the themes, and a knowledge of form, and now comes a curious and interesting sight: the gradual and pro-
gressive enlargement of the ideas of the work, which conducted him, by degrees, to the twelve great London symphonies, the fifty first quartets, admirable models of composition and of composition.
In the second and third movements, the compositions of Haydn sparkle with an indescribable fire, true, and natural senti-
ment, which we find nowhere else. Mozart is more passionate, more musical; Beethoven more imaginative, more imaginative, but no one has that sweet and quiet charm, that love in humanity, which is the mark of pure soul, which are found in the works of this great man.
The Quartet claim for our consideration is often called by tier-
ners "Il Grande" (The Great), from the fact that the principal subject proceeds by thirds. These broad and simple intervals, in half-notes, appear at first in the first violin part, and afterwards in all the other parts, in turn, giving to the whole movement a style of grand and quiet grand, like that of an Egyptian Temple, or of a vast Chris-
tian Church.

The principal subject consists of a period of twelve measures: The first bar measures loud and grand, the next soft and delicate. The next is made up by a soft and brilliant air, to lead, vigorous in turn, give to the whole movement a style of grand and quiet grand, like that of an Egyptian Temple, or of a vast Chris-
tian Church.

This is, in fact, a new subject, in connection with the first.
Enthusiasm and the crescendo forte, and to it successively, by a soft change, a new and sweet subject, of only eight measures, 25-31, which Ferdinand David used to interpret with the greatest delicacy, especially the singing passage of the 27th and 35th measures. From this short and lovely theme, we are awakened to take part in the story but cheerful world, by the episode, with reminiscences of the principal subject (29-48), followed by a brilliant coda of eight measures, which ends the first part.

The second part begins, as usual, with the development of the principal subject. For this the first violin has the thins in contrary motion, then the first violin has the same in direct motion, and now

the first and second violins pull in different directions, then together.

At the 7th measure the first violin has the bright subject (mi. 13 of the first part), while the second keeps up with the fifths. Then the cello and viola talk to each other in fifths. And now (mi. 12, 26 part), we have a serious passage, with the subject "by diminution," and in the form of a "canon" ("in the fifth below") for two measures; i.e., the fifth are in double time, ("diminution"), and the viola begins the fifths just after the Second Violin, and plays exactly the same as it (go, fl, flat, e), but a fifth below it, ("imitation in the fifth below.")

This is like the "Stretto" of a fugue. We have more of this "Canon" at sus. 16, 19, between the Second Violin and the Cello, and the cello and the other, and the Second Violin, getting a little capricious, comes always a little after the first, and yet does not choose to wait long enough to be another "canon" (as it would be if it came with its first note on the second of the first violin). And now we come to an exquisite part of this long episode. At about sus. 24 (Part II), begins a long diminuendo (according to the masterly interpretation of David), not quite calm at first, but a little uneasy, as when a quiet sheet of water is ruffled for a few moments by a stone thrown in it. This is pictured to us by the many fifths which we hear, not perfect fifths, as before, but "diminished." It is three times, measure inter-
terlaced. They make up the triplets of the whole melody of our first sub-
ject. But at sus. 26, the last ripple has subsided, for the Cello comes in with the quiet perfect fifths again, and increases, perhaps, the effect of Egyptian vastness, by the consecutive fifths (not heard simultaneous-
ly, it is true). The Cello has quitted the water, but now the First Violin gently takes the sound from the Cello, and waves it slowly over the lake himself (David marked it piano—pizzicato), and absolute peace is restored.

And now when he sees all is right again, he starts out again (first satisfying himself that "all is well," sus. 30-32), carrier than ever. The first subject returns, at sus. 46, but does not end with a full close, as at first, but skews into a period of development which brings in different passages which we have not before. The last sixteen meas-
ures of the movement form a brilliant coda.

The next movement is a lovely Andante ("a poco tempo Allegretto") in the form of a great song. The second subject in this piece is the first one in the second theme, in the Andante, a much softer one, more measured, more impassioned, but no one has that sweet and quiet charm, that love in humanity, which is the mark of a pure soul, which are found in the works of this great man.

The second movement is a slow movement, composed of four periods, the first and last being of the same character, the second and third being in the same style, but with a more tender and sweet grace, and a more delicate expression.

The second movement consists of a period of twelve measures: The first bar measures loud and grand, the next soft and delicate. The next is made up by a soft and brilliant air, to lead, vigorous in turn, give to the whole movement a style of grand and quiet grand, like that of an Egyptian Temple, or of a vast Christian Church.

This is, in fact, a new subject, in connection with the first.
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Christophe W. d'Alek.
JOSEPH HAYDN

WAS born April 1, 1732, at Rohrau, Austria. His parents were poor, but industrious, and brought up their children to habits of cleanliness, order, work, and religion. There were nineteen children, of which Joseph was the second.

The father was fond of music, and accompanied himself on the harp when he sang; though he could not read notes. Before little Joseph was six, he could sing all the songs he had heard his father sing, and frequently accompanied himself in perfect time with two sticks in imitation of a violin.

One day a relative, named Frankl, noticed Joseph's fine voice and his sense of time, and proposed to take the child under his care, and make a musician of him. The mother seriously objected, because she wanted Joseph to become a priest, but the father was delighted, as he hoped to see his son become a musician, a calling he fairly worshiped.

So Joseph went to Hamburg with his cousin, who was a very thorough teacher, and in time became an excellent singer, and also learned to play on several instruments. Haydn in after years, expressed his gratitude at having had such a severe and excellent teacher in his childhood.

When Haydn was eight, George Rutter, Capellmeister as St. Stephen's, Vienna, heard his sweet voice, and at once offered him a place as chorister to St. Stephen's. He was overjoyed at the opportunity to go to Vienna, that paradise of musicians. Here he studied violin, piano (clavier), and singing. He also studied Latin, reading, writing, and "religion." He received no regular instruction in harmony and composition, but used to spend much time in studying out the principles of the former, of his own accord, and whenever he could get hold of any music-paper he would compose. He was full of mischief and delighted in playing tricks. He once climbed to the top of the new palace, which was in process of erection, and was detected by the Empress Maria Theresa who chanced to be looking out of a window near by. She recommended her Capellmeister to give "the fair haired block-head a good chastising."

The Empress greatly admired Haydn's singing until his voice began to change, and then she declared it reminded her of a young cock trying to crow.

He was now of no use as a singer, and one day he was detected cutting off the pigtail from a fellow chorister's wig. This gave the choir-master an opportunity to give him a good evening and his dismissal at the same time. The poor boy was thus thrown upon his own resources. He rented a little room in an attic, and with no friend but a little old piano, began teaching a few pupils and studying composition in earnest. He studied the compositions of Emanuel Bach, and completely mastered their style.

He made many friends, and, in 1752, he composed his first mass. In the same year he set to music a comic opera of Felix Kurz's, and was quite well paid for it.
Haydn made the acquaintance of Porpora, a noted singer of the day. For the sake of his instruction, Haydn went to live with him and performed the duties of valet. At Mennersdorf, Gluck noticed the talent of Porpora's servant and advised him to go to Italy. He continued to study and compose, but without any regular instruction, using Fux's "Grundus" as a foundation. A wealthy amateur, Von Farnburg, invited him to take up his residence at his house, which he did, and here composed his quartet (1753). Haydn next received an appointment as musical director at the court of Count Morzin. Here in 1759 he composed his first symphony.

In 1766 Haydn had the misfortune to marry a woman who had not the least particle of sympathy for her husband's artistic pursuits. They lived unhappily and had no children.

In 1766 Haydn became kapellmeister to Prince Esterhazy, with whom he remained to the end of life. Prince Nicholas Esterhazy was a great lover of music and performed so well on the harpsichord that Haydn was kept busy writing new pieces for that instrument. He even devoted some time to learning the instrument himself, and one day, thinking to please the Prince, he played a selection before that august personage, but the Prince disapproved of a rival and Haydn, much chagrined, gave up his attempt at virtuosity on that instrument. Haydn's works now began to be known all over Europe and his salary was raised to £70 a year. He was spoken of as "our national favorite." His compositions up to 1766 comprised 30 symphonies, 12 sonatas for orchestra, concertos, trios, sonatas, variations, 4 Italian operettas, and a grand cantata. About this time the Prince built the "Esterhazy," a country place costing 11,000,000 gulden and described as having no rival in the world but Versailles. Here Haydn composed all his operas and the greater part of his instrumental works. In speaking of his seclusion and its compensating advantages Haydn says: "My Prince is always satisfied with my works; I not only have the encouragement of constant approval, but as conductor of an orchestra I make experiments, observe what produces an effect and what weakens it, and am thus in a position to improve, alter, make addition or omissions, and be bold as I please. I am cut off from the world, and am forced to become original."

The Prince was very generous with his musicians and paid good salaries. He would generally take his orchestra with him when he visited Vienna or Presburg. The Empress Maria Theresa visited Esterhazy in 1773 and to her Haydn dedicated a new symphony and it is now known by her name. In 1779 when his opera, "L'I sola disabitata," was produced, he was nominated a member of the Accademia Filarmonica at Modena. Haydn's operas were generally written for special occasions or for particular persons, and in passing judgment on them must be borne in mind. He himself says: "My operas are calculated exclusively for our own company, and would not produce effect elsewhere." Haydn had pressing invitations from London to visit England. Finally Salomon obtained his promise to visit England. He arrived in London New Year's Day, 1791. Here he was received with the most flattering attention. Lords and ladies, noted artists, musical societies, all joined in showing him attention. When he attended the Handel Commemoration in Westminster Abbey he was completely carried away with the grandeur of the performance and when the full power of the Hallelujah Chorus burst upon him he wept like a child, and exclaimed: "He is the master of us all." In July the honorary degree of Doctor of Music was conferred on him. On his return to Austria, Haydn set to work to compose an oratorio after the style of Handel. He was then sixty-three years old. He worked slowly and calmly, remarking tranquilly, "I am long about it, for I wish it to last long." At the end of two years it was completed, and on Easter, 1798, the "Creation" was given in the hall of the Schwarzenburg palace. The success of the oratorio was instantaneous. All the German papers united in pronouncing it a profound effort of genius.

Haydn's musical labors ended with a second oratorio, "The Seasons." It is superior to the "Creation" in its quartets, but inferior in loftiness and grandeur. In 1805, Haydn ceased all composition, having become too feeble to work out his musical ideas. On the 31st of May, 1809, he died, universally loved and honored. Haydn was very religious. He prefixed his compositions with mottoes like the following: "In Nomine Domini," "Soli Deo Gloria," or "Sancte Deus."

An incomplete list of Haydn's compositions consists of 118 symphonies, 44 sonatas, 85 quartets, 19 operas, 13 masses, 24 concertos, 763 pieces for the harp, 5 oratorios, 42 songs, 39 canons, 365 old Scotch songs, and various other instrumental forms.
JOSEPH HAYDN.

In Haydn's music the most prominent, characteristic is, originality of ideas, geniality, an exquisite fancy, fine effects in light and shade, and perfect ease and grace in the movement of the whole. This latter element is often strong, and in one of his symphonies there is an effect that bears on the anecdote told in regard to it. To amuse his prince, Haydn had the orchestra perform a new symphony, which the players had not yet rehearsed. One by one the players came to a standstill owing to their parts not having been written out. Finally all had stopped except the first violin, who all at once found himself playing alone, much to his mortification and the amusement of the others.

Before the time of Haydn there was no such thing as an orchestra composed of so many different instruments. Haydn set himself the task of increasing the number of instruments, and improving the style of orchestral compositions. In the matter of tempos he made some improvements that made some musical historians of Vienna agree with him. "The crescendo is made into the allegro; and the fast movements are made into the prestissimo."

The form of the symphony, as he wrote them, remains the artistic model which composers have patterned after since the time of Haydn. The same is also true of the quartet. Haydn may have risen to the sublime heights in his compositions, but high and even is their degree of excellence that they will always remain to humanity a source of the keenest pleasure and delight.

ANALYSES OF HAYDN ILLUSTRATIONS.

SONATA.

IN E-MINOR.

THE "Sonata" is the most important and complete of all musical forms, for the Fugue--Forts. It is the perfect flower, of which the old-fashioned "Fantasia," "Rondo," "Toccata," and "Sinfonia," were the buds. Then the symphony is more perfect, only because it contains more of instrument, it is capable of greater development. Marx calls it the "Keystone of all Musical Forms." Krüger considers that very, with the Pianoforte and the Violin, all other forms have been developed. As. Biber, Koschina Mass, and others remark, the Fugue is the ideal instrument for the Sonata; for on that instrument we can have melody and harmony combined. If the Corno were capable of more rapid articulation, it would be on account of the immense adhesion to the means of execution derived from the foot-pedal, and the many different stops, the instrument of instruments, as it certainly is, in Pugni and Crotch-Music.

The term "Sonata" (from the Italian, "songa," to sound) was applied to a piece which was played by the instrument, not sung. The old "Sonata" resembled the modern form, in its being a collection of movements, but these were, in the old Sonata merely the dances of the time. One of these dances is still preserved in the modern Sonata; viz., the Minuet.

The development of the ancient into the modern form was gradual, beginning about the close of the seventeenth-century, with Flem, Corelli, and Haydn; after whom came the third, Scarlatti, Stamitz, the great Johann Sebastian Bach, Puccini, Martinu, and Emanuelli. Each of the sonatas Bach composed the latter is, by many credited with being the originator of the modern sonata. Dr. Purry, (in Goethe's Dictionary), disputes this. But certainly it is, that, at about the period in which Emanuel Bach fashioned the Sonata took this definite form, which is now possess, and which Haydn Mozart, and Beethoven, beautiful, without adding to it.

The modern Sonata generally consists of three or four movements. When there are three, they are the First movement, Slow movement, and Finale, which latter is often a Rondo. The Fourth movement is the Minuet, or Scherzo, which comes between the Slow movement and the Finale. In some of the most famous Sonatas (as the "Sonata Pathétique," the great Sonata op. 11, the "Kreutzer" Sonata, etc., of Beethoven), there is no Minuet or Scherzo, while in others, as in the great Sonata in C-sharp minor, etc., the Scherzo is one of the most beautiful parts of the work, while in the beautiful Sonata, op. 31, No. 3, there is both a Scherzo and a delicious Minuet.

This Sonata, but the only three movements which are essential to the Sonata-form.

The first movement is a "Presto," with the following plan:

**Div. 1.**
- 1, 2, 3, 4. First Subject, ending in E-Minor.
- 5. Repetition of measure 5.
- 9, 10. First Subject repeated, and ending in E-Minor.
- 11. Second Subject, ("Tributary") in C.
- 12-14. Same repeated, the 14th measure lengthened into two.
- 15-17. Cod. (Div. 2.)
- 27-30. Cod. (Div. 3.)
- 31-33. Like Bach's works (and in general, of course, like all difficult music) Haydn's Sonatas possesses well-practised Sempais. Like Bach, Haydn is cheerful and healthy. Both were good men, and good men live generally cheerful. The second movement is an Adagio; one of the slowest, as it is marked, 4-9.

It is a beautiful song, embellished, as it were, with graceful cadence-turns. It is in two parts, with a principal subject of eight measures, and a second subject of twelve in the first part. The second part begins with the working-out of the two subjects (measures 37-41), then follows (measures 32) the return of the first subject in the original key and, as before, a second subject, and in the third five measures, cadence leading to the Finale. The slow, Adagio, means that there is to be a step between the movements. The fast movement is a Rondo, and like all of Haydn's Sonatas (this one) it is a special mark, "Increscendo," and "Light-headed.

**Div. 4.**
- 42-52. Principal subject in E-Minor, ending in G.
- 53-55. Second Part, [A second melody at measure 9 is repeated a scale lower at measure 11, then come two measures from the first part.]

**First Epilogue.**
- 61-62. Two measures, leading to the end of part, ending in E-Major.

**Second Epilogue.**

**Epilogue.**
- 70-72. Same as 48.
- 73-74. Variations on the preceding ten measures.
- 75-77. Eight measures from the first and second parts of subject.
- 78-80. Variations on second subject.

**Scholium.**
- 81-84. Third entry of first subject.
- 85-105. [Variations.]
Sonate N° 7

Presto. M.M. 1/600.

M.S. Mittelpart, R.G. Rückgang, Ü.G. Übergang, A.A. Anhang, I.H.III. Pp, ppp, ppp’ der ersten leidenschaftlichen Sätze.

Joseph Haydn.
(Nach der Pausa noch eine stumme Pause zu machen.)
Nach der Formate noch eine kleine Pause.
FINALE.
Molto vivace. M. d. M. \( \text{d} \cdot 120 \).

\[ \text{Naturalmente} \]

\[ \text{p} \]

\[ \text{Legato} \]

\[ \text{f} \]

\[ \text{cresc.} \]

\[ \text{dim.} \]

\[ \text{coda} \]

\[ \text{espress.} \]

a) \( \text{p} \) bei Beginn ganz leicht untersuchen.

b) \( \text{f} \) bei meinem Tempo werden zwei Noten zwischen zwei Noten von solcher Dauer, besser auf diese Weise \( \text{espress.} \) ausgeführt.

TOCCATA.

Prestissimo, M. M. = 96.

Bemerkung: Das Zeichen bedeutet hier die gleiche Verzierungen wie sie vorher in Noten ausgedrückt sind.
THOUGH of Italian birth, Clementi belonged very distinctly to English musical history, in which his name occupies a conspicuous post of honor. He was born in 1752 in Rome, where his father was a jeweller, who soon perceived the musical bent of young Clementi's inclinations, and encouraged the boy in the development of his talents. Under Buroni and Cordicelli he had made such progress in theory and practice that he was successful in a competition for the position of organist in a church. His studies were continued under the supervision of Cappini, and at the early age of fourteen he composed a mass which was performed in public, and elicited marked admiration and created some sensation. At this period he attracted the attention of an English gentleman named Bedford (or Beckford), who secured the consent of his father to take him to England, agreeing to defray the expenses of his education and to introduce him into musical circles in London. At the house of his patron in Dorsetshire he remained until 1774, pursuing his studies, and earnestly devoting himself to practice on the pianoforte. So thoroughly had he equipped himself for his career, that when he came before the public in London his success was brilliant and spontaneous, and almost without precedent in that conservative musical world. For two years he acted as conductor of the Italian opera, and in 1781 started on a tour of the continent, opening with a series of concerts in Paris, which were attended with gratifying success, and meeting with equal favor at Strasburg, Munich and Vienna. At the Austrian court he was received with great distinction by Emperor Joseph II, at whose instance he engaged in a competitive trial of skill at the pianoforte with Mozart. The result was undecided, it being conceded that Clementi was the superior in technique, but this in the beauty and passion of expression Mozart was unapproachable. Mozart himself, in his letters, criticized Clementi's playing with harshness, while the latter spoke in great admiration of his rival's exquisite touch and sweetness of expression. Indeed, it is noticeable that ever after, both in performance and composition, Clementi endeavored to put more soul and less technique into his work. Soon after he returned to London, where, for twelve years he engaged in work as virtuoso, conductor and teacher, his reputation bringing in rich fees from the children of the aristocracy, and enabling him to amass a handsome fortune. He engaged in the business of pianoforte manufacturer and music publisher, ultimately with great success. In his employ had been for some time his apprentice-pupil, John Field, the author of the famous Nocturnes, who had by 1800 developed such remarkable skill as a musician that in 1802 Clementi took him in his company to the European capitals, where they met with flattering attention. The most distinguished success of the master and pupil was at St. Petersburg, where they aroused the greatest enthusiasm, and here Field remained permanently, having been offered a flattering position and brilliant prospects at the Russian court. Clementi, returning to Germany, made a lengthened sojourn at the Prussian capital, where he numbered among his pupils the subsequently celebrated Meyerbeer, Zeumer, Alex. Kleungel and Ludwig Berger. With the two latter, he paid a visit to Russia, but in 1810 returned for good to London, and devoted his time and business capacity to the affairs of his house, and his leisure and recreation to the work of composition. He spent the winter of 1820-21 at Leipzig, where he was accorded great praise and honor. He composed symphonies which were successfully produced, but none of them seem to have been published, being lost in the enthusiasm for Haydn; but his fame rests securely upon the unequalled "Gradus ad Parnassum," a series of 100 superb studies, which remains to the present day the acknowledged basis of the art of pianoforte-playing. He lived to reach eighty years, was three times married, had children in his old age, retained his musical and intellectual faculties up to the last, and, at a dinner given in his honor in 1828, was able to arouse enthusiasm by the brilliancy of his execution. Moscheles, in writing of this, says: "Zoart, Cramer and I conducted him to the piano. Everyone's expectation is raised to the highest pitch, for Clementi has not been heard for years. He improvises on a theme from Handel, and carries
us all away to the highest enthusiasm. His eyes shine with the fire of youth; those of his hearers grew hummid. His technique was described as unequalled in his time, and would be remarkable even under the most adverse conditions. The concert is a perfect day, he was noted for his exquisite legato, and elastic and vivid touch. He died full of years and honors March 9, 1832, and, at the concert given by the Philharmonic in commemoration of his death, the Requiem of Mozart was a leading feature of the programme, so that his erstwhile rival and once harsh critic was thus made at last to hang a wreath upon the monument of his fame.

ANALYSES OF CLEMENTI ILLUSTRATIONS.

TOCCATA.

The principal subject is a very rapid melody, in triplets, very much like a Tarantella.

A new subject appears at the 26th measure. After the repetition of this first part, we have a long episode, in sixteenth-notes, and afterwards triplets, all legato, which brings us back to the first subject. The performance of this passage must have been preceded by long study in scales on double notes in right hand and in scales in left hand.

GRADUS AD PARNASSUM.

I.

This is an admirable collection of exercises, and one which every pianist should master. While they are real studies, they are not dry. On the contrary, and principally on account of their skilful composition, and their fine harmonies, they are interesting, both to the player and to the listener. Even Nos. 1 and 2, which are merely five-finger exercises for each hand, are interesting for this reason.

The first direction for No. 1, in the von Buelow edition, is: "Strike all the notes with equal force." It might be better to say a different kind of touch is required here, for the better way of playing a gentle touch is not to "strike" but to "press" the keys. Probably the expression "strike" ("angefangen") is used here in a conventional, and not quite precise, sense; we might almost say, in a Pickwickian sense. The second direction is: "This Etude should be practiced both legato and staccato." And the third, that "the passage from the white to the black keys should not be noticeable. Some persons seem to have the impression that it is not necessary to practice an exercise, especially a five finger one, with a novel tempo. This is a sad mistake. No matter what we play, and on what occasion we set ourselves to play on an instrument, we should never produce a harsh or disagreeable sound, if we never do so when practicing, we shall never do so when playing our fine Beethoven, and Fantasia, and Concerto.

II.

An Etude very similar to No. 1 for the left hand. Towards the end, both hands work together, nearly in "contemporary motion." The double notes in the right hand, near the end, and the left hand passages in the last measures need special practice.

III.

Von Buelow says that the passages in this exercise should be "coordinated with such sharpness and distinctness as to give the impression of a very fine and light Staccato." The student should also be very conscientious about always taking the strict fingering in these "broken chords." Many carelessly use the third (middle) finger, now and then, in place of the fourth (ring) finger. It will be observed, too, that some of the sixteenth notes have double stems. They are, therefore, quarter notes, and should be held out accordingly.

MISCELLANEOUS.

MOMENTS MUSICALES, Schubert, (op. 94).1

Again and again, but always in a different way, so as to be ever new and fresh. In these pieces, too, we can see how Schubert must have loved the harmony of sweet chords, and how beautifully he dispenses his chords, so that they always sound clear and sweet. The legato chords in No. 2, are meant to play smoothly and light. To see what the effect should be, the lower notes may be left out of the right hand part in the first measure, for a little while, and the rest played several times delicately and legato. Then the lower notes may be added. In several places we must chords very hard to read, as those in the middle part of No. 4, (the "Etude," at the twelfth measure, when we enjoy the beauty of harmony; is greater beauty for the ear than for the eye.) The chord of eighth flats, which on the piano, is exactly the same as the chord of four-sharps.

The first part of this number is to be played legato, and very even, in marked contrast to the next, (the 62 Scherzo,) which is very stacatto, and very brilliant. The crescendo must be well observed. Too frequently, in solo- and orchestra-pieces, the crescendos and diminuendos are sadly neglected; and sometimes the whole piece becomes a tumultuous mess-the-let-affair throughout.
MARIA Luigi Zenobia Carlo Salvatore Cherubini is a name eminently entitled to a first place among those who are acknowledged as the great masters of the renaissance period of the musical art. He was born at Firenze September 14th, 1760. His father was maestro et cembalo (accompanyist) at the Pergola. Cherubini himself says: “I commenced learning music at six years, composition at nine; the former I was taught by my father, the latter by Bartholomew Peticul and his son Alexander.” Italian operatic music was then at the condition of degradation from which Gluck was endeavoring to rescue it, and young Cherubini seems to have had an early appreciation of the lapse of the Italian school from its old grandeur and dignity. When eighteen years of age, he attracted the attention of Leopold, grand-duke of Tuscany (afterward Leopold II of Austria), a distinguished patron of art and a lover of music, by whom he was sent in 1787 as a pupil to the learned composer and theorist Sarti, at Bologna. Sarti himself had been a pupil of Padre Martini, one of Italy’s greatest contrapuntists, and had little in common with the prevailing style of the opera seria. Under this master’s guidance, Cherubini acquired that deep and thorough knowledge of the art which subsequently distinguished his compositions with so marked an attribute of finished mastery. Though he had composed a mass at thirteen, he may be said to have begun composition under Sarti’s guidance. Sarti employed him, at first, to supply the score for the minor characters in his dramatic works, in itself an admirable school for the new beginner. As he himself said in after life: “It is to Sarti’s advice and example that I owe my education in counterpoint, both in sacred and dramatic composition.” His first independent work was an opera seria “Quinto Fabio,” performed in 1780, “Armida” and “Adriano in Siria” in 1782, and others of a similar kind. These works offered nothing new in the school of art, but they were marked by a purity and charm of melody which gave him an individuality, and commanded for him a dignified place among his contemporaries. His fame was extended, and, in 1784, he was invited to London, where he wrote two works for the Italian Opera: “La Pita Principessa,” which was accorded a favorable reception, and “Giulio Sabino,” which was attacked by the critics with savagery, and abused equally by the public. Mortified, he went to Paris, and, after a short stay, to Italy again. In 1787, he produced Iphigenia en Aulis, the last of his compositions in the opera seria style. In 1788, he went to Paris, and, in the midst of the contest between Gluck and Piccini. Though an Italian, he found in the new school of Gluck that which was to lift the dramatic opera out of the decay and perversion which he had long recognized and deplored, and his serious conscientiousness compelled him to give his adhesion to the new and elevated order of things, and, accordingly, in 1788, he produced “Dennophon,” (libretto by Marmonet) in which he first broke loose from the frivolity of the Neapolitan school. This was applauded by the connoisseurs, but failed to catch popular favor; but, in 1791, “Lodoiska,” which was really the first great work in the second period of the composer’s career, met with a brilliant reputation, and greatly enhanced the composer’s fame and popularity, which, in 1797, was securely established by the culminating work of this period, the grand truck opera “Medee,” one of the most striking masterpieces of idealism in the catalogue of musical achievements. It embraces in profuse abundance these peculiar features which are now recognized as distinguishing the master’s work, vivâ voce and tone-coloring, great power, wonderful resource and originality of harmonic changes, and masterly development of the plot to the climax. In 1800, he published “Les Deux Journees,” a work of high merit, though out of the new class of compositions, embracing grand opera effects with the plot of an opera-comique, the play illustrating the horrors of the Revolution, of which he himself had personal experience, having, in 1794, been dragged from his house and paraded about the streets by a band of rabble who forced him to provide music for their delectable orgies. “Les Deux Journees” is a recognized masterpiece of comic opera. While all Paris was in rapture over the genius of the master, he had excited the dislike of Na-
poleon who aspired to musical amateurishship, and was as autocratic in that as in other affairs. Cherubini, however, in matters of his art, was an even more intractable character than the First Consul. After being appointed Dictator, while receiving the masters of the conservatoire, Napoleon officiously praised the music of Paisiello, remarking that Cherubini's was too noisy, upon which the master replied: "I perceive, citizen-consul, that you love only that music which allows you to think even without interruption, the affairs of state." In 1806, he went by invitation to Vienna, to compose an opera for the Imperial Theatre, and here again his artistic enterprise was interrupted by the entrance of Napoleon with his victorious army after Austerlitz. "Since you are here, M. Cherubini," said Napoleon, "we will indulge in some music," and the composer was compelled to conduct concerts at Schönbrunn, composed without reward. After the production of "Faniiska" in 1806, Cherubini returned to Paris, where he lapsed into a period of mortal indolence, busying himself with his lessons at the Conservatoire. While in Vienna he was received with affectionate regard by the patron Stadthaydn, for whom he felt the most profound admiration, and also met Beethoven. In honor of Haydn's memory he subsequently wrote a funeral cantata, which was performed with elaborate celebration at the Conservatoire, which has been a subject of admiration ever since, and on which, after its 200th representation he was the subject of an address of congratulation by a deputation of French musicians headed by Geytzy. To resume, he was assailed at last from his article upon in 1809, when, while staying at the country seat of Prince de Chimay, he was requested to write a religious composition for the dedication of a church. He refused, but secretly set to work and produced a "Kyrie" in F major, for three voices, which he subsequently elaborated into his great mass in F. Thus after his active career as a composer he has apparently terminated, he appears in a third school of art, in a new creative field, in which he rapidly achieved a brilliant distinction. Among his leading sacred compositions are prominent the Coronation Mass for Charles X. for which he was created an Officer of the Legion of Honor, and afterwards advanced to higher rank; a mass in C major, and his two Requiem, one in C minor (especially intended for his own burial), and one in D, for male voices only, with orchestral accompaniment. This is the greatest of his sacred works, and indeed is one of the most terrible and awe-inspiring creations of modern art, having been appropriately described as a sound painting of Michael Angelo's "Last Judgment." In 1822 he was elevated from the rank of professor and inspector of the Paris Conservatory to the dignity of its director, a position which, though sixty-two years of age at the time of its acceptance, he held for twenty years. Among the French masters of note whom he taught were Aubry, Hayer, Adam, Carafa and Fetis; he was reverence by Rossini and Meuli, and his opinion sought by both Mendelssohn and Hiller. He died March 15, 1842, and the public funeral with which he was honored was attended by the wealth, culture, art and nobility of Paris.

ANALYSES OF CHERUBINI ILLUSTRATIONS.

OVERTURE TO FANIISKA.

No man ever took greater pains to compose well than Cherubini. We are told that for eleven years of his life he devoted himself to writing serenades, etc., on "pupillons," in studies, and his compositions show the profound study. He was great in Opera, in Opera, in opera music, and, indeed, everything he got his hand to, he outdid of his school of "Paisiiska," Felix says. The Besitzi of this work excited the admiration of the artists of that city, (it was produced in Vienna), "Haydn and Beethoven declared that the author of this beautiful score was the first romantic composer of his time. The French musicians, even Meuli himself, staged in his praise. The triumphs of Cherubini are as perfect and exquisite as every other branch of his writing. In an overture to "Melusine," he uses no Trumpet or Timpani, in the "Wassermann" he has three Kores and one Timpani. In his other overtures he employs the usual four Horns and three Timpani. But he does not overdo them to make a noise, but only to suggest the coloring of his instrumentation, and his sound does not suffer. He owns his instruments are carefully and delicately done a great painter's color. Look out over his scores we see, and almost hear, passages for the orchestra, a rich instrument color, a richly diversified melody of instruments, the flutes, hautboys, clarinets, bassoons, and horns, answered by another group in the string-though. Even in loud passages for in sparing the use of his instruments, so that when they do come in all together, the effect is as real as anything of Meyerbeer's or Wagner's. The overture to "Paisiiska" begins, with a slow moving (Langsou), bringing in many of the instrument colors heard in. This movement is the introduction to the main movement, which is an Allegro. The main subject of this movement is in 7 contains 36 measures. This part of the overture is bright and charming, with a graceful melody and

pleasing颁属。As episode of nine measures connects this subject with the next, beginning at m. 14 of the Allegro. This is in F minor. After eight measures we have passages from the first arioso, in "Faniiska" (ms. 53-59). The episode begins at m. 89, where a new subject in E flat, preceded by an introductory passage in the violins and violas, a smooth and graceful melody, in the Cellos and Bassoons, with solo accompaniment in the upper instruments, they join in with the flute, the horn, and the violin. At the major thirteenth (299) in stepwise, which leads to a return of the melody, and this is repeated by another melody in F minor, m. 139, and in this succeeds, after a new part of counterpoint in the winds and strings, the return of the main subject. At m. 141, the melody is repeated in inversion, from the F. And here, if we did not notice it before, we see that this subject in F flat is heard as very much the same as in the main subject. We also notice that the triplets in this "imitation" are in contrary motion to the bass, i.e., the figure is reversed. At m. 146 we notice that which we heard before, in the episode before the subject of m. 89, and from here on, for some measures, we have no change at all, except that it is in a higher register. At m. 202 of the Allegro, a new subject of another old acquaintance, the episode ends, m. 146 of the Allegro, and in m. 202, another; but these are all per, a well-writting and interesting episode, bringing the principal subject of the overture. Even at 26 we can detect a repetition in the last subject, reversed. At 284, counting it the last repeated measures, begins the coda, which forms a brilliant ending for all themes, to this fine overture. The arrangement in this collection for the Piano is unusually interesting. Generally such arrangements are "stale and uninteresting." Still, no Piano arrangement can give the beautiful, effects, the fine coloring, and great variety of the Orchestra.
NO. 18
LES DEUX JOURNÉES.
Andante molto sostenuto
OUVERTURE.
WOLFGANG AMADEUS MOZART

Was born in Salzburg in 1756. His father, Leopold Mozart, was a thorough musician, and the author of a celebrated violin method. Leopold and his wife were considered the handsomest couple in Salzburg.

Both Wolfgang and his sister, "Nannerl," were musical prodigies. Wolfgang was younger than his sister and is universally acknowledged to have been the most precocious of all musical prodigies. Little Mozart was a most affectionate and kind-hearted child. He would ask a companion ten times a day if he loved him, and if his playmate answered only in fun that he did not, the tears would instantly glisten in the little fellow's eyes.

Mozart's passion for music manifested itself when he was only three years old, and from that time his little games and amusements had to be accompanied with some sort of music. It is said that when he carried his toys from one room to another, he would insist on some one playing or singing a march.

His father was a very excellent man and was as careful of Mozart's moral and mental training as he was of his musical education. Mozart composed when only five years old. His ear was so accurate that he could distinguish between two sounds that varied only by an eighth of a tone. He could name any key struck on the piano without seeing it.

When he was but six years old, his father began traveling with the two little prodigies, to show these "wonders of God" to the people. Munich was first visited, and then their father took them to Vienna, to show them to Maria Theresa, who was very fond of music. When they were shown into the presence of the great Empress, little Wolfgang sprang into her lap, and throwing his little arms around her neck, kissed her. He told the beautiful and ill-fated Marie Antoinette, when she assisted him from the slippery floor on which he had fallen, that she was good and he would marry her.

On his journeys from place to place, Mozart's instruction in music was continued. He learned the violin and organ as well as the piano. In Frankfort, Mozart played before Goethe, the same great man before whom, many years afterward, the similarly precocious Mendelssohn played. In Paris, Mozart was allowed to fumble and kiss the princesses as much as he wished, but when he tried to hug the pompous Madame de Pompadour, she repulsed him, probably for fear he might rub some of the paint off her face or disarrange her "Pompadour" coiffure. Mozart was very much hurt by this rebuff and wanted to know, "Who is that person, that won't kiss me? The empress kissed me."

In 1764, they went to London, and were so kindly received that they remained a long time, and Mozart took singing lessons and soon mastered the beautiful Italian style of melody. A great musician, named Bach, son of the great Sebastian Bach, told Mozart's father, that many a capellmeister had gone to his grave without knowing as much as little Wolfgang then knew about music.

In 1766, they returned home to Salzburg, by way of Amsterdam, where Mozart was allowed to exhibit his talents "to the glory of God," as Leopold Mozart facetiously commented, probably to give a hit at the Amsterdamers for being so stingy. This journey was of infinite value to Mozart, however, even if he did not make much money by it. Travel always broadens the mind, and gives experience in the ways of the world. The beautiful scenery, the fine palaces, the noble church structures, and all the beautiful things of art, seen on their jour-
ney contributed to make Mozart’s music characteristic for its harmonious beauty, and universal intelligibility.

When Mozart was about twelve, the Emperor, Joseph, set him the task of writing an Italian opera—La Finta Semplice, but owing to the intrigues of his jealous fellow-musicians, the work was not produced. His father now determined on going to Italy, where Mozart was better appreciated, and where he had won such success in childhood. Composers were better compensated in Italy, at that time, than anywhere else. The best singers in the world were in Italy, and for operas, Italy ruled the world. The second journey was like the first—a complete success. The boy’s playing was so wonderful that at one place the simple people thought he must be a wizard, and insisted that he remove a ring from his finger, believing that to the ring was due the power he had over the instrument.

In Milan he was asked to compose an opera, which he did, and for which he received one hundred ducats and his board and lodging free during the time he was composing it. At Bologna, he called upon Padre Martini, the most profound musician of the age. Martini gave him to solve some difficult and intricate musical problems which would have staggered most musicians living. Mozart displayed such wonderful skill and knowledge in handling them that Martini was overcome with astonishment at the power of the young musician. Mozart never had to study the things appertaining to his art. He only needed a suggestion and intuitively he grasped the whole idea.

In Rome, Mozart played before the Pope, who was so delighted with Wolfgang’s playing that he conferred on him the order of the Golden Spurs. The Philharmonic Society of Bologna made him a member of that celebrated society.

Mozart wished to settle in Italy, where he had achieved so many successes, but the Archbishop of Salzburg ordered him home along with his father, who was Kapellmeister. They had to return, as rulers in those days were prone to be despotic with their subjects. This Archbishop appears to have been a mean, niggardly person. Mozart had a great dislike for him. He hated Salzburg on that account and also because his musical colleagues were a low, drunken set of fellows, and it disgusted him to associate with them.

When Mozart was twenty one, he obtained an unwilling permission to leave Salzburg. He went to Munich, but his youth and inexperience were against him. He then went to Mannheim, where he hoped to write an opera—one that would be purely national in character. Here he had several love experiences, and his heart-life began to cause his art to take on a deeper and richer hue. He went to live in the family of Frödlind von Weber, uncle of the great C. M. von Weber. Mozart was greatly in love with Aloysia, one of the daughters, and his attachment inspired some of his most beautiful songs.

He now became familiar with suffering and disappointment, but it only served to deepen and broaden his sympathies. Music to touch the heart, must come from the heart. Mozart’s father opposed this affair of the heart and pointed out the “duty he owed to his talents,” and urged him “not to let himself be ensnared by the beauty of a woman and die in a room full of suffering and hungry children.”

A sonata bears the date “Paris, 1778.” And in Paris, whither Mozart had gone with his mother, he realized that his love for Aloysia was not immortal. Here was raging the controversy between the two schools of opera—those who were with the reforms of Gluck, and those who were disciples of Zucchiini.

Mozart’s pecuniary success in Paris was small. Intrigues kept him from reaping the fruit of his artistic successes. He was not diplomatic and his prospects were dreary enough, a fact that partially accounts for his accepting the post of Kapellmeister in hated Salzburg. He composed much of great excellence while here. In 1780, he received with much joy an invitation from Munich to compose an opera. Idomeneo was the result. It was greatly admired and showed the effect of ideas imbibed while in Paris. Gluck’s reforms, which were in the direction of complete harmony of words and music, were here carried out with great fullness and beauty.

In 1781, Mozart received orders from the Archbishop, to repair to Vienna. The Archbishop desired Mozart’s presence that it might lend eclat to the figure he desired to cut before the other great potentates in Vienna. None of them had such a renowned person as Mozart in their household. Mozart was delighted to go to Vienna, as he wished to communicate with Emperor Joseph in regard to a new opera. The great personages of Vienna received him with great kindness and respect. The Archbishop, however, refused him permission to give a concert or to meet any of the nobles. He was humiliated and put down on all
Wolfgang A. Mozart.
occasions. He had to sit at table with the servants. His patience at last gave out and in a dispute with the Archbishop, that low-lived ecclesiastic called him "a scamp, young blackguard, and an idiot!" Mozart demanded his release, and was literally kicked out of the house by Count Arco, master of the household. To add to his anguish of mind, his own father sided against him. Mozart was now independent, at least, as a recompense for the insults that had been heaped upon him.

Mozart’s art thrived in Vienna, but he almost starved. Emperor Joseph expressed a wish for a German opera, though he much preferred the Italian opera as a matter of personal taste. Mozart went to work and wrote the "Elisabeth from the Seraglio." About this time, Mozart realized that he was deeply and tenderly attached to Constance Weber, sister of Aloisia. He met with opposition here also. First his father, then the girl’s mother, then her guardian interposed to prevent their union, but this time true love and abiding faith prevailed and they were married.

The new opera was produced in 1783, and the audience was carried away, enraptured, with the exquisite beauty of the music. The Italians, with the despicable Kaveh, Salieri, at their head, grew alarmed at the threatening prospect. It looked very much like annihilation of Italian opera and with it, their bread and butter. Emperor Joseph was weak enough to allow himself to be influenced by Salieri to the extent of having the opera taken from the stage. He thought there were too many notes in it.

Mozart wrote a great deal of instrumental music about this time—piano quartets, etc. He also began the opera of Figaro. It was received even better than his others, but he was so pinched with poverty that he had to go without food. Mozart seems to have had a premonition of his approaching end, for his next opera reflects “life’s tragic close.” Don Giovanni was written for the Prague public, who had shown great kindness to Mozart. In this opera Mozart portrays that universal consciousness that all things human and of earth are transitory.

About this time was the meeting of Mozart and Beethoven, then a youth of sixteen. Mozart predicted the future world-wide fame of the young musician. The remaining years of Mozart’s life were clouded with suffering and want. He visited Leipzig, where he first realized the greatness of Bach’s works. He composed another opera, the Magic Flute, and the great Requiem. This last work he predicted would be his own Requiem. His strength gave way, and he believed himself to have been poisoned by Salieri, though the latter denied it on his death-bed. Mozart died in 1791, and though a Catholic, he was denied a christian burial because he was a Jew. His grave is unknown. Thus lived and died one who had inestimably enriched humanity with the treasures of his angelic heart. The world is better for Mozart’s having lived in it.

ANALYSES OF MOZART ILLUSTRATIONS.

FANTASIA.

The Fantasia (as the name indicates) is unrestricted by rules as strict as those for the Sonata. This, one of the greatest works of the kind, is one of the finest. It is called the Fantasia in C-Minor; but it has less to do with that key that with any other.

The first measure is in C-Minor, and then, after every other key has been attended to, the original one "holds up serenely" at the sixteenth measure from the end, and then, except for about three measures, keeps at home.

Meanwhile, in the two first movements, there has been at least thirty keys represented, most of them only for a measure or two.

Yet, so skillfully is the piece written, that such a frequent changing of key, far from injuring the effect, adds a charm to it, by giving it the character of a reverie or a dream.

And now for a few hints about the proper performance of it. Great attention should be paid to the marks of expression. In many cases the first note of the measure, or phrase, is marked /, followed immediately by / A. This gives a grand and mysterious effect, and reminds one of the Sistine scene in "Don Giovanni."

The octaves in the bass must be played as legato as possible, by means of changing the fingers.

The six hundred and seventieth measures of the adagio are to be played sweetly and tenderly.

Persons with small hands can take the / sharp with the thumb of the right hand, instead of trying to do it with the left, hand, and falling. All embellishments of a melodic, as in the lovely one in D-major, are to be played very delicately. The melody itself is played with full sweet tone.

The Allegro begins and ends in very brilliant style, in marked contrast to the Adagio.

The Andante is one of the sweetest movements that Mozart ever wrote. The "Più Allegro," again is very brilliant, and, towards the end, is full of contrasts of light and shade.
MINUET FAVORI.

Mozart.

THE Minuet was a slow and graceful dance, and, like the Polonaise, the dance of the court and the nobility. It was one of the movements in the Symphony. It was also followed by the "Trio," which was originally written for three parts, whereas the Minuet was only for two. After the Trio came the minuet again.

The parts of the minuet are not repeated when played the second time.

The minuets of Haydn are remarkable for their cheerful tone; those of Mozart are refined and graceful. This one is a remarkable example of perfect grace, variety of expression, and exquisite melody.

SONATA

In A, No. 9, Cotta Edition - Mozart.

This Sonata begins with a very lovely Air with variations, and is so perfect and so polished as anything of Mozart's. The Air and each variation have a little "Symphony," or "Trio," marked "da capo" at the end of them, on the 17th and 18th measures, as if played by an accompanying orchestra. The variations are of that kind which keep pretty close to the melody and harmony of the Air, unlike those variations, such as the "Etudes en forme de vari¬ations" of Schumann, which are full of the spirit of the theme, but have little of its melody or harmony. The Variations, besides being exquisite in form and melody, make excellent stories too, as hard as "Etudes Symphoniques," referred to above, but so practical.

There are many enchanting passages, and the regularity of the variations in the last variation are to be played very slowly, and in the final chords, there are three, the hands begin and end together.

Rondo in D.

Mozart.

This Rondo is not in strict Rondo form. The subject only once in its complete form. The remainder is incomplete. The one in C minor is only the last eight measures of the subject, and the one in D minor is only the first two. But the numerous entries of the subject, varied as they are, are, give the impression of a Rondo, and it is as interesting, if not more so, as any more regular piece. Everything about it is graceful and finished, polished, as Horace says, in the "Ars Poetica," "ad magnatum."

The appoggiaturas all come on the beat, and with the note in the accompaniment. As the notes are put over the notes, they begin with the note above the actual note. When a turn is put after one note and the next, the first note is placed before the turn. A case of this occurs at the fifth measure, only that in most editions this turn is not indicated, but written out.

MISCELLANEOUS.

"AUF DEM WASSER ZU SINGEN."

Schubert-Liszt.

This transcription is a difficult one, on account of the duties which devolve upon the pianist. They are kept busy from beginning to end. Liszt has shortened the slow final symphony of Schubert into a long and almost orchestral one of thirty-six measures.

MEERSTILLE.

Schubert.

The notes of the melody at the 17th and 18th, and the following measures, which are put in the lower staff, are intended to be played by the left hand. It seems almost better however, to play the first in the left, and the second in the right hand, so that the left hand may have time to go down to the depths of the sea quietly and becomingly.
Sonata quasi una Fantasia
Op. 27 No. 2 Cis moll
von
L. van Beethoven.

I. Adagio sostenuto, M.M. 34
sempre pp x von Langsam.

Es ist klar, dass die Allegretto aus dem langen allegro in einer nach
dynamischem Anschlag beginnt, dass die baldige Triolosfigur
und die erste Note der letzten an den Beginn einer Verzöge-
runge entspricht. Die Stelle in der unteren Oktave ist vorzüglich
dadurch, dass der Terz der beiden vorangehenden Terznoten
in der Oktavlücke vorgebracht ist statt, dass es
ist auf einer rhythmischen Beschränkung von der Verteilung
der Sätze ohne Einfluss, der unschädlich zu nehmen.

Eignung des Verlagers

Sonata quasi una Fantasia
Op. 27 No. 2 C sharp minor
by
L. van Beethoven.

Aus den Concertprogrammen Hans von Bülow. 3.
From the Concertprogrammes by Hans von Bülow. 4.

(a) Es ist klar, dass die Allegretto aus dem langen allegro in einer nach
dynamischem Anschlag beginnt, dass die baldige Triolosfigur
und die erste Note der letzten an den Beginn einer Verzöge-
runge entspricht. Die Stelle in der unteren Oktave ist vorzüglich
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der Sätze ohne Einfluss, der unschädlich zu nehmen.

Eignung des Verlagers

(b) It is clear that the upper voice, as melody, demands a more co-
operative touch than the remaining triplets and the first note
of the latter must never produce the impression of a subdivi-
sion of the melody by the lower voice.

It is also clear to make a more frequent use of the pedal, than
is not done by the editor, who has limited it as much as possible,
while it is not so advisable to take the literally the original dire-
sonsatt pro accent cordis "that is without danger."
a) The player must guard himself from an incorrect phrasing of the bars. A pedantically strict observance of time is not necessary and is even in this period, which occurs in free fancy.
II. Allegretto (M.M. d = 32)


b) Sorzana: Dass könnte die zweite Aufgabe der rechten Hand: gaugavalle Führung der Melodie, armatisch das Sujet in der sich dem Forte der linken Hand als dritter Vater zugewendeten Unterstimme.


b) Sorzana: Dass könnte die zweite Aufgabe der rechten Hand: gaugavalle Führung der Melodie, armatisch das Sujet in der sich dem Forte der linken Hand als dritter Vater zugewendeten Unterstimme.
Ein sehr verbreiteter dilettantischer Fehler, den leider an dieser Stelle (wie an anderen) das Geringste veräußern lässt, ist die Meinung, dass an anfänglich stehenden Zeilenwerten ein langsamer Lento durch Fingerflucht bewerkstelligt werden kann. Letztere Ausführung wird durch die folgende Manipulation erzielt, die resigniert im Ohr fallende Oberstimme wird auf das Teilharmonie übertragen. Mit einer geringen Nachtmelodie der Ruhmsflöte, die nicht schwierig zu lernen ist, als der Politienswerkauf auf einem eigenen Instrumente liegt sich vollständig auskömmlich.

a) A very general dilettant error, which unfortunately in this piece too to some extent (as it often is) by the otherwise so precious edition of Herr Labert, in the opinion that a more perfect effect can be afforded by change of figures in ascent passagen being decreased. Just the opposite is attained by the following manipulation. The upper voice falling first on the key is most sensibly interrupted. With a small muscle expression of the hand—which is not more difficult to learn than is the change of position on a string instrument—it is to be accomplished completely.

b) The immediate following of the Friesle is just as indispensable for the general effect as in the first two pieces.
III. Presto agitato, m.m. d 2 m.

b) The passage must be played most evenly, "piano" extremely until the third stroke on the fourth quarter of the third bar and already for the sake of distinctness, as little legato as the great speed will permit.

b) The second stroke has only the significance of a return, the expression of the first. It is otherwise in bar 9, as it leads over to something new.
B) Diese Verzierung ist immer nachbliedlicher Ausführungswen- 
netz angemessen worden. In der linken Hand werden sie- 
hen Grundnoten wiederholt in mikroso, ein Accent ist nur erfor- 
dlich bei unten ersten Entlüft.

b) Einen längeren triller die (oder \(\text{\textcopyright} \)) gestattet 
die Bewegung mit der erhöhten Kraft schwer

a) Das nachbläsernet hat been fully written out in accordance with 
the unfiller's manner of expression. The repeated marking of 
the fundamental note must be sounded in the left hand, accentu- 
ed only necessary at the first appearance.

b) The rapid movement in conjunction with the required strengthshere. 
y (or \(\text{\textcopyright} \)) only admits of a longer shake then.
a) Nur mit diesem, freilich etwas mühlichen, Fingerwechsel ist voll-
ständige Bequemlichkeit der Doppellketten zu erreichen.

b) Es versteht sich von selbst, dass ein quantitativ-hoher Beimengen-
nen dieser "redend-sachlichen" Akte dem ästhetischen Sinne
inkorrekt sein würde. Indem man die erste Hälfte des Taktes,
was notwendig die besondere rhythmische Bedeutung des zweiten
Aktes aufhebt, gewöhnlich (sehr scharf) spielt, und die
zweite Hälfte ein wenig beschleunigt, wird sowohl die Taktwir-
ksamkeit als solche gewahrt, als auch der physische Erschöpfung die
geführte Richtung gewahrt.

c) Einfach ist die, einen überaus ungenaue vertretbare neb-
enstehende Phrase wohl so zu verstehen: 

b) Complete distinctions of the double thirds is only to be obtained by
the change of fingers which is certainly rather troublesome.

b) It is understood that a hammering in strict time of this "passage-
ner" passage would be incorrect to an aesthetic sense. While the
first half of the bar, where the special rhythmic significance of
the second theme is first demanded, is played with more impor-
tance (freely) and the second half a little accelerated, the unity
of time is preserved as such as well as consideration due to the
physical excitement.

c) The melodies phrase, demanding a rendering with extremely
intense feeling, is really to be understood: 

\[\text{\textit{This longer drawn out than noted.}}\]
a) Die wörtliche Ausführung ist:

b) In der gewöhnlichen üblichen Wiederholung des 3. Tisches erhöht wir eine erklärte Taktung.

c) Die Bewegungsfigur ist hier, wie die Teile später, in der rechten Hand durch die acciaccature zu spielen, nur bei einem derartigen Modulationen z. B. der Auflösung von Fis moll sich 6 das und darin kommen einzelne charakteristische Intervalle zu wenig hervorgehoben werden. Eine Verwendung der Figur in ein abwechslungsreiches Tremolo bietet sich andererseits natürlich von selbst.

d) The literal execution of it is:

b) In the repetition prescribed so accordance with the usual custom as provision a shifting Taktung.

c) The moving passage is to be played here, so also four bars later thoroughly acciaccatura in the right hand, only in more important modulations as for example the transition from F sharp minor to G major not back, too weight characteristic intervals be a little more brought out. A change of the passage into an occasional Tremolo is of course forbidden.
tempo I.

B) Diese zweite Formel darf auch immer leben, wenn die vorhergehende Figuren- und die Wiederholung der zweiten Hauptfigur eine kurze Pause einleitet, aus ästhetischen Erwägungen, abgesehen von rhythmischen - welche durch die (c) über dem Taktdreieck angegeben ist.

B) This second pace may be held no longer than the preceding. A slight rest must also take place before the commencement of the second chief motive, in aesthetic considerations apart from aesthetic ones, which is shown by the (c) above the bar stroke.
1. In der Verstärkung eines noch Analogie der B moll Sonate Op. 31
N°2 (erster Teil) den vierten Wert erhalten koppelweise
Anmerkungen: die linken Hand liegt keine Impulsi, was nicht
gegen den Rhythmus des Tondichten.

2. There is no inquiry in strengthening the accent placed on the fourth
cochetet by adding notes to the left hand, according to the analogy
of the B minor Sonata Op. 31, No. 2 (1st movement) it is not even
contrary to the letter of the composer.
Tempo I ma tranquillo.

Adagio. b)

(a) Der Herausgeber führt diese Cadenza rhythmisch folgendermassen an, wodurch sich das ursprüngliche Ritornell von selbst ergibt.

(b) Adagio: doppelt so langsam, als der Fortissimo, nicht langsamer.

(c) Man vermeide die Crescendo in den vorhergehenden Takten des Forte erst sogleich einstellen, wodurch wir in Kleinern noch einmal das Bild der Tänze erhalten, die tiefe Schwermuth der Adagio, die wilde Verzweiflung des Forte.

(a) The Editor executes this cadence rhythmically in the following manner, by which the necessary ritornell follows of course:

(b) Adagio: twice as slow as the Fortissimo, but not slower.

(c) A crescendo must be avoided in the preceding bars. The fortissimo must come in very suddenly, by which or else in small notes a glance o a representation of the chief parts. the deep melancholy of the Adagio, the wild despair of the Forte.

18
LUDWIG VON BEETHOVEN

WAS BAPTIZED DECEMBER 17, 1770, AT BONN. He was probably born the 16th.
He came of a musical family; his father and grandfather were both members of the Court band of the Elector of Cologne, at Bonn.
His father was a tenor singer, and his grandfather Capellmeister.
The grandfather was a man of many good qualities, and was greatly loved by little Ludwig. The father, however, was given to drink, and his family had a hard time of it. Beethoven showed a talent for music at the age of 2, and his father immediately began giving him instruction, and kept him at his practice with great severity.
It is told that if, on the father's return from singing at the chapel late at night, he found that Ludwig had not done his full time of practice, he would pull him out of bed, and compel him to complete it. His study of the ordinary branches of education, reading, writing, arithmetic, and Latin, ceased at thirteen.
In 1779 he was given lessons by Pfeiffer, a tenor singer whose instruction was of much benefit to him. His general education was assisted by Zamboni, who took some interest in the peculiar key. Van den Eeden, the Court organist, taught Beethoven the organ, but in 1784 this organist was succeeded by Neefe, a much finer musician, and a sensible and kindly adviser of Beethoven.
Beethoven became so proficient a musician that, when only eleven and a half years old, he could fill Neefe's place wherever there was occasion to do so. Neefe says of Beethoven that "he plays with force and finish, reads well at sight, and plays the most of Bach's well-tempered clavier," a statement which means a great deal to anyone who knows what the "well-tempered clavier" is. He continues:

"this young genius deserves assistance, that he may travel; he will certainly become a second Mozart."

About this time Beethoven made a trip to Holland with his mother, and played in many private houses. It is believed that Mr. Crossener, English charge d'affaires, assisted them to do so with a present of 100 florins.

When Beethoven was twelve he was made conductor of the opera band. It shows the confidence felt by the Elector in Beethoven's musical ability, to place so young a boy in such a responsible position. It was of great benefit to Beethoven in the way of practice and experience, and familiarized him with all the resources of the orchestra.
He composed considerably at this period, and much of great excellence, but up to the age of twenty-two, his compositions, as compared in quantity and quality with what Mozart, Schubert, or Mendelssohn had written in the same period of life, are few and inferior. However, his friends had unbounded faith in the boy, and believed that whenever he chose, he could compose wonderful things. His improvisations on the piano were wonderfully affecting, and his modulations entirely novel and original. Heller, a fine tenor singer in the chapel, once boasted that no accompanist could throw him off the key. In Holy Week, 1785, Beethoven modulated so originally that the boasting singer had to come to a full stop. The joke was a good one, and such as Beethoven delighted in.

When Beethoven was about sixteen he visited Vienna, and was presented to Mozart and the Emperor Joseph. When Mozart heard him extemporize on a theme he gave him, he predicted that the boy would make a noise in the world some day. His mother died, and he returned to Bonn.
Matters were in a distressing state in the Beethoven family. The father was losing his voice and drinking harder than ever. Beethoven has been often seen assisting his father out of the gutter. It was ordered that the father's salary be paid over to the son, which shows how early Beethoven's responsibilities began, and also the confidence the authorities had in the boy's uprightness.

About this time he made the acquaintance of the von Breuning family, and the acquaintance made through his giving lessons to the girl and youngest boy soon ripened into intimacy. It was of the greatest benefit to the boy, thus to be taken into so excellent and refined a family. Madame von Breuning was a mother to him, and did everything in her power to supply the refining influences which the boy lacked at home. His taste for literature developed here especially for English authors. He was somewhat unctuous, and very abrupt and unconventional in manner; but there was a fascination about him that made him attractive even to the most fastidious. Count Waldstein, a young nobleman, was Beethoven's most devoted follower, and to him Beethoven dedicated the "Waldstein" sonata (op. 53). Countess of Hatzfeld was another intimate friend.

In 1788 the Elector formed a national theatre, at which the greatest operas were produced. Beethoven played second viola in addition to his duties as organist. Among other members of the band were Kein, the two Rombergs, Simrock, and Stumpf, musicians whose names are often mentioned by Beethoven's biographers. During the next four years he became familiar with the whole range of operatic literature. In the autumn of 1791 the Elector took his company of musicians on a journey along the Rhine. The beautiful scenery and pleasures of the trip made a lasting impression on Beethoven. It was at this time that he heard the Abbé de Saint-Cricq play. He was much pleased with the Abbé's graceful style, and afterwards imitated it when he improvised.

In 1792 Beethoven went to Vienna to study under Haydn. Influential friends had called the Elector's attention to the matter and Beethoven was permitted to go to Vienna, his pay to be continued. He studied counterpoint, and 245 of his exercises are preserved. The lessons from Haydn were of no great benefit to him.

He supplemented them by secretly taking lessons from Schenk. Finally he left Haydn entirely and took lessons from Albrechtsberger. Beethoven and his teacher didn't agree very well, because the former horrified Albrechtsberger by scoffing at some of the old-established rules of Harmony. He remarked to a friend that Beethoven had learnt nothing, and would never amount to anything. Beethoven seems to have studies some under Salieri, for Moscheles relates that once calling at Salieri's rooms he found a card on which Beethoven had written: "The papal Beethoven has been here.

This was after Beethoven had written some of his greatest works and his fame was wide-spread. He never returned to Bonn, and all his compositions up to the time he went to Vienna are placed in the first of the three periods into which it is customary to classify Beethoven's works.

Beethoven's mind now began to work on a higher plane. By means of his art he began to give expression to the ideas of life. His mind was all for the grand and sublime. He longed for a higher intellectual existence, such as he believed could be found in North Germany, where mind and conscience still ruled. He made the journey to Berlin in 1796, and was received very graciously. He was much disappointed in the character of the North, for instead of manliness of character and the spirit of Bach, he found triviality, voluptuousness and the Italian, ruling in music. He returned to Vienna determined "to be a great man sometime;" that is, the greatness which he failed to find in the world he would achieve in his works.

Beethoven was aware of his own greatness, and would insist on kings and emperors treating him as their equal, if not their superior. He considered the mind and heart the test of nobility. The general public did nothing for musicians in Vienna at that time. A musician had to depend on the patronage of the nobles and wealthy merchants. Beethoven stood on terms of equality with the greatest families of Austria, and until wars wasted the means of these families, he was munificently provided for. He lived some of the time at the Prince Lichnowsky's, who settled a yearly allowance on him of twelve hundred marks. Prince Esterhazy was his special patron. Count Fries, Countess Keglevics, Princess Odescalchi, Countess von Thun, a Russian Count Browne, Prince Lobkowitz and many others of equal rank, were devoted to him with a constancy almost incredible when we remember the ingratitude and even contempt with which Beethoven treated them in his gloomy moods.

The sonata Pathétique 1799, is dedicated to Lichnowsky and is the first composition of that period in which Beethoven began to look upon music as a
voice from within, calling man to the highest plane of life. Among the first great works of his period are the \textit{Eroica} symphony and the opera of \textit{Fidelio} with the Leonore overture. The \textit{Eroica} or \textit{Heroic} symphony was composed in honor of Napoleon Bonaparte whose Beethoven believed to be a great hero, but when the news came that Napoleon had proclaimed himself emperor, Beethoven tore off the dedication and trampled the symphony under foot. He afterward dedicated it to the memory of a Hero.

Beethoven, in the zeal of composition, would forget his physical wants entirely and would go without eating until he was exhausted. In 1796, he contracted a severe cold from sitting in a draught, and from this date the beginning of his deafness which gradually came upon him. The anguish of mind and sorrow to which this affliction subjected him, brought him down to the depths of despondency, and he was tempted to commit suicide. The long struggle with sorrow and the ensuing victory are expressed with wonderful power in the C minor symphony.

To add to his trials, a nephew left to his care turned out to be an ungrateful and vicious youth and to Beethoven's endeavor to make something of the youth and to leave him provided for, are due the few instances in which Beethoven's character suffered from the impatience of mercenary motives. Beethoven's sorrows left their impress on his works; and what work is immortal without the deep human interest which sorrow imparts?

Beethoven composed nine symphonies each one greater than the preceding one. There are sketches of a tenth which he intended for the London Philharmonic Society. England had a juster appreciation of Beethoven's music during his life than Austria had, and on his death-bed, when in great destitution, he received one hundred pounds from the Philharmonic Society. Beethoven died on the 26th of March, 1827.

The compositions of the third period include the \textit{gth} symphony, the five piano sonatas, op. 101 to 111, the quartets, op. 127 to op. 135. Beethoven was the greatest master of modern instrumental music (orchestral and piano compositions). He was greatest because he was unequalled in giving expression to the emotions of the human heart. His works are immortal because they speak the language of the heart and the heart is the same in all ages.

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**ANALYSES OF BEETHOVEN ILLUSTRATIONS.**

**SONATA.**

IN C-SHARP MINOR, OP. 27, NO. 2.

\textit{Sonata quasi una fantasia,}"*

*DIFFERENT interpretations of this great work are given; but as it is the remarkable power of music to suggest different trains of thought in different persons we need not be surprised to any peculiarity in our own mind, but reserve a reservation for ourselves. We can hardly fail, however, also to admire how this story of deep and intricate sorrow in the first movement, of gentle recollection in the second, and of passionate and impassioned grief in the last, and in which the beautiful chiefly lies, we can only imagine a story of disappointment altogether in this Sonata. Let us then suppose a merely strictly-disposed in his affections. The Adagio would fill his whole heart with quietness, with unspeakable "thoughts of love and longing." But no sorrow can be dis- appointed, at least for a time, and the symphonic allegro, if guided with the most varied expression which belongs to it, would naturally recall, nearly and sweetly, to his mind, moments of happiness now forever vanished. And now the dream comes to an end, and there succeeds a deeper sadness than before, rendered only more poignant by the almost touching of the soul reality by the sweet dream of former happiness. This form of gradual sorrow's expressed in the paean, in which the agony of the suffering heart seems to take the form of peaks of thunder, each scene ending with sharp repeats, and bringing flashes of lightning; and these are silenmed, now and then, only to allow us to hear the fierce passions of the last-rush movement of the last, best heart.

It is not every performance of this Sonata that can call up these emotions. Very few can do this. But all can try. And let us now seek how we are to play it.
SONATA—Continued.

24th and succeeding measures, and to the broken chords, which must not be monotonous, but must be an orchestra's "Tutti," worthy of the "Sola," which precedes and follows it.

It is a rule to follow, that when a passage rises to the eye, it rises, in volume of tone, to the ear.

Beethoven did not mark one accelerando or rallentando in the Sonata. Yet it would be absurd to play the great Fantasia through in strict Metronome time: and to say just where you should vary the tempo would only lead to a stiff and conventional way of playing it. This must be left to the good taste and judgment of the performer. Let him, however, out of piety to the great composer, refrain from the ridiculous and pompous cadens so often used in the Presto at the 43rd measure, by superficial and careless players. Of the Allegro, Leon says: "Artists, by the dozen, regularly make the mistake of putting an accent on the longer notes in this movement. The movement of the bass notes in the second part of the Trio must be like the smooth, legato double notes of two violins."

List was the first to figure those double notes as they are now figured. ([[ ]] [[ ]] [[ ]].

The majority of musicians, too, confound the signs of af and fp, thereby losing one of the finest effects in music.

After what has already been noticed, incidentally, about the Presto, little remains, to be added. Note that the broken chords—the "sala of music" referred to above—are not marked "crescendo," and that only the first of the two chords is crescendo.

There is no moment of concealing distinction in this finale. It is all excitement from beginning to end.

The following is a good analysis of the first and last movements of this Sonata, by Ridley Prentice:

MINUET.

FIRST SONATA, P. 75, No. 6.

This cheerful and graceful Minuet is the more interesting, because Beethoven used that form comparatively seldom. There are only five or six Minuets in his Piano-Sonatas, and one in the Sonatas for Violin and Piano. Leon says we might imagine the Minuet to be an arrangement for the Piano from some Orchestral Symphony in the style of Mozart. He compares the beginning to a Violinotto solo, while the Trio can only be given to the Violin-instruments, which, in the second part, rise in a grand crescendo, on seven consecutive chords of the minor ninth. The first part of the Trio remains one of the exquisite duets between the Stringed and Wind Instruments in the second part of the Minuet of the Eighth Symphony. We should remember that, besides the few marks of expression that are given, there are many others which are left to the taste of the performer. There are many little crescendo's and diminuendo's, as the notes ascend and descend. For there is no more monotony in music than in the forest, where no two leaves are alike; or in our own thoughts.

A delicate little Coda seems to shut the doors between us and the brilliant and skilful assemblage of dancers.

To ascertain whether or not you are playing a piece like this, mostly try it on the organ, and if you have a habit of bending down the key-boards over the proper time, the organ will soon remind you of it.

LARGO.

SONATA, P. 7.

Here, as in other similar movements, we must imitate, as nearly as possible, by a proper pressure of the fingers, the sustained notes of the Organ, or of the Orchestra. Every line of the Melody must be perfectly developed.

All chords, when not to be played as Arpeggios, must be played precisely together, as in the first measure, and in the more extended ones in the 9th and 10th measures.

Embellishments, such as the one in the 11th measure, and in the similar one, in the repeat of the Subject, are to be played very delicately. In the 19th and 20th measures the rests must be held out to their full value, and the staccato must not be pouted into, but pushed (as it were) out of the instrument; so for the staccato bass, in the 29th and following measures. Notice the very impressive descending in the 29th to get resonance. The accompaniment to the melody is beautifully varied in the last four measures; with harmonies less simple than those which Beethoven generally uses.
ANDEANTE.

ANDANTE.

This Andante has no opus-number, but if it was written, as it is said to have been, to be the slow movement of the great "Waldstein" Piano-Sonata also, and afterwards, the present A major Moteto, substituted for it, we can fix the number of the opus accurately, as the Sonata is opus 53. There is good authority, also, for the assertion, that it was originally composed for String-Quartet; and it has been published, [as No. 53.] in that form by G. J. Jurgen, of Offenbach. And the one claim need not be denied the other, since we know that Beethoven, as well as Schubert, used several of his favorite works more than once. Two examples of this, are the Theme of the Finale of the "Piano" Symphony, (violin solo) and the movement of the Septet.

This Andante has very much the character of those beautiful Minuetmovements, "Tempo di Menoeto," of which we find specimens in the works of the great masters, such as that in the Sonata for Violin and Piano, op. 23, No. 3, etc. From the reception of the principal subject, it might at first take to be a sonata, but, as a minuet is always written with that style and character of this piece is much more that of a minuet than of the ordinary Rondos, we may as well decide to rank it as a "Tempo di Menoeto."

The principal subject of both the first and second part of the "Minuet," is a short figure, or phrase of one measure, a slow "short-shut" in fact, (1-4-4.) A beautiful episode in flat major, connecting the second part with the re-entry of the first, surprises and charms the ear, by the sudden modulation from the key of one to that of flat five, and by the beauty of the climax, a pianissimo passage of distant trumpets. The severity of appearance of the first subject has always a different look; the variations of the first are fine. The last part of the "Trias," like the Menuet, is in the style of a measured dance-movement; the second is a graceful melody, with a beautiful accompaniment in sixthths and triplets, in the middle voices. At its last appearance, the subject is transcribed, and dupl'd us, by slow shades to Coda. Just as this part is dying away, swelling in almost a whisper, or a sigh, it seems to revive and come to life again, and shows that it still has some vitality, by making a sudden and beautiful modulation, from E to F flat, and then returning gradually, and naturally, and with perfect simplicity, to the original key.

We may select the following passages for especial practice: the fourth strain of the subject, with its polyphonous accompaniment, the passage at the beginning of the second part of the "Trias," the left-hand accompaniment to the fifth and sixth strains of the subject, the octave passages following that, and the beginning of the Coda. To acquire facility in octaves, one should practice some simple five-note, six-note, or seven-note, exchange, or scales, in octaves in very soft and slow, very soft, very slow and very soft, in reality. This is a much better method, than to practice, separately, an octave passage in the piece one happens to be engaged in at the moment.

ANDEANTE CON VARIAZIONI.

From the "Kreutzer Sonata," Op. 47.

This is the second movement of the great "Kreutzer" Sonata, so called, for its having been dedicated to dear friend, the young violinist, who was killed, not to be confounded with the celebrated violist and composer Kreutzer, nor with the original composer of that name. It is written in "стиль медленные квартет" or a concerto style, and is a very beautiful, and effective composition. This Andante, with variations, makes quite an independent and perfect piece, and besides being admirably beautiful, offers many good points for practice to both the pianist and violinist. The Andante consists of two parts, or periods, I. Measures 1-58, eight measures for piano, and 4 for violin, and four repeated for violin and piano. 2. 17-58, the second part is subdivided into three sections, a. 17-22; b. 22-27 ending with a cadence; c. 27 ending to the first melody; 17-58, repetition of the first melody; and 17-58, repeated as before.

The violin takes up the melody, also, at the beginning of c, placing an octave higher than the piano. There are things, not only in the next world, but even in this one, which are too beautiful, too pretty, to be described, and even to be fully appreciated when heard, except perhaps by a few. On our travels we come across scenes, views from lofty mountains, or in quiet valleys, which fill our whole soul with pleasure, rapturous, and admiration, not to speak of admiration for the author of so much beauty, and a feeling of love for our fellow-men for whom, as well as for us, all this lovely scenery was created. It waits our appetite for what is beyond this world, remembering that that will be infinitely more perfect and beautiful than this which we see in the eye of our flesh. After having enjoyed this repastful pleasure for awhile, we begin to wish our friends who are at home, could join it too, and we seize our pencil and paper to tell them all about it, but, alas, has nowhere told us: "Antiques parturient, multis subito nascuntur!"

What do we write for the most part a long catalogue of adjectives, and those usually in the superlative degree, and we can give only a faint and disappointing idea of the magnificent things we have seen.

AZALIA, OR ALMACKS WALTZ.

This sweet waltz is grand and stately, and at the same time plaintive, and in the middle part, like a song. The touch must be very sweet to bring out the beautiful melodies of Beethoven, The tempo of Beethoven's waltzes is quite different from those of Strauss, as also the expression, for the Azalia waltz is the very opulence of the Blue Danube waltzes. The Vale Breite of Dolfen in rice, like the Azalia, but otherwise it is as different from it as it is from the waltz of Strauss. Another style of waltz again is the Vale Captive of Kellnstein, the waltz of Maksikoff, and the waltzes of Chopin.
MONG the distinguished composers and pianists who connect the traditions of the seventeenth and eighteenth centuries was Johann Ludwig Dussek, the son of a musician of repute at Ceslaus, in Bohemia, born February 9, 1751. His father was choirmaster in the collegiate church of Ceslaus, and both his brother Franz and sister Veronika, were proficient organists, and thus surrounded by musical sympathies, he had the most favorable opportunities for the development of a musical talent which he evinced from his earliest childhood. He studied pianoforte at five years, and the organ at nine, and was soon able to assist his father on the latter instrument. Shortly after this he was placed as a choir-boy at the convent of Iglaun, where he was instructed in counterpoint by Sperar, the choirmaster. Subsequently he entered upon a general course of study at the Jesuits' college, and is said to have taken the degree of bachelor in philosophy at Prague. He had also continued his studies in music with excellent results, and, in 1770, made a short engagement as organist at the church of St. Rhombeaat, Meclhin, on the conclusion of which he went to Holland, first as organist (his last engagement as such) in the church at Bey-op-Zoom. He then appeared at Amsterdam, where he gave pianoforte recitals with such brilliant success that he was soon invited to the Hague, where he was pointed to teach the children of the stadtholder, and accorded considerable distinction. During the year he remained there he produced three concertos and twelve sonatas for pianoforte highly spoken of in critical circles. Ambitions for further distinction, and anxious to provide himself with the best equipment, he now went to Hamburg, where he received instruction from Emanuel Bach, second son of the great Sebastian Bach. After a year here, in which he acquired an enthusiastic veneration for the great master, whom he made his model, he appeared in Berlin, where he engaged the Prussian capital in admiration at his pianoforte performances. He next projected a tour to Russia, but finally accepted an advantageous engagement with Prince Radziwill, of Lithuania, in whose service he remained two years. In 1786 he appeared in Paris, where he created great enthusiasm by his performances, and enjoyed the special patronage of the ill-fated Marie Antoinette, but threw up flattering offers of preferment at the court, in order to visit his brother Franz in Italy. At Milan he earned applause as an executant, both on the piano and the harmonium, and in 1788 returned to Paris, designing to take up a permanent residence there, but the不开的 passage of events which followed the Revolution drove him to London, where he remained for twelve years. Here his genius was quickly recognized, and he realized the greatest and most solid and satisfactory successes of his career, both as composer, performer and teacher. He became, not only the idol of popular enthusiasm, but the favored of fashionable teachers, and in the circle of musical art, the centre of attraction to whom all deferred. Of the esteem in which he was held for his artistic and personal qualities, we may judge from the following letter, addressed to the older Dussek, at Ceslaus, at a time when the great Haydn was engaged upon his symphonies for Salommon.

"Most worthy friend, I thank you from my heart that in part last letter to your dear son, you have been remembered too. I therefore doubly recommend him to you, and express myself to assure you, that I am quite one of the most upright, noble, and, in brief, most eminent of connoisseurs. For many, I have been just as you do, for fully observe him. Olivia, then, truly, a perfectly blissful, and thus will hereby recommend him, which I hereby wish him to be his most estimable clients. Even with all respect, your affectionate friend." "London, February 26, 1793. "Joseph Hanon."

In 1792 Dussek married a daughter of Domenico Corri, a musician and harpist, the lady having been associated with him at the Establishment of a business partnership with a relative of his wife in the establishment of a music publishing house. The result was disastrous both to his fame and fortune. Possessing a remarkable gift of spontaneous fluency in composition, he wrote for the pure purpose of sale, thus degrading the art he was so well calculated to adorn and producing a prodigious quantity of work utterly unworthy of his genius. Bankruptcy came to the relief at least of his musical reputation, and he was compelled to flee to the continent. In 1800 and 1801 he gave professional concerts at Hamburg. In 1801, after playing with distinction at Prague, accompanied by his sister (now Mme. Chaschterini), he visited his paternal home at Ceslaus, remaining for some with his father. In 1803 he resumed his desultory career, and became acquainted with Prince Luis Ferdinand of Prussia, with whom he formed an intimate
friendship. The death of the Prince on the field of 
Belfield, three years later, deprived Dussek of his 
patron, but gave to pianoforte music one of its 
holiest ornaments, in the beautiful "Elegie Har 
monique," which he composed as a tribute of the 
heart to his dead friend and fellow artist. He then 
entered the service of Prince von Ysenburg as 
court and chamber musician, and in 1807 resigned 
from this position to enter upon similar service 
Here he had an adequate salary, a position of con 
sideration and ample time to devote to composition. 
He occasionally gave concerts, and in 1818, at the 
Odeon, created a genuine sensation by giving the 
Parisians for the first time an adequate illustration 
of the resources of the pianoforte, of which Fetis 
said: "The broad and noble style of this artist, 
his method of "singing" on an instrument which 
possessed no sustained sounds, the neatness, deli 
cuency and brilliancy of his play, is short, procured 
him a triumph of which there had been no previous 
example." Dussek remained with the Prince of 
Benevento until compelled by his last illness to 
seek a resort at St. Germain en Savy, where he 
died of gout March 21, 1812, attended in his last 
hours by his friend and connnnyman, Neuquorn.

As a composer he possessed a striking original 
ity and distinguished powers, and a few of his 
works rank among the most valued of the pianoforte 
classics. His master-pieces, "The Invocation," 
"The Farewell" and "The Harmonic Etude," 
possess beauty of musical thought and expression 
which has rarely been equalled. Unfortunately, 
his domestic habits, lack of application, and the 
case with which melody flowed from his pen, pre 
vented him from realizing for posterity the full 
flourish of his genius. In his methods of execu 
tion he set an example which left a permanent 
impact upon piano-playing. That he was the first 
to place his instrument sideways upon the concert 
platform is a fact of more curiosity than of his 
torical importance.

ANALYSES OF DUSSEK ILLUSTRATIONS.

DUSSEK'S LA CONSOLATION.

Opus 62.

The most beautiful and satisfactory of all Dussek's 
works on this subject is his "La Consolation," 
his most beautiful and satisfactory of all Dussek's 
works on this subject is his "La Consolation," 
which is a sonata in one movement, in the key of B-flat. 
The principle subject enters at the beginning, and ends through three periods of eight 
measures each, culminating in measure 24. The melody needs to be played 
expressively, and with due observance of the gradations of touch indi 
cated by the graces. The second period, also, must be consid 
trably longer than the first, in order to relieve the string 
voice from its monotony which would otherwise characterise it. The dis 
sonance upon the beat in measures 8, 16, and 24, must be accented, and 
their resolution, the vanishing tone of the phrase, played softly 
and delicately, yet without allowing the resolution of the melody to 
remain unobserved by the hearer. In other words, these little phrases 
must be delivered as nearly "portamento" as the piano can mitigate 
a good singer. In measure 37 the second subject enters, in A-flat minor, 
and the melody, with a contrasting accompaniment in the 
third violin. This counterpoint must be played softly and delicately, 
and with a certain distinctness, so that the textures can easily follow 
it. In the second period, beginning measure 33, the counterpoint 
stops, and the melody passes into the relative major, F-sharp, and in 
measures 34 and 35 there are pretty effects produced by playing the 
melody legsmente and the accompanying chords staccato, with a 
finger swing. In measure 47 the counterpoint is resumed. This division 
of

SONATINA.

In C-Major. (Opus 20. No. 2.)

The movement of this work is determined by the eighth notes in 
the bass, which must have a speed moderate enough not to 
sound hurried, yet fast enough to indicate a somewhat vigorous 
movement. The "high-movement" or "half-pulse motion," 
the pace of the rhythm for the bass notes, where it 
gives place to a quarter-note motion, which, of course, must be made 
previously twice as fast as the other, or if anything, a little faster still. 
The principal subject ends in measure 30. The second subject, in E 
major, there begins, but it is not independent, remaining throughout 
in the key of C, but upon the dominant for the most part. At measure 
32 the principal subject returns. The conclusion begins in measure 
49. The second movement is a very neat mode. The principal subject 
being, proper, elements of a single period, subject measures. This 
followed by a period in C, very legato, and then by modulating a 
passage in C-minor, and this is torn by passionate feeling in measure 47, 
to the entrance of the principal subject again. In measure 53 a third 
subject begins in the key of F. This is developed at considerable 
length in measure 44, where there is a measure of rest. Then in 
measure 44, the principal subject is resumed. The entire division up 
measure 3 is regarded as constituting the principal subject, 
in which case the part between 17 and 18 would be considered as an 
interlude.
N° 1.
La Matinée.
Rondo.

Prélude.
Allegro, ma non troppo. \textit{M.M. 66}.

Rondo.
Allegramente. \textit{M.M. 120}.

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Ferdinand Hiller is in an especial sense a chief exponent of the classic methods in the musical art, and is appropriately termed a leader of the modern classical school. He was born of Jewish parentage, at Frankfort-on-the-Main, October 24, 1814. His first musical lessons were on the violin; his teacher, Hofmann, confining his work to the formation of his pupil's taste, by playing the sonatas of Mozart and Beethoven. His genius soon manifested itself, and at ten he played in public a concerto of Mozart, and at twelve had begun to compose. His parents, being wealthy, had designed for him a professional education, but were persuaded to allow him to devote himself to the development of the talents with which nature had equipped him, and he accordingly studied pianoforte under Aloys Schmitt, and harmony and counterpoint under Vollweiller. In 1825 he was placed with the distinguished teacher Hummel, at Weimar. The latter severely criticised his earlier compositions, but Hiller possessed a buoyancy and self-confidence in his future that refused to be discouraged, and Hummel's strictures served but to redouble his zeal and application, both in the study of music and literature. In 1827 he accompanied Hummel to Vienna, where he became acquainted with Beethoven, and witnessed his reconciliation, on his deathbed, with Hummel. While there he published his first work, a piano-forte quartett, written in Weimar. After a short sojourn at Frankfort, where he enjoyed advantageous intercourse with Schelble, at the earliest moment he pushed on to Paris, at that time the centre of art and literature, taking up his residence at the French capital in 1828. With the exception of a brief interval, caused by the death of his father, he remained in Paris from that date to 1835, and here he enjoyed the inestimable advantage of the friendship and intimate association of Rossini, Meyerbeer, Chopin, Cherubini, Berlioz, Borne, Heine and Nourrit; also resuming an acquaintance with Mendelssohn, whom he had met as a boy at Frankfort, which ripened into an intimate friendship. His easy circumstances, literary acquirements and generous sentiments, no less than his distinguished and recognized talents, conspired to place him on good terms with all, and he undoubtedly profited by the association. He had an individual share in moulding the progress of French musical culture. He was the first to play Beethoven's E-flat Concerto in Paris, and his performance of Bach and Beethoven did much to extend knowledge and appreciation of their works in France. His classical soirees, given in company with Baillot, aroused much interest and attention. Returning to Frankfort, he conducted the Caeceilien-Verein during Schelble's illness, in 1836-7, subsequently proceeding to Milan, where he met Liszt and Rossini. Here he set to music the libretto of "Rosalba," by Rossi, which was produced at the Scala in 1839, but did not meet with success. He was, however, engaged at this time upon a greater effort, his master-piece, "The Destruction of Jerusalem," completed in the same year. The signal merit of this _chef d'œuvre_ so strongly attracted the attention of Mendelssohn that he induced Hiller to pass the winter of 1839 in Leipzig, superintending preparations for its production, which occurred April 2, 1840, with the most brilliant success, repeated at Frankfort, Berlin, Dresden, Vienna, and Amsterdam. 1841 he spent at Rome, studying the old Italian music under Baini, after which he returned to Germany and conducted the Gewandhaus Concerts at Leipzig, in 1843-4, subsequently, at Dresden, producing the opera "Traum der Christnacht" and "Conradin." He, during this time, was in intimate association with the Schumanns, David, Joachim, and other eminent artists. In 1847 he was appointed Kapellmeister at Dusseldorf, and in 1850 accepted a similar post at Cologne, where he founded the Conservatorium and became its first Director, which position he retained up to his death on May 10, 1885. His influence as teacher, com-
poser, conductor, and author, gave a decided impetus to the progress and character of musical progress in the Rhenish provinces and advanced Cologne to the front rank as a musical centre, in recognition of which, in 1877, a patent of nobility was conferred upon him by the King of Wurttemburg.

The works of Hiller are voluminous, reaching 183, and among them many of first-class merit, the chief of which are the oratorios "Saul" and "The Destruction of Jerusalem," which may be fairly ranked with those of Mendelssohn. His cantata, "Ver Sacrum," is also of a high order of excellence. Among his distinguished pupils were Max Bruch and Fr. Gerashein. His multifarious work, both in composition, reminiscence, literary papers, etc., attest the versatility of his talent, and in all these avenues of labor it may be said that he touched nothing that he did not adorn. Of all the adherents of the classical form in composition who distinguished the period from 1830 to 1865, Hiller ranks next to Mendelssohn, and his work is to a lesser degree than that of others characterized by the spirit of romanticism which pervaded Mendelssohn and those who founded upon him. His influence, extended to a recent period, had undoubtedly much to do in preserving the standard of musical art from the deterioration with which we, at one time, unduly excessive influence of Italian opera—involving the loss of its higher functions and sentiment in exclusive devotion to brilliant effects in execution—seemed to threaten it.

ANALYSES OF HILLER ILLUSTRATIONS.

IMPROPTU.


An Impromptu is supposed to be a piece thrown off at a moment's notice, without previous study or planning. It does not, therefore, belong necessarily to any particular form, but two of the most celebrated pieces by this name that we know, the Impromptus of Chopin, and this one, are very much in Roundo form.

In this Impromptu of Hiller's, e.g., the principal subject appears three times, besides an incomplete appearance near the end. This principal subject is a very smooth and graceful melody, with phrases of one, two, and four measures. As it is not a Roundo, but only a Roundo, we need not expect a very distinctly rounded-off subject. It is lost in a long episode, formed at first from graceful fragments of the subject, and ending in a strongly marked subject, in triplets. To this succeeds the second entry of the subject, which ends by a brilliant scale passage on the chord of the sixth, changed by the F-natural of the third into the chord of six-four. This is followed by the chord of C-major. Then follows, by an abrupt modulation, a melody which for beauty and romantic expression is equal to anything that was ever written. It would be a perfect solo for the English horn, somewhat in the style of the Marguerite's aria in "The Damnation of Faust," of Berlioz, only less sad and more romantic. One such an exquisite idea as this is enough to give a composer his place among his fellows. A beautiful Cadenza on the chord of diminished sevenths, leads back to the first subject. The lovely English horn subject appears again, and ends, as before, on the beautiful diminished seventh, and the Impromptu ends with a brilliant flourish, leaving us deep in love with some ideal Laura.

IMPROPTU—"Zur Gitarre." 

Op. 97.

In this Impromptu of Hiller's, we have enough imitation of the guitar, along with a fine melody, to make it a charming and fascinating piece. If by the term "classical" we choose to mean music which will not be laid on the shelf with inferior music, contemporary with it, these two Impromptus of Hiller's certainly deserve that title. For there is something strange, nor jejune, nor jejune, in style, in this Impromptu, nor the cradle song of Hiller's. An examination of "Zur Gitarre" shows us a graceful and charming melody, with an introduction, final symphony, and many pleasant interludes, by an imaginary guitar. The phrases are only one measure long. The phrases at measures seven and eight, are each of one measure, the first ending on the third note of, played by one (imaginary) instrument, and answers by another at measure eight. The short octaves passad at measure fifteen, etc., imitate sufficiently well the gliding on the guitar, as also passages like those in measures thirty-five to forty-one.

CRADLE SONG.

Op. 66.

It may divide this little Breviere or Cradle Song into four parts. First, from measure 1-15, a Prelud, made up of Phrases of two measures; Second, a period of 8 measures, consisting of one bar phrases, i.e., a figure is repeated three times, in three different pitches. At measure 12, an episode of 3 measures leads back to the first melody. A very quiet coda, which would certainly boll any reasonable child to sleep, and give it sweet dreams besides, begins at measure 28. There are several beautiful points in this Cradle Song, leading the fine melody, which might at first escape attention, and which give it the dreamy, quieting character which is so beautiful; first, the rocking bass, which goes through the whole piece without any interruption. Hiller must have known by experience, that if you interrupt a song or the rocking of the cradle an instant the baby is sure to wake up, and spoil some musical idea, perhaps even a new Breviere. But this same bass serves another purpose, by a happy inspiration, still more ingenious. The first quality in the bass mentioned above refers more to the cradle, the second to the mind of the occupant. The bass, also, through the whole piece, gives an effect of symphonics, which, melts to the melody, and to the symphonics in the lower notes of the left hand part, sometimes with it and sometimes on a different key, gives the piece that indefinable and dreamy character which is so appropriate, and which keeps the baby in a state of uncertainty whether to go to sleep or not, which very uncertainty causes it to succumb in spite of itself. To produce the full effect we must observe all the legato marks, the phrasing, and the light and shade.
ZUR GUITARRE.

IMPROPTU.


Moderato.
JOHANN BAPTIST CRAMER

Of the older composers in the English school whose work belongs largely to this century, among the most prominent was J. B. Cramer, who, though born at Mannheim, Germany, February 24, 1771, was essentially English in his education, sympathies and tendencies. He was the son of Wilhelm Cramer, who belonged to a family of musicians. The elder Cramer was a violinist of great note, who was a pupil of Johann Stamitz, Sr., and of Cannabich. A year after the birth of Johann Baptist, Cramer settled in London where he had a distinguished career, having been leader of the King's band, and at the Opera and Pantheon, and acquiring celebrity as leader of the famous Handel Festivals at Westminster Abbey in 1784-87. Young Cramer was thoroughly grounded in the elementary principles of music and in the use of the violin by his father, but exhibiting a marked preference for the pianoforte was wisely placed under the best instruction and was fortunate in having for his teachers Beaser and Schroeter, and especially Mazzio Clementi, with whom he remained till 1774, when the latter entered upon his public career. Both the efforts of his preceptors and the natural bent of his talent and musical taste led him to cultivate the field illustrated by Handel, Bach, Scarlatti, Haydn, Mozart, and his mind was thus formed upon the most elevated standards of art, and the characteristics of thoroughness and profundity of artistic thought, which afterwards distinguished his compositions, established. In composition and theory, although he had lessons in thorough-bass from Abel in 1786, he was largely dependent upon self-education, which was based upon the study of Kimberger and Morpurg. In 1788, Cramer entered upon a series of professional tours on the Continent, where he established a distinguished reputation as an executant, returning at intervals to London. In 1826 he established the music publishing house of J. B. Cramer & Co., which engaged in the publication of classic music, as well as of Cramer's own compositions. He subsequently resided for some years in Paris, but in 1845 returned to London and remained till his death on April 5, 1858.

During Liszt's visit to London in 1841, Cramer executed a duet in company with that great virtuoso, and frequent references to him are found in the letters of Beethoven and Moscheles. Ries has recorded that John Cramer was the only executant of whom Beethoven had any opinion of respect. He possessed a remarkably quick perception, and had an astonishing faculty of playing music at sight. In his execution his adagio expression was most exquisite, and he had developed by cultivation a unique ambiguous quality in the use of his hands, which enabled him to give a range of expression and degree of perfection to legato passages which was much admired.

Of his works, it may be said that, though of a high order of merit, they failed in those enduring qualities which immortalize the compositions of the great masters. His 150 sonatas, and other works possessed only fugitive attractions; were practiced in their day because they were fashionable; have passed away and been forgotten. He, however, occupied one field of labor with a distinction that will be as lasting as the study of the science of music prevails. His "84 studies in two parts of 42 each," as a work of didactic value, has only been surpassed by Clementi's celebrated "Gradus ad Parnassum." It has passed through many editions, one of which was edited by Von Bulow, and both its great usefulness and its artistic merit and interest are conceded by all musicians who have resorted to it, and there are few who have not profit by its admirable lessons of example and musical significance. Many of these studies have a spiritual quality of their own, and are essentially 'ieder oln worte. A distinguishing feature of all his compositions is their striking musical solidity; he produced nothing in which could be found the taint of coarseness, weakness or insipidity, and in these respects he resembled Hummel, with whom he might have ranked had he possessed a more fertile faculty of invention, or a more fluent facility of expression. He has, however, a recognized place as one of the fathers of pianoforte music, and in the distinctly English school may be ranked next to Clementi as a factor in the promotion of the musical art in England.
ANALYSES OF CRAMER ILLUSTRATIONS.

ETUDES-CRAMER.

No. 1.

This is an exercise, principally, for passages, played by both hands together, and not in octaves, but in thirds, sixths, etc., in direct and contrary motion. Ball as this sound, the etude is really interesting. Cramer's ideas and harmonies are healthy and timely, and all his etudes have this to make them gaining practice. Passages for both hands together, such as finger exercises, scales, arpeggios, etc., and, in general, all hard simultaneous passages, should always be thoroughly practiced, at fast, by the hands separately. Then when we come to put the hands together, we shall find our work more than half over. The first chord begins in both hands together, and is played arpeggio note with note. An even, strong, healthy touch is necessary to a proper performance of it.

MISCELLANEOUS.

"CHILD FALLING ASLEEP."

"Kinderscenen." No. 12. SCHUMANN.

This is a perfect picture of the sleepy child as it 110 was painted by nature. Indeed, it is most perfect, for no picture could represent that growing tedium of the poor child, as this wonderful little piece of music does. To every one who has tried, while a child, to keep awake beyond his bed-time, it must recall distinctly his struggles, ending in utter defeat. How slowly even the first measures go! How deliciously, and with what truth of expression, that first perio137ed defect comes over us, where the major mode makes its entry. It brings that first nap back to us, as if it were an event of yesterday. We are fast sinking into utter slumber, when something note—some movement of the older people in whose company we are believed—disturbs our slumber for a moment, and then we drop off into our sleep for the night, and we are carried off to bed in our mother's arms. And this time our total "defect" is wonderfully painted by the unexpected appoggiatura of one chord, that of Aminor, appearing, at first without its "fundamental bass" (in the second inversion,) and finally with just one touch of it.

Throughout the whole piece are little phrases of "imitation." These must be distinctly brought out. Yet, while everything must be definite, it must all be subdued. The air in E major must be brought out by a gentle, but firm pressure of the fingers. On the whole, to play this piece with the proper expression, we must put ourselves, in imagination, entirely into the sleepy child's place.

ANDANTE GRAZIOSO.

HAYDN.

A lovely little melody, cheerful, and innocent, with simple, every-day harmonies, "not too good for human nature's daily food," but good enough for the most finishless human being. But even in this simple melody, there are devices for playing the tar, even though they may not be noticed. The "Sequences," e. g., measures 5 and 6, 13 and 14, and again at measures 11 and 12, help to keep up the interest. It should be observed that many of the notes are double-dotted, making them occur twice as long as the next (three-second) notes. By observing this in the second part, the melody of the left-hand comes out very distinctly.

ALLEGRO.

This is a bright and lively little movement, fit to be the music for some ballet, in which the dancers scratch the floor with only their toes; or by a merry ring of children, holding each other's hands, and merrily bolling up and down, not one of them keeping still a moment, either with their feet, hands or tongues. The first part is a period of eight measures, divided into two sections of four measures, or four phrases of two measures. The second part begins with the development of the subject, the bass moving in contrary motion to the treble, just as none of the children are jumping up when others are coming down. The third and fourth measures of the part form a sequence with the first and second. This is followed by another sequence, at first legato, and the repeat staccato. An episode of ten measures follows this, and leads to the return of the subject. A Coda of ten measures closes this merry piece. The coda at the last measure from the end must not be overlooked.

INVITATION TO THE DANCE.

WEBER.

This is one of the most popular pieces in the repertory of the pianoforte. As a Concert-Waltz it has, perhaps, no superior, although it has not the allurement in it, the "invitation to dance," of a Strauss waltz. There is but one strain, just as there is "our own Kaiser-waltz."

The piece is too well known to require much analysis. Everybody is familiar with the request and acceptance of the invitation; though not everybody interprets it as poetically as the subject demands. Arranged for Orchestra, it is extremely effective and brilliant, especially if not power at too break-neck a tempo. To take a piece as fast as possible, merely to show off one's execution, shows a petty base state of musical feeling and intelligence. All grace and elegance are sacrificed to vanity, and the graceful motions of the dance are entirely lost. But there are people who chaff at a Vase Lentz's being played any slower than a jig, and who prefer a Minuet in the tempo of a Gallop. To such, Weber did not extend his "Invitation to the Dance."
ETUDE III.

Moderato. (\( \frac{3}{8} \) 100.)

\[ \text{Musical Staff} \]
GASPARD LUIGI SPONTINI, the celebrated Italian dramatic composer, was born at Majolati, near Ancona, in the Roman states, in 1778. In common with many great composers, his genius exhibited itself in his childhood. When, at the age of thirteen, he entered the Conservatory of Ter Pieta, at Naples, then under the direction of Sala and Trajetta, he had already mastered the elementary theories of music under the celebrated Padre Martini, at Bologna, and Boroni, at Rome. In one year he was nominated a master at La Pieta, and at seventeen composed the opera buffa, "I Puntigli deli Donne," which met with such an enthusiastic reception that all the managers of Italy competed for his productions. Thus brought into prominence, he entered upon a career of uninterrupted success, producing in the following year, "Gli Amanti in Cimenti," at Rome, "L'Amor Secreto," at Venice, and again at Rome, the music of Metastasio's drama, "I'Isola Disabitata," which was first produced at Parma. While carrying out an engagement at Naples, he met Cimarosa and studied under him for five years, also publishing during that period a number of compositions. He then went to Palermo, where he produced an opera seria and two opera buffa for the Theatre Royal, while the Neapolitan court was established in that city. He subsequently left Sicily and went to Rome, and again, on invitation, to Venice, producing "Il Peloso e l' Audace," for the Holy City, and "La Metamorphosi di Pasquale" and "Chi piu gorda, me no vedo," for the Bride of the Sea. He had, up to this time, put upon the boards of the principal theatres of Italy, with uniform success, eleven comic and three serious operas, and he now, in 1803, turned his attention to Paris, where he was destined to achieve his highest fame and to establish for himself a place among the great masters of creative genius. Fortunately for his future, Spontini arrived in Paris at a time when a growing discontent of native talent against the Italians who invaded their field was at a culminating point. His first opera, "Julie," had little success, but the second, "La Petite Maison," the libretto of which was of questionable morality, aroused on its first performance an access of rage that led the audience to storm the stage and destroy the properties. This was, as we say, fortunate, because it stimulated Spontini to energy and aroused the slumbering genius that had hitherto been content with a passing popularity. He successfully produced "Milton," reorganized "Julie" in 1805, so that it received sixty performances, and was made court composer and taken under the patronage of Empress Josephine. Put upon his mettle by the criticism of his appointment as a foreigner, he bent his talent to the work of writing a cantata, in 1806, in honor of the victory of Austerlitz. This heroic theme and the splendid and congenial libretto of Jousy, opened up for him the field to which his genius was naturally adapted, and in his magnificent work, the "Vestale," he erected an imperishable monument to his own fame, and established a distinct feature of music, in an embodiment of the sentiment of glory and heroism into artistic musical expression, which has left a definite impress upon all similar work up to the present day. It was the age of military glory and the heroism of the period was for the first time given an adequate art representation. On its production, Spontini's opponents had organized a claque to disturb the performance, but the effect produced by the overture was such that all opposition was overborne and the opera was completed amid the most tremendous enthusiasm. The directors of the Conservatoire awarded him the 1000 francs bestowed every ten years upon the composer of the best grand opera, and this was supplemented by 10,000 francs from the Emperor's private purse. "Vestale" was followed in 1809 by "Ferdinand Cortez," and subsequently by "Olympia," which, however, was only presented in 1819, when Napoleon was at St. Helena, and the high tide of military enthusiasm had subsided to the unsympathetic ebb of peace and civic prosperity. In Paris Spontini had married a daughter of Sebastian Erard, who proved a faithful and congenial partner of his subsequent fortunes. Frederick William III of Prussia, who had been impressed with Spontini's productions during the occupation of Paris by the Allies in 1814, invited the master to Berlin in 1819, appointing him "General Musik-Director," court composer and conductor of the Royal Opera, with
an income of $6,000. June 26, 1830, he entered upon his new career, conducting the opera "Ferdinand Cortez," and subsequently "Vestale" and "Olympia," and these operas being congenial to the triumphal spirit prevailing in Prussia after the overthrow of Napoleon, were appreciated with the utmost enthusiasm, and particularly in the case of "Olympia," on the performance of which he was greeted with a shower of flowers and lavatory verses. In 1852 an equal success greeted his "Normah," but after this he declined in favor, having antagonized popular sentiment by his resistance to the Weber's national productions, and in a war which ensued with his critics, a commission was appointed by William IV to arrange matters, for alleged contempt of which Spontini was sentenced to imprisonment. The King overruled the judgment, liberated Spontini from his functions and allowed him his income and titles, but Spontini could no longer endure residence in Berlin. He visited his native place in 1852 to find himself almost forgotten in Italian music; returned to Paris, where the coldness of his reception was contrasted with the honors heaped upon Rossini and Meyerbeer; and, when it seemed as if he had outlived his fame, he was gratified by a revival of his greatest works in Germany. The "Vestale," "Cortez" and "Olympia" began a new life on the German stage, with all their former popularity. In 1854 he was invited to Dresden to conduct his operas, and in 1847, on invitation of the committee of the Great Rhineland Musical Festival at Cologne, he conducted scenes and choruses from "Vestale," and "Olympia" amid almost unprecedented enthusiasm. He died at his native place, January 24, 1851, having a short time previous received an ovation from the artists of Rome.

Spontini's highest efforts were devoted to the embodiment in music of the grandest forms of the heroic and the tragic, representing the surging contentions of uprising masses with imposing power, and yet in chaste and classic beauty. Like Mozart he took for his model the majesty of classic Rome, which he portrayed in as vivid and plastic a manner as evidenced by Gluck, in another field, in depicting the individual nobility of the Grecian heroic age.

**ANALYSES OF SPONTINI ILLUSTRATIONS.**

**SPOONTINI'S OVERTURE TO "FERNANDO CORTEZ."**

The piano-forte arrangement of Spontini's Overture to "Fernando Cortez" gives rather an unsatisfactory idea of the vigour and tone-color of the original. Nevertheless, if played with considerable force, and a careful observance of the marks of expression, especially of the long crescendos implied, it will be found more than ordinarily interesting. This overture consists of four prominent thematic ideas. The principal subject appears in measure five, after four measures introductory by the basso continuo. Its accents fall upon the chords of the diminished seventh, upon the seventh degree of the scale, throughout the first period. This shows that Spontini had anticipated the modern romanticists in appreciating the force and strongly appearing character of this great harmonic ingredient of the musical sensibilities of the last half century. This vigorous idea is relieved with a lighter interlude, beginning in measure 27. At measure 33 the principal idea recurs again, as also at measure 205. The second subject is of a softer character, and it probably loses more by reduction to the monotonous tone-color of the piano than perhaps any other part of the work. It begins in measure 57, in the key of F-sharp minor, and recurs again, in the key of B minor at measure 221. In measure 85 begins a march movement, in the left hand, which must be capable of a pleasing effect when delivered by an orchestra. This continues to measure 112, and occurs again in the key of G major, in measure 213. At measure 113 there is a strong motive forming what is now called a proper conclusion, bringing the first part of the overture to an end upon the dominant of the principal key, with a measure fermata, at measure 147. Here follows a short passage of intermezzo in place of an elaboration. The motive is of a very chromatic character, and it must receive its proper, appealing expansion, at each of the numerous repetitions. At measure 203 the principal subject is resumed, from which point to the end no new matter is introduced beyond that of something extending the partial conclusion of the first part. The whole work extends to 253 measures.

**OVERTURE TO SPONTINI'S VESTALE.**

This overture to the opera of "The Vestale," Spontini's first great success, is lighter in its construction than the one already analyzed. It opens with a slow movement, Andante notissimo, extending to thirty-four measures. The first motive affords an example of an effect of which Spontini made special use. The first tone is a union of the full orchestra on D, begun fortissimo and gradually diminished by the cessation of one instrument after another, until at the end of the second beat of the second measure only a soft tone is left. This entire movement abounds in chromatic passing notes and passing chords. In measure 35 the principal movement of the work begins, Presto assai allegro, in D minor. At the 27th measure the clarinet has a pretty motive which is posted around to one instrument after another, forming the principal material of the following division of the work up to measure 97, where he again arrests attention by one of those long diminishing ideas before alluded to. Several of these follow with a chromatic bit of melody between. In measure 97 the horn has a pleasing melody in A minor, changing in measure 121 to A major, then relenting the work of monotony which the minor key might otherwise produce. At measure 156 the key changes again to the minor, and the principal subject of the quick movement is brought back. This gives place, in measure 187, to a pleasing responsive treatment between the horns and violins, in D major, upon a dominant pedal point, in the course of which the principal motive is introduced in the major key, leading to the concluding paragraph, beginning in measure 212 and ending at measure 253. This overture is very bright, and it is easy to understand how it might have pleased the susceptible Parisians of 1805, as we are told it did.
Ouverture.

Allegro vivace.
Johann Nepomuk Hummel

His celebrated composer and pianist was born November 14, 1778, at Pressburg in Hungary, and was the son of a humble musician who gave him such instruction as he was able in the rudiments of the art. In 1785 the elder Hummel was appointed conductor of orchestra at the theatre of Schikaneder, the friend of Mozart, and librettist of the "Magic Flute." In this way the boy came under the attention of the great master, who, attracted by the evident superiority of young Hummel's musical faculties, took an interest in his welfare, received him into his house for a considerable period, and devoted himself to the formation and development of his musical tastes. Hummel exhibited a remarkably intelligent comprehension of the invaluable instructions with which he was favored, and soon acquired a proficiency that amply rewarded the master for his care. In 1788, with his father, he started out on a tour of Germany, Denmark, Holland and England, young Hummel producing a most favorable impression in art circles by his artistic pianoforte performances, and winning the enthusiastic applause of amateurs. In 1795 he resumed his studies in Vienna under Albrechtsberger, who taught him counterpoint, and having also the benefit of the direction of Salieri and the advice of Haydn in composition. In 1804, he was appointed orchestral conductor to Prince Esterhazy, assuming the work which Haydn had supervised, and continued in this position for eight years. During this time he was industriously employed in the continued study of the art, as well as in composition, in which he was prolific.

In 1816 he appeared again in public as a piano virtuoso, and was immediately greeted with an extraordinary success. Not only was his brilliant playing enhanced by a remarkable faculty of improvisation, universally admired, but his larger works became exceedingly popular, and in that age of musical prodigy, at a time when Beethoven was endowing the art with his choicest gifts, Hummel was adjudged among the foremost of the masters, and even ranked with Beethoven. In Prussia in 1827, he was accorded an unparalleled ovation, and visits to Paris in 1825 and 1829, Belgium in 1826, and even in conservative London in 1830 and 1832, were marked by the same unprecedented enthusiasm; especially cordial was the reception which greeted him on his previous visit to Russia, 1820. This distinction, however, the calmer and more disinterested judgment of succeeding generations withholds from him, and it is to be undoubtedly ascribed to his recognized position as the friend of Mozart, and the chief conservator of that master's traditions, as well as his brilliant powers as an executant and the ease with which he excelled in musical composition. It is, however, to be noted that the optimistic view taken of Hummel by his contemporaries was not wider of the mark from his true relation to art history, than the pessimism to which some modern art critics resort, in depreciating his indisputably superior abilities. In truth, while he was most thoroughly equipped in every branch of the art, his fame must rest principally upon his powers as an executant, and the methods as a teacher which produced such famous artists as Hesselt and Ferdinand Hiller. His individuality as a composer is confined to a particular "brilliant" style of treatment of pianoforte parts, and he cannot be said otherwise, as a composer, to have been gifted with the "divine afflatus" under whose spell the masterpieces of the immortals were produced. He possessed neither unusual powers of invention, nor a great creative faculty, and had no conception of the passion inseparable from the art. The eminence which he attained in the musical world in which he lived is a serious instance of the fallacy of contemporary judgment, though it rarely errs in the direction which sought to divide equal honor between composers so wide apart in importance as Hummel and Beethoven.

Among his compositions are tragic and comic operas, two grand masses, a graduale and one oratorio, of which the latter survive and are to be found still in use in the churches of Austria. It has been said that his tragedies are without passion and his comedies without humor; but all his work is distinguished by a purity and correctness in style that make them profitable to the student. Of vastly greater importance and more creditable to his originality are his pianoforte compositions, two concertos, in A and B minor, and sonatas in F sharp minor, and also his chamber music which possesses superior merits, especially in the case of his trio, and a septet which has become a permanent celebrity.
ANALYSES OF HUMMEL ILLUSTRATIONS.

RONDEAU FAVORI.

This subject in this Rondeau is clearly cut. The principal subject, of eight measures, appears four times, only slightly varied in some places. The entries are at measures 1-5, 21-25, 39-41, and 79-87.

The episodes consist largely of fragments of the main subject, as in the first one, at measure 9, and again at 17, etc., and, again, in the second episode, at measure 52, where we have the figure of the third phase (measure 4) of the subject, and at 56, which is a variation of the preceding. In the last episode (111-127) there are imitations of the main subject in both hands. In the coda, too, (fifth to the end) we have the same imitations. The principal points for practice are the phrasing, which is the soul of all music, the passages in either hand, especially in the left hand, at measures 17-20, the trill for both hands together, at measures 45, and the long trill before the last entry of the principal subject. At the end of this trill the difficulty is increased by the regular figure of 7th notes, which the right hand thumb has to play, while the middle finger of the same hand is trilling.

MISCELLANEOUS.

DU BIST DIE RUH. Schubert-Liszt.

This is an exquisite transcription of an exquisite song. It is to be played "molto espressivo ma semplice," very expressively but with simplicity. The harmony after the second verse is a long one. It is to be played "sempre dolce e legato molto," always sweet and very smooth, "senza agitazione," without agitation, and "tenendo il cantico," the melody well brought out. At the fourth measure before the next verse it becomes louder and agitated.

At the third verse: "Oh! fill completely this pavilion of my eyes, which is illuminated by thy glance alone; Oh! fill it quite!" Léonida translates: "Tout le ciel s'illumine d'une lueur d'amour, et au sein de mes yeux il s'insinue, pour les remplir d'un rayon de félicité; Oh! tu me remplis de ton regard d'amour, il est si rempli que tout est illuminé par ta présence, Oh! il est tout à fait rempli tips le raison de ta présence!"

SERENADE.

(Shakespeare—Liszt.

SCHUBERT—LISZT.

In the first verse, Liszt adheres pretty closely to the original, merely adding a few "agreements" (to use the expressive French term) in the accompaniment. In the second verse, which depicts the heavens with the "brilliant army of the stars taking turns in watching over thee," the middle accompaniment seems to represent that innumerable host of stars. And the anxious expectation of all these stars to receive the greetings of those stars, thin eyes," is expressed by broken chords staccato and abrupt: "Sempre piu crespi," "sappio fonente" (verybery), marcassimo, and at the words "eye stars," "brillante." Here the direction is "brillante, leggiero, ma ben articolato il cantico," brilliant and light, but the song well articulated. To awake the "sweet maid," the musician uses ascending arpeggio passages, reaching almost to highest notes of the piano. (The method of practicing such arpeggios is suggested in another analysis.

AVE MARIA.

(SCHUBERT—LISZT.

Ave Maria. Ave Maria! Pure maid! The host spirits of the earth and air, chased by the grace of thy eye, can not dwell with us here. We will bow to our fate, since thy holy consolation hovers over us. Help to incline shine our graciously to a maiden To the child who prays for her father! Ave Maria! This beautiful prayer is enough to enable us to play Liszt's transcriptions with feeling. The melody is put in a middle line for convenience in reading it. The notes which have the stems turned up are to be played with the right hand, the others by the left. Liszt directs us expressly to give prominence to Schubert's song (il canto sempre marcatodi espressione), and to put his own part in the background (gli accompagnamenti sempre dolcissimi), the accompaniments always very soft and sweet.

SERENADE.

(Shakespeare—Liszt.

Every measure is full of beautiful and tender romance, including the lovely symphonies at the end of each verse. The greater part of Liszt's transcription is written in a twofold manner, one easier than the other. The second verse is marked "quasi Violoncello," that is, we are to imitate the beautiful pleading tone of the violoncello; and no tone of any instrument excels that of the A-string of that instrument.

The arpeggio chords, which come after the violoncello verse, and other similar passages, the chromatic passages near the end, are to be whispered ("effervesce") rather than spoken.

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NE cannot survey the career of John Field, composer and executant, consider the indisputable evidences of his exceptional talent, and the important relations which he bore to the development of a school of music in which others, who built upon his foundations, have achieved such brilliant distinction, without a feeling of regret that the early conditions in which his career was shaped had not been of a more encouraging nature. He was born in Dublin July 16, 1782, of a family of musicians, being the son of a violinist engaged at the theatre at Dublin, who was himself the son of an organist. The grandfather taught him the rudiments of music and grounded him in the pianoforte, but so far from finding the work congenial, so unmerciful was the labor of practice imposed on him by his tutor that he attempted to run away from home, but was, however, soon forced back by the greater miseries he elsewhere encountered. The father, subsequently, made engagements in Bath and London, and in the latter place apprenticed the youth, for a premium of 100 guineas, to Clementi, and he became salesman in the pianoforte shop of Clementi & Co. Here he had the advantage of the instruction of Clementi, though the interest of the latter appeared to be somewhat selfish, since even when—being taken by his master to Europe, in 1803—he astonished the musical circles of Paris by his wonderful rendering of the pages of Bach and Handel, he was kept in the ware-room, where he is described by Spohr, who saw him in Russia, to which country the journey was continued, as "a pale, melancholy youth, awkward and shy, speaking no language but his own, and in clothes which he had far outgrown, but who had only to put his hands upon the keys to cause all these drawbacks to be at once forgotten." However, Clementi returned from Russia in 1804, and Field remained in St. Petersburg, and entered upon an independent career, meeting with great success, being much sought after and receiving large fees. Both here and in Moscow, where he gave concerts in 1823, he met with distinguished favor, and soon had established for himself the highest reputation of his time. Meantime he had devoted himself industriously to composition, and produced sonatas and concertos of acknowledged merit. In 1822 he visited London, and gave a concerto of his own composition at the Philharmonic being received with much distinction. He extended this tour to Paris, thence through Belgium and Switzerland, to Italy, where he gave concerts at Milan, Venice and Naples. He met here with ill success. His lack of social opportunities in his early and unsympathetic English associations, ill fitted him to recommend himself to the good graces of polite Italian society. He was suffering from disease; gave himself up to intemperance; lay in a deplorable condition in the Naples hospital for nine months, whence he was rescued by a Russian family named Raemow, on condition that he should accompany them to Moscow. On his way to Russia, Field performed at Vienna, and animated by the hope of a renewed career, his shattered mind revived its powers, and his rendering of the Nocturnes threw the Viennese musicians into transports of delight. This was his expiring effort; the foundations of his health had been thoroughly undermined by sickness and misfortune, and shortly after his arrival at Moscow, he died in January, 1837.

Beside being one of the first of contemporary virtuosi, the compositions of Field evince a musical talent of the highest order; but it is by his famous Nocturnes that he has established for himself a special niche in the gallery of musical greatness. In these he originated an entirely new school in music. It was his model upon which Chopin built immortal renown. He first freed the lyrical, sentimental element in music from the cold restraints of classic form, and gave to musical posterity a type of melody that comes closer, perhaps, to the hearts of the people than any other. The Nocturnes formed the music of Chopin, and gave paternity to the whole family of lyric pieces, the songs without words, ballades, impromptus and fantasia, which have since filled so large a space in musical creation.
ANALYSES OF FIELD ILLUSTRATIONS.

FIFTH AND ELEVENTH NOCTURNES.

 Chopin is credited with being the originator of that dreamy and romantic form of composition, the modern Nocturne, or, at least of having given that name to those musical poems which he and Chopin have made so famous. There are many slow movements, certainly, in the Symphonies, Quartets, Sonatas, and other compositions of the great masters, which have the form and style of the Nocturnes, but have not been so denominated, and are parts of more elaborate compositions. An older form of "Nocturne" (so "Sezession") was a favorite one with some of the host composers. Mozart wrote twelve serenades, Beethoven two, and Spohr one Nocturna. Brahms, too, has written a Serenade. Three Serenades and Nocturnes (they were the same thing) went not pieces of one movement, like the modern Nocturnes, but consisted of four to eight movements. Beethoven's Serenade, six violins, viola, and violincello, is a six movements and is as beautiful and effective as a quartet.

Field (the predecessor of Chopin by twenty-five years) was the first to play and publish them as independent pieces. It is not probable that he intended at first to compose such pieces for publication. Many of them, as Field remarks, are "dodges, vagues evocations, in which the remotest recollection of the artist confides itself to the piano, by a kind of preparative motion of the fingers." Later, when his health began to fail, and he no longer had the strength to play his Concertos in public, he played nothing but these "distinct Nocturnes," and it is impossible to describe the fascination they had when he played them. It was poetry, romance, painting, and everything else that is beautiful, all combined in one. These Nocturnes were not all made according to one pattern. Chopin perfected that pattern (the Nocturne), and gave it a more decided (and more uniformly romantic) character.

Field's and Chopin's Nocturnes are exquisite creations, but not another to the outward form. Field's are soft, dreamy, refined, but not romantic, while Chopin's are the very essence of Poetry and Romance. The two Nocturnes in this collection belong to the meticulous.

No. 5 is a sweet nook without words, naive and simple. The phrases are short. At the end of each verse is a very beautiful refrain, or symphony, in simultaneous chords, played in what Von Winter calls the Legato-Scandolo style: detached, but not staccato. The coda, and dim, must be well observed, and a very little "relaxation" is almost essential to it. The figure in the second verse, of four notes to three, must be played precisely as written. No other way of doing it, to get around the difficulty, is admissible. But, "en raccourci," when it is acquired in one case it is acquired for all.

The eleventh Nocturne is longer than the fifth. It is more dreamy and more of a symphony. The symphonies between the different periods are very beautiful. Arranged as an instrument piece, with the melodies and symphonies distributed among the several instruments, it is an enchanting thing.

The principal points for practice are:
1. The triplet accompaniment in the left hand, which must be very even, with a delicate accent on the first note of the triplet.
2. The sweet singing tone of the melody.
3. The fourth-three passages, which must be beautifully done.
4. The light and shade throughout the piece;
5. The proper use of the two pedals.

Among the other sixteen of Field's Nocturnes, Nos. 1, 4, 6, 7, 13, and 14, are especially beautiful. Field, in his life of Field, says that three were productions of art more different than the works of Field and of his master, Clementi; that while those of the latter showed some originality, they were comparatively cold, while the compositions of Field, though less original, had more tenderness, more dreamy poetry, and more charm for the heart. It is provoking, he adds, that we can not give in such an aid of the inevitable fascination which was in those Nocturnes when Field played them himself.

SIXTEENTH NOCTURNE.

The Sixteenth Nocturne, resembles more the "slow movement" of a Sonata, or Concerto, than it does a Nocturne. It is divided thus: (1) An introduction of eight measures. (2) The principal subject covers twenty-three measures. It consists of two sections, the first of eight measures, the second of twenty, but with a codetta of seven measures, thus making it fifteen measures. A Cadenza of four measures brings us to a long Episode, (twenty-eight measures), which leads into a second subject in G. It has a curious accompaniment, all in one chord, and with the same fundamental last note. This is succeeded by another Episode, (nos. 75), which begins with the motive of the introduction, and goes off into a pleasing improvement reaching the principal subject of measure 121. This repetition of the subject in the second twenty-three measures, 95–95, slightly varied by embellishments, with a longer codetta. The rest of the piece is a coda.

MISCELLANEOUS.

SEI MIR GEGRUSST.

SCHUBER-T—LISZT.

Regarding the silly, meaningless words of the Peters edition of Schubert's songs, let us, as elsewhere, take a literal translation of our song:

Measure 14: Oh! thou who hast been snatched away from me, and from my kisses,

1. Let me greet thee,
2. Let me kiss thee,
3. (gigantism.) Let me kiss thee,
4. Whom only my greetings of longing desire can reach, let me greet thee.
5–8. Let me kiss thee, let me kiss thee!
9–12. Whose case, let me kiss thee, let me kiss thee!
13–15. Thou who awoke in my dreams, take away from this my loom,
16–19. Let me greet thee with this torrent of tears!
20–22. If I may kiss thee, let me kiss thee.
23–25. To strike the distance which has cruelly parted itself between thee and me, to separate us,
26–28. In spite of the cruel powers of Fate.
29–32. Let me greet thee,
33–35. Let me kiss thee; let me kiss thee,
36–38. As thou in that freshest springtime of Love didst meet me with greeting and with kiss.
39–42. Let me greet thee with the most glowing outpourings of my soul.
43–45. Let me kiss thee, let me kiss thee!
46–48. Give me breath of love's elasios time and distance,
49–51. I am with thee!
52–54. Thou art with me!
55–56. I hold thee embraced in these arms,
57–59. Let me greet thee!
60–62. Let me kiss thee, let me kiss thee!

The words of the first verse in the Peters edition are: Angel of beauty, I deep in this bosom, I fond and love and Duty, I free shall dwell! I free shall dwell! Keep for me only! These vows so tender, I! Oh! I feel lonely, I dreaming forever, I dreamed forever! And so on, ad nauseam. And to these words we are expected to sing this exquisite music. It is not necessary to sing much about the performance of this piece. If we get satisfied with the sentiment of the words, and if we follow all the signs of expression, especially the echoes, at each second "Let me kiss thee," we shall play it all right.
RONDEAU BRILLANT.

G. M. von Weber.


Moderato e con grazia.

Pianoforte.
AS born at Eutin, December 18, 1786. He was a feeble infant suffering from hip-disease. His father, Franz Anton von Weber, had been financial counsellor and district judge to the Elector of Cologne—not that he knew any law or had any ability as a financier, but because he was a jovial fellow, a good companion and a nobleman to boot. Having lost his position, and spent his wife’s fortune, he set out on a theatrical tour. His wife died of humiliation, and his luck going from bad to worse, he was compelled to accept the post of “town musician” at Eutin.

Though now fifty years old, he married a beautiful young girl of sixteen. She had been tenderly reared, and the privation which she now had to endure, brought on melancholy and homesickness. Under these trying circumstances, Carl Maria was born. The child could not walk till he was four, but his father, having recognized his talent for music, at once began to train him, determined to make of him an infant prodigy like Mozart. In a few years, his father started with him on a tour through the German provinces, where he excited much surprise by his remarkable playing and singing.

The wandering life led by the Webers during these years was most unfavorable to the healthy development of the child. His mother died from the effects of privation and her husband’s harsh treatment. His teachers were changed with every change of residence, and the irregular hours he was obliged to keep, combined with insufficient food all conspired to undermine a by no means robust constitution, and in after years he easily yielded to the disease which carried him off.

There was one advantage in thus early in life, learning all the ins and outs of theatre management,—he became so familiar with the requirements and resources of the stage that the result was a high degree of dramatic power in his later works.

His father set him to composing early, and he composed trios, sonatas, variations, songs, a mass, and an opera called the Bower of Love and Wine. There are no means of judging the merit of these compositions as they were destroyed by fire, but it is safe to assume that they were without much merit, judging by some compositions that came even later in life.

He was fortunate enough about this time to be placed under a really excellent teacher. This was Kalcher, organist to the Munich court. Weber writes of him in the following words:—“I owe chiefly to the clear, gradually progressive, careful instruction of Kalcher, the mastery and skill in the use of art means, principally with regard to pure four-part writing, which ought to be so natural to the Tone Poet if he is to make himself and his ideas intelligible to his hearers just as orthography and rhymical measure are necessary to the Poet.”

When Weber was fourteen, he and his father fell in with an inventor named Senefelder who had discovered the art of lithography. Senefelder took a fancy to the Webers and took them into partnership. Weber thought his fortune was now made, for he could be author, printer, and publisher all in one, and he studied the art of lithography so carefully that he was able to make several improvements on it.

Had old Franz Anton been able to agree with Senefelder, the world would probably never been the possessor of Oberon, Der Freischütz or Euryanthe, but they fell out and Weber returned to his theatrical ventures.
In 1800 Weber wrote the music to an opera, the libretto of which was given him by Steinsberg, the manager of a theatre in Carlsbad. The opera was entitled the *Dumb Girl of the Forest*, and was performed at Freiberg the same year, but made no effect. The next year Weber studied with Michael Haydn at Salzburg, and wrote another opera entitled, *Peter Schmull and His Neighbours*. This opera failed also, notwithstanding it was highly commended by Haydn and Concertmeister Otter, who wrote at the end of it "Erst nutzt man Mozart." In 1803 Weber turned up in Vienna, where his father, instead of placing him under such sound musicians as Abbe Vogler or Haydn, chose a superficial fellow like the Abbe Vogler. This man at the time was considered by society people as the equal of Gluck, but Beethoven pronounced him a charlatan and an unprincipled humbug. All that to-day is remembered of his opera *Samori* is a set of variations written by his pupil Carl Maria von Weber.

In 1806 he entered the service of Duke Eugene, of Wurttemberg. The following seven years he spent in performing his duties at the Duke and in composing. He remodeled the "Dumb Girl of the Forest" and produced it under the title of "Sylvia, or the Forest." This was followed by "Abu Hassan," which was quite successful and was well received in London.

Weber also composed several symphonies, and other instrumental music while in the employment of the Duke. In 1813, he was called upon to re-organize the opera at Prague. After he had accomplished this task, he received a flattering offer from Dresden to establish the German opera on a firm footing in that city. Here he wrote the great "Freischütz," but its first production was in Berlin in 1822. It at once raised Weber's name to a pinnacle of fame. The songs from the opera were whistled and sung all over Germany. In answer to a congratulatory letter from a friend, Weber wrote, "I am delighted that my "Freischütz" has given you pleasure. I need the approbation of men of merit to stimulate me to activity. Carried to my present height by the storm of applause, I am ever in fear of a fall." In England, it was equally well received, being played eight after night to crowded houses.

"Freischütz" was immediately followed by "Preciosa," which was also well received in Germany, but failed in England and France, owing to the impossibility of adequately translating the libretto. The drama is based on a Spanish tale of Cervantes. The next year followed the great "Euryanthe." It was bound not to be immediately popular, for the great element of popularity was wanting; namely, ease of comprehension. Every body admitted that it was excellent—must be excellent, because Weber could not write anything that was not excellent; but its excellencies were of a different kind from those of "Freischütz," and something like "Freischütz" was what the people wanted. "Euryanthe," to be appreciated must be heard often, and by performers who can easily master its great difficulties.

In 1829, Mr. Kemble, manager of the Covent Garden Theatre, London, and Sir George Smart commissioned Weber to write the opera of "Oberon" for the above-mentioned theatre. Weber was to superintend its production the following spring. He consulted his physician about the advisability of his going to such a climate. The physician frankly told him that he would not live a year in the climate of England; whereas, if he gave up all composing and exertion and went to Italy, there was a possibility of his living several years. "Then," said Weber, "I shall certainly go to England, for by so doing, I shall be enabled to make money enough to keep my family from destitution. If I should go to Italy, all I could hope to gain would be a few years of miserable existence, and die in the end and leave my family to starve." He was received with the kindest attention in London, and took up his residence at the house of Sir George Smart. The opera "Oberon" after a thorough preparation, was produced on the 12th of April. The success was so pronounced and Weber was so delighted that he immediately sat down and wrote to his wife. "My best beloved Caroline, through God's grace and assistance I have this evening met with the most complete success. The brilliancy and affecting nature of the triumph are indescribable. When I entered the orchestra, the whole house, which was filled to overflowing, rose up, and I was saluted by boozas, and the waving of handkerchiefs, which I thought would never be done. They insisted on encoreing the overture. Every air was interrupted twice or thrice with bursts of applause." Weber received in all about a thousand pounds from "Oberon." His retiring nature was much in the way of his being particularly successful in gaining many invitations to play at the parties of the aristocracy, and consequently he was deprived of that source of income which was generally open to foreign artists in London.
C. M. von Weber.
The benefit concert which was given on the 26th of May, was not well attended, and the disappointment, together with the fatigue and worry of his previous labors, brought on a state of exhaustion from which he could not rally, and on the morning of June 5th, 1826, Weber's friends found him dead in his bed.

Moore says: "Weber's fancy loved to wander in the regions of enchantment, and to embody the wild and fantastic images of German superstition. He gloried in delineating the wild and savage aspects of nature."

As a composer, Weber is little below Mozart, Wagner, or Beethoven. In disposition he was gentle, retiring, and affectionate; his mind was highly cultivated. Great would be the void in art had Weber never lived.

ANALYSES OF WEBER ILLUSTRATIONS.

OVERTURE TO DER FREISCHUETZ.

Fauer says of the "Overture": "This form may be divided into the old, (French and Italian,) and the modern overture. The composer Lully (1632-87), the founder of the French Opera, was also the inventor of the so-called French Overture. Its form consisted of a movement in common time, generally called the "graves," (slow,) followed by a fugue, which may be set in another 3/4, and in different time; after the fugue, part or whole of the grave is repeated. This form became so popular, that Rauter, Bach, Keiser, Telemann, Furo, and other composers of the eighteenth century adopted it... The Italian overture, as introduced by Scarlatti, was quite different; it consisted of three distinct movements, the first and last of which were fast... The modern overture may be divided into three classes: the Opera Overture, the Artistic Overture, and the Concert or Programme Overture. The opera overture has been perfected by Mozart, Weber, Spohr, and others, with great attention and care; whilst the Italian and French composers paid but little attention to it..."

"Der Freischuetz" is one of the most beautiful and graphic of overtures. The subjects are mostly taken from the opera, beautifully put together. It opens with an introduction of eight measures, principally in the "graves," (stringed instruments.) This is followed by a lovely melody for horns, accompanied by the quartet. This introduction and melody do not occur again in the opera. But now the peaceful, every-day life of the village, represented by this quiet introduction, is rudely disturbed by the appearance of Freischuetz, the evil spirit. Just at the end of this first period, a mysterious strain occurs in the quartet, with weird notes in the clarinets and bassoon, and ominous pianissimo notes in the basses, interrupt the melody. This passage, occurring several times in the opera, announces the apparition of Schuett.

The violin-cello plays a sad, wailing strain, passing through several harmonies, until it reaches the next subject, as important one in the opera. This is a "Molto Vivace," in Camerino; a restless, gloomy air. In the opera it is Max, the young lover, who sings it. Here the clarinet plays it, and the bassoon answers it, with a little figure like the sighing of the wind. After an episode, full of unrest and restlessness, comes a fortissimo passage, which occurs again in the opera, when Count Rum is killed, and when the whole heaven becomes black. The winds and storms break out with all its fury. In the midst of this terrific commotion of nature, a clarinet (solo) plays a lovely melody, of which Berlioz says: "What more beautiful example could I give of the application of some of these measures, than the distressing phrase of the clarinet, accompanied by a tremolo of the stringed instruments in the middle of the overture of Der Freischuetz? Is it not the lonely maiden, the light-haired betrothed of the hunter, who, lifting her eyes to heaven, mingles her tender pleas with the noise of the deep forests agitated by the storms?"

Max, too, sings a melody something like this in the Wolfenschoenkt scene. The beautiful melody in C-flat, at the conclusion of the storm, is a song, in the opera, by Agatha, in the Scene and Aria, (The Prayer scene,) after she has heard the distant sounds, announcing the return of her lover.

The storm motive appears again, after an episode of fourteen measures, but in a less gloomy key, being now in G-flat major, but still rough and stormy. Then the sweet, tender song of Agatha breaks through the storm again, in the clear key of G-major, and that, in turn, is smothered by the distant, internal melody of Samiel, and then the storm of the sixth ballet again breaks out, with fragments of Max's despairing song, after Samiel has disappeared. Again the demon appears, after a tremendous passage of the whole quartet in unison, but now he seems to fade away, with low mutterings, while the violin, and then the violoncello, play a beautiful, quiet melody. One note, piacere, on the bass, and he is gone altogether; the joyous part of the opera appears itself. There is a bright introduction of eight measures of loud, clear chords in C-major, and then another passage of the violins, full happy and triumphant, this time, and then we hear the happy song of Agatha, and thus the overture ends.

RONDEAU BRILLIANT.

The principal subject of this very brilliant piece occurs three times in the course of it, at measures 20, 68, and 142-145. Another very interesting subject appears at measure 4, and again at measures before the end of the piece.

The piece consists of three parts, and throughout its piece, brilliant passages for both hands connect these with the two principal subjects. In the performance, special attention should be given to the phrasing, and to the brilliant style which belongs to the piece. Fortissimo passages, as at the fifth measure, need all the louder and more brilliant if the first rate only is played fortissimo, and the rest not so loud. The legato passages at the 5th and following measures must be played very even, and the longer notes must be held out in their full value. When, also, notes have double stems they must be held out. The scale passages must, of course, be perfectly even, with accents at the beginning of the measures, and the rapid passages in contrary motion must be accented as marked. The phrasing of the thirty-second notes after the second subject, more difficult on the piano than on the violin, must be carefully observed. The frequent return of the second entry of the principal subject are played soft; only the first notes of each measure being loud. In the long passages preceding the short entry of the subject in the bass, there is always a decided crescendo and diminuendo, as the passages rise and fall, to the eye, and there is a strong accent on the highest note of each passage.
WAS born in 1784, at Woltershausen, Germany. His father was a physician, and played the flute quite skilfully. His mother was a fine singer. The love of music was early awakened in the child by hearing them perform together of an evening. He sang duets with his mother when only four years old. His father bought him a violin, on which he made such rapid progress that he soon was able to play trios with his parents. A French amateur, named Dufour, was his first teacher. The rapid progress he made soon decided his parents to devote him entirely to music. He was therefore sent to Brunswick, and studied violin under Kunisch, and harmony under Hartung, who at first sneered Spohr for trying to compose, telling him to "learn something first." This was good advice, as Spohr soon acknowledged. He studied scores and soon learned to write harmony correctly. He was allowed to play in the Theatre Orchestra, where he became familiar with the compositions of some of the masters. His teacher, Kunisch, soon insisted on his studying the violin under Maxmourot, who was considered the best violinist in Brunswick.

His father, having a large family to support, could do no more toward his education and decided to send him to Hamburg to shift for himself. Spohr readily took to the idea, as he had before him the example of his father who in youth had been thrown on his own resources.

So, full of hope, he set out for Hamburg with a little pocket money and a letter of introduction to Professor Busching. When the latter read the letter, he exclaimed: "What madness to send a boy of fourteen into the world, trusting merely to luck!" This so dashed his hopes that he set out almost forlornly. When nearing his destination he became ashamed of himself for having given up so easily; so he went boldly to the Duke of Brunswick and applied for a position in the orchestra, and to back up his application he played a concerto of his own composition. The Duke was delighted with him, and at once took him under his care. He remained in the orchestra until the Duke placed him under Francis Eck, a traveling violin virtuoso. With Eck, Spohr traveled around to different cities, all the while studying with great zeal, sometimes practicing ten hours a day. In this manner he succeeded in acquiring such mastery over his instrument that he was able to play Concerto music at sight. Between whiles he painted, wrote, read, and composed. Among the things composed at this time are his first violin concerto, and three violin duets. He began to find that he was entirely outstripping his teacher, and a good critic one day said, "Eck is your superior as a virtuoso, but you are more of a musician than he.

With his teacher he went to St. Petersburgh, where he mentions meeting Clementi and his pupil, John Field. Here he spent a most enjoyable season in studying the wonders of that ice-bound city. From St. Petersburgh he returned to Brunswick, where he astonished and delighted all by his marvelous playing. At Brunswick he found Rode, the great violinist and composer. He at once applied himself to the task of imitating that great master in his style of playing and composition. This he soon accomplished. The Duke appointed him First Violin in the orchestra. In conclusion of a concert tour he composed the D-Minor Concerto, the A-Major Concerto, and a set of variations. In the fall of 1804, he set out for a tour of the German capitol. He met everywhere the greatest success. In Leipzig, his reputation in Germany was established by the following account of the concert written by Rochlitz, the editor of the Musical-Journal: "The Concert given by Herr Spohr afforded us a treat such as, so far as we can remember, to violinist, with the exception of Rode, ever gave us. Herr Spohr may without doubt, rank among the most eminent violinists of the present day, and one would be astonished at his powers, when his youth is considered, were it possible to pass from a sense of real delight to one of cold astonishment. His Concerti rank with the finest existing, whether as regards conception, soul and charm, or in respect of precision and firmness. His peculiarity inclines mostly to the grand and to a soft dreamy melancholy. Herr Spohr can execute everything. As regards correctness of play, it is here, as may be presupposed, as sure fundamental principle; a perfect purity, surety and precision, the most remarkable execution; every manner of bowing, every variety of violin tone, the most unembarrassed ease in the management of all these, even in the most difficult
passages; these constitute him one of the most accomplished of all virtuosi.”

In Berlin, Spohr met Bernhard Romburg, the great violoncello player and composer. One day after Spohr had finished a Beethoven quartet, Romburg asked, “How can you play such stuff as that?” In Berlin he also met Busseik and the “little Beer” afterward known as the great composer Meyerbeer.

In 1805, Spohr was installed as Court-Director to the Ducal Court at Gotha. Here he met Dorette Schedler, a girl of 18, and a most masterly player on the harp. He fell in love with her and they were married soon afterward. Spohr wrote much for the harp and violin. About this time he wrote an opera “Die Prüfung” (The Trial). It was first performed and pleased everyone but Spohr. He now confined himself to instrumental composition for some time, writing the Fantasia, op. 35, Variation, op. 36, the Fifth Violin Concerto, op. 17, and a Pot-pourri, op. 22.

He set out with his wife on a concert tour—at Weimar playing before the court, and the poets, Goethe and Wieland. In Prague they were received with the greatest honors. In Munich King Maxi-
nillian presented them with diamonds of great value. In Stuttgart Spohr met Von Weber, and the acquaintance ripened into a life-long friendship. Spohr’s European reputation was now established. In 1813 he accepted the position of Director of the Theatre “an der Wein,” Vienna. Here he met Beethoven, who had become almost totally deaf. In speaking of the great composer, he says: “His constant endeavor to be original and to open new paths, makes his works become more eccentric, unconnected, and incomprehensible. There are people who imagine they can understand them, but I am not one of them. I firmly believe that Beethoven is wanting in aesthetic feeling and in a sense of the beautiful.” How liable to error are the greatest of critics!

About 1816, Spohr made a tour through Italy, and then became director of the theatre at Frankfort on the Main, but he did not remain long. After several artistic tours he finally brought up in London in 1820. In 1824, he was appointed director of the court opera at Cassel. Here he composed his opera, Jessonda. He continued to reside at Cassel through a wonderfully long and active life. Among the compositions which he wrote here, may be mentioned the operas, “The Alchemist,” “Pietro von Alban,” “The Crusaders,” the “Historical Symphony,” the symphony, “The Seasons,” the “Double Symphony,” “The Composition of Sound,” the oratorio, “The Fall of Babylon.”

Spohr’s influence on violin playing has been very great. The school he founded was the largest and most vigorous of all the German schools. Its principles are fully set forth in his “Violin School” which was first published in Vienna in 1831. He died in 1859.

ANALYSES OF SPOHR ILLUSTRATIONS.

ROMANCE.—(“Die Rose.”)

Spohr, the father of the German school of the Violin, of which Ferdinand David, according to Lampadius, is “favorite pupil,” Joseph, Kempel, Wieland, and a hundred others, are representatives, was not only the greatest violinist of his time, but was also a great and versatile composer. If, as we are informed, he was victorious in a contest with Paganini, as to which was the greater player, the judges deciding that Spohr was the greater Musician in his playing; he would, a fortiori, have won the prize for his composition. For, while Paganini’s works are very interesting as specimens of immense difficulties which no one but Paganini could ever entirely overcome, and while his instrumentation is excellent, the compositions of Spohr take a far higher rank. He wrote an extraordinary number of elaborate compositions, including Overtures, (such as Fest, Jessonda, etc.), Symphonies, (of which the one entitled “Die Weiße der Tropfen,” the “Compositions of Music,” the best known), Quartets, Quintets, and Octets, Duets for Violin and Harp, Violin and Piano, and two Violins, as well as many admirable Violin Solos; and all of these show the hand of the great master.

The Romance, (“Die Rose.”) one of his most beautiful songs, is presented here as a transcription for Violin and Piano, and easy for both instruments.

VIOLIN CONCERTO.

No. 8.

This is the celebrated “Gesangsscena,” a favorite of all Violin players, consisting of a long and beautiful Exposition, well calculated to show off to advantage the rich and sympathetic tone, which is peculiar to the Violin school. After this comes an exquisite Adagio, introduced by the orchestra, (or Piano,) and then taken up by the Solo-Violin. The beautiful melody is enriched with many embellishments, (which should be played very delicately, so as always the case with embellishments.)

A new subject follows, (in A-flat,) also introduced by the accom-
ETUDE V.

Paganini—Liszt.

Allegretto.

Piano.

(imitando il Flauto)

(imitando il Genna)

sung legato.

233
un poco animato.

marcatu.

perdendosi.
It is seldom that any one man can claim the distinction of having it universally conceded that in the whole world there is not, not ever has been, his equal. But such is the reputation of Nicolò Paganini. His fame spread through the civilized world with the dazzling flash of a meteor, but it did not go out in sudden darkness; for forty years did this extraordinary man’s art shine on the world of music like the sun. All lesser lights were extinguished. His was the perfection of art.

This man who revealed to humanity the world of dreams was born February 10th, 1784, at Genoa, the same city in which, years before, was born the man who was destined to reveal to humanity a material world.

When Paganini was an infant, his sweet and gentle mother had a dream, in which it was revealed to her that her son would become the greatest violinist in the world. She told her dream to the father, a cruel, grasping man, who at once began to enforce a system of crowding his talented son’s development. To this enforced development is due the destruction of Paganini’s mental and moral equilibrium and life-long ill-health. He was of a very delicate and nervous organization, and when four years of age, had an attack of catarrh which so closely resembled death that he was placed in his father’s arms and preparations made for burial. His own temperament fired his ambition and urged him on to an excessive and unhealthy application. When his spirits flagged his father beat him, and kept him practicing till he was exhausted. Starvation as even tried to further his precocity.

When he was nine he made his first appearance at a concert, where he played some variations on a French air, La Carmagnole. His triumph was so great that E.’s father was stimulated to further exertions in his behalf. A new teacher must be found who could advance the boy farther. It is told how the father took the young marver to Rolla, a celebrated musician at Parma. Rolla was confined to his bed, and while the father was negotiating with him for lessons little Niccolò in the next room took up the master’s violin and played off, at sight, some immensely difficult music, which he found lying on the desk. Rolla listened in amazement. Finally he exclaimed, “I can teach him nothing.”

Ghiretti was then applied to and gave him three lessons a week in harmony and counterpoint. But with Paganini masters were a superfluity. The unerring instinct within, his untiring industry, his boundless ambition, impelled him onward and upward with a speed and thoroughness that no teacher could hinder or assist. He would practice twelve hours at a stretch, repeating difficult passages over and over again in every imaginable way, until he dropped from exhaustion. Nature had given him a perfect hand, an exquisite sensibility, and an inexhaustible fountain of emotion—incessant study did the rest. In 1797 his father took him on a concert tour. Money flowed in, which the parent dutifully pocketed. He had already composed much, having, when only ten years of age, written twenty-four fugues and a number of other compositions so difficult that nobody but himself could play them. In 1798 he went off on his own responsibility to give concerts. He was everywhere overwhelmed with applause and attention. Finding himself free from restraint and with plenty of money, he plunged into all sorts of dissipation. He drank, he gambled, and at the age of seventeen his passion for gambling was so strong that everything—money, jewels, rings, watch, had slipped through his fingers. The only thing left was his beloved Stradivarius violin, and three francs. Stealing his three francs on the lucky card he won 160 francs, thus freeing himself from the necessity of selling his violin. He, himself, says: “From this time I abjured gambling, to which I had sacrificed a part of my youth, convinced that a gamaster is an object of contempt to all well-regulated minds.”
Shortly after, Paganini, was presented with a Guarnerius violin. This instrument he played the rest of his life, and when he died he left it to the city of Genoa, on condition that no other musician should ever play on it. It is still on exhibition under a glass case in the above-mentioned city.

Up to the time he was twenty, Paganini seems to have been satisfied in accomplishing all that previous musicians had done; now he set about to do what no other musician had ever dreamed of doing. While in the service of the Grand Duchess Eliza of Tuscany, he had leisure to devote himself to the series of experiments which resulted in the production of those marvelous effects which have ever been the marvel and mystery of the musical world. The most ridiculous and absurd stories are told of how he acquired his power over the instrument—how he murdered his mistress and being imprisoned for years with no companion but his violin, acquired his skill in solitude. All falsehoods, everyone of them. Paganini’s morals were up to the average of morals in the loose state of society in which he was reared. He always did his duty as a man, as a son, and as a friend. When he was thirty, he left his position at court and started on his concert tours. It is said that he never practiced after he was thirty. He was very partial to the climate of Italy, and spent as much of his time there as he could. In all the cities of Europe he met with the same unqualified success. Money flowed into his purse and honors were heaped upon his head. His avarice is often quoted, but certainly the man who goes down into his pocket and takes out 20,000 francs to give to an unrecognized composer, can not be wholly lost to generous feelings.

Hawelt has vividly described Paganini and his playing as he appeared in London:—“Enter Paganini—a shudder of curiosity and excitement runs through the crowded theatre, the men applaud, the women concentrate a double-barrel fire of opera-glasses upon the tall, ungainly figure that shuffles forward from the side scenes to the footlights, with such an air of haughtiness, and yet so many mechanical bows. As the applause rises again and again, the apparition stands still, looks round, takes in at a glance the vast assembly. Then, seizing his violin, he hugs it tightly between his chin and chest, stands for a few seconds gazing at it in motionless abstraction. The audience is now completely hushed, and all eyes are riveted upon one silent and almost grotesque figure. Suddenly Paganini raises his bow and dashes it down like a sledge-hammer upon the strings. He reveals in his distinctive and astonishing passages, which hold the audience breathless. At one time torrents of chords peal forth, as from some mimic orchestra; harmonic passages are thrown off with the sharpness and sonority of the flute accompanied by the guitar, independent phrases being managed by the left hand plucking the strings, while the right is playing legato passages with the bow. The most difficult intervals are spanned with ease—the immensity, compass-like fingers glide up and down every part of the key board, and seem to be in ever so many places at once. Heavy chords are struck indifferently with the point or heel of the bow, as if each inch of the magic wand were equally under control; but just when the prodigious feats of skill are causing the senses to reel with something like a painful strain, a low, measured melody steals forth and penetrates the souls of all present, until some of the audience break out in uncontrollable applause, while others are melted to tears, overpowered by the thrilling accents. Then, attenuated as it were, to a thread—but still distinctly audible and resonant—the divine sound would die away; and suddenly a grotesque flash of humor would dart up from a lower sphere and shift the emotional atmosphere, as the great maestro too soon dashes, with the impetuosity of a whirlwind, into the final ‘rondo’ or ‘moto perpetuo.’”

Paganini’s secrets—if he had any—died with him. In many things he has enriched the art of violin playing. The use of harmonics, now so well known, was first made by him; also the tremolo for the left hand, Staccato bowing perfected by him, was also the pizzicato runs in rapid movements. Returning to Italy, broken in health, though immensely wealthy, he passed his time in a leisurely manner, playing at an occasional concert for sweet charity’s sake, or making flying visits to Paris to hear the music of Cherubini and Beethoven.

A few of his compositions are in existence, but it is known that his best ones were not published and were probably never written down.

He died May 27th, 1840.
ANALYSES OF PAGANINI ILLUSTRATIONS.

LA CAMPANELLA.

Transcribed from the Violin Solo of Paganini, by Liest.

If our first step will be to examine this apparent labyrinth of notes, and work out a plan for simplifying it, dividing it into parts, periods, or phrases; and we find it is a very easy task, and that the whole piece can be reduced to a form as simple as any in this volume.

It begins with an introduction of four measures, imitating the clear sound of little bells, from which the piece takes its name. The rest of the solo is, with the repetitions, composed of three short periods, 1. Measures 1-23, in G Sharp Minor, repeated. 2. Measures 24-39, in D Major, D Sharp Major (same as B Flat Major), and F Sharp Major. 3. Measures 39-57, in C Sharp Minor, E Major, and G Sharp Minor, followed by a Cadence, or transition passage, leading back to No. 1.

All of this appears in three forms, like a Theme with two variations. As for the performance of the piece, not a great deal need be said about it, as it is so extremely hard that only those who have read the necessary preparatory studies. It may be enough merely to indicate the principal difficulties and points of study:

1) Skips, m. 4, etc.
2) The first notes of the arpeggio choir, coming with the first notes of the right hand group, m. 5.
3) Staccato, light, even, and round.
4) Evenness, where both hands play passages in sounding-like one hand, m. 21.
5) Tucks, m. 62.
6) Reading in difficult sharp keys, everywhere.
7) Staccato double notes, in right hand, m. 24.
8) Stretches, m. 43, 44.
9) Repeated notes, m. 53, 61, etc.
10) Tucks in the same hand with chromatic runs, m. 66.
11) Long chromatic runs in one hand, m. 73, etc.
12) The same in a difficult shape, in both hands, in quick motion, m. 76, 77.
13) Simultaneous double notes and octaves, m. 10 to the end.
14) Rapid extended chords, last eleven measures.

VIOLIN ETUDE.

Transcribed for Piano by F. Liszt—PAGANINI.

This is not one of the most difficult Paganini Caprices. Nos. 7 and 8 are much harder, and so is No. 6, with its eleven variations, but No. 3 is one of the most melodious. It is in the bright key of E Major and C Major, with a short period in B Minor, between them. The first measures are to be played according to Paganini's own direction, "imitando S. Elisa", imitating the flute, and a few measures on we are to imitate horns. Now gives the same directions in his Transcription. He has given us a very faithful transcription, and adapted it perfectly to the different character of the piano as an instrument. It is a study for delicate staccato and loose wrist, in both hands, for grace in sixths, a very hard and very uneven ornament, and for the even "interlacing" of both hands.

It follows the melody and the form of the original exactly, except that Liszt repeats the first sixteen measures somewhat varied, and repeats these (in the original) the second measure from the end, and imitates it thereby.

We read in Schumann's "Music and Musicians": "Paganini is said to have rated his work as a composer more highly than his talent as a virtuoso. If general opinion has not, until now, agreed with him, it must be placed on record that his compositions contain many parts and precious qualities, worthy of being firmly fixed in the richer setting required by the Piano Forte. This is especially true of his Violin Caprices, from which the above routes are taken. They are imagined and carried out with rare freshness and lightness."

Of Liszt's Transcriptions, Schumann says: "To produce the same effects (those of the violin), through whatever means, was here a difficult task for the arranger. Every one, however, who has heard Liszt, knows that he understands all the merits and effects of his instrument. It must be highly interesting to find the composition of the greatest Violin Virtuoso of our century, in regard to hold inversions—Paganini, illustrated by the boldest of modern Piano Forte virtuosi—Liszt. A glance through the collection of wonderful, seemingly overdomesticated passages, is sufficient to convince the eye that simplicity is not to be found here. To be sure, few will be able to master them; perhaps only for a few in the world. But this need not prevent others from studying them, nor meet them thereby. It is pleasant to approach the highest point of virtuosity, though even at a distance. . . . The collection is probably the most difficult for the Piano Forte, as its original is the most difficult for the Violin."

MISCELLANEOUS.

SETSET. From "Lucia." TRANSCRIBED BY O. KOGO, OP. III-ROSSINI.

This is a very pretty piece, and easy too, ranking in about the third or third grade. The arrangement is to be gentle, though somewhat sonorous. The right-hand part should be full and sweet. A certain richness of tone belongs to the transcription of a concerto piece, especially of one so near a choice as this. The legato octaves are indicated by sustaining, wherever, between the

SONATINA.

In G. (Opus 20, No. 1) DUSSECK.

This melodious and pleasing piece opens with a subject of conciliating, adaptable force, the syncopated half-note, especially needing the development and conclusion, in various keys, leading to the principal subject in an abbreviated form in measure 5, and a short conclusion beginning in measure 36, carrying the work to a total length of 39 measures. The second movement is a pleasing rondo, in the tempo of a minuet. Its principal subject ends at the double bar, measure 39. The second is in G Minor, measure 39, followed by modulating passages leading to the recapitulation of the principal subject in measure 79. The conclusion begins in measure 82, the whole ending in measure 102. There is no great dramatic note in a work of this character, but by a judicious variation of tonal, and by making the most of the indications of expression and phrasing found in the music, a pretty effect can be made with it. It belongs to the class of tone poetry "for youthful minds," for whom it is just as important as great works are for adults.
6.

DER PROPHET.

Bettelume, O geht, o geht!

Andantino quasi Allegretto.

D Krug, Op. 117

PIANO.

con dolore

a tempo.

La melodia marziale.
GIACOMO MEYERBEER

His great composer, whose artistic career was so prominent a feature of the musical history of the first sixty years of the present century, was born Sept. 5, 1791, at Berlin, of wealthy Jewish parents from whom he inherited the family name of Beer, and who gave him also the name of Jacob. The first was transformed into Meyerbeer on the death of an uncle from whom he received great wealth, and the latter he changed to the Italian Giacomo about the time of his early dramatic successes in Italy. Meyerbeer had the advantage of a liberal education, wisely directed, and his predilection for music was early exhibited. He had the benefit of early lessons from Lauska, and also received instructions from Muzio Clementi whenever that master visited Berlin. Abbe Vogler was also among his instructors, and under whom he had C. M. von Weber for his fellow student. As early as nine years of age he made his debut as a pianist at Berlin, and in 1810 produced his maiden composition, "God and Nature," performed at a concert of the Berlin vocal academy. His first opera seria, "Jeptha’s Vow," was soon after performed at Munich, followed by "Ali Melek," a comic, at Stuttgart, in 1814. Indifferent success accompanying these, he, inspired by the performances of Hummel, turned his attention to the pianoforte and soon acquired a brilliant reputation as a virtuoso. By the advice of Salieri he visited Italy, where Rossini was in the height of his early successes with "Tancredi," and resuming opera composition, produced "Emanu di Rerungo" and "Il Crociato in Egitto" with distinguished success. Returning to Berlin, the latter opera was so coolly received that he left his native country and took up his residence in Paris. Meyerbeer now found his true sphere and vocation in music, and entered upon the work which made him, in connection with Auber, the pioneer of the romantic in the operatic school; and his education and broad attainments well fitted him for the task. He possessed the depth of feeling and sense of humor and irony essentially German, and had been impressed with the flowing melodies of the Italian school. Associating with these elements the spirit and vivacity of the French, he combined all these characteristics in the works which now followed. "Robert le Diable," brought out at Paris in 1831, realized in music the romantic school introduced in poetry and literature by Victor Hugo and Dumas père, and was also characterized by sentiments of a purely German character. Its success was immediate and unbounded, and its influence, together with that of his subsequent productions, is found accentuated in the work of the German Flotow, Nicolai and Rubenstein; in that of Halévy and Gounod in France, and of Mercadante, Donizetti and Verdi in Italy. His influence on dramatic coloring in modern operatic instrumentation, has also been freely acknowledged by Berlioz. This masterpiece was followed five years later by "Les Huguenots," a superb classical work in an entirely new field, in which is portrayed by the master hand of genius the terrible features of religious fanaticism. When the "Huguenots" was performed at Berlin, in 1842, King Frederic-Wiliam IV appointed Meyerbeer "General Musik-Director," and thus gave him the distinction, which he so highly valued, of being recognized as an essentially German composer. In 1843, his opera "Camp of Silesia" was performed for the first time, and gave to the renowned cantatrice Jenny Lind her first triumph. In 1851, Meyerbeer redesigned and amplified the "Camp of Silesia," and reproduced it in Paris as "L’Etoile du Nord." In 1859 he produced "Dinorah" for Paris and London, and finished the opera seria "L’Aréthuse." While preparations for the production of this play were in progress in Paris, he died May 2, 1864.

Unquestionable as was the originality of Meyerbeer, it is a mistake to consider him the founder of a school. His work was unique, and in his masterpiece "Les Huguenots," unsurpassed for the realization of tragic intensity. It is to be admired; but offers nothing for the imitator to base reflective work upon, and in this respect—as well as in others—Meyerbeer occupies a position with respect to musical history, very nearly analogous to that of Sir Walter Scott in the realm of Romance.
ANALYSES OF MEYERBEER ILLUSTRATIONS.

ROMANCE, TENOR.

His compositions of Meyerbeer are always dramatic and showy, and very effective. It is an art-mixture to listen to the old ballad, such as the old English one, to the "Huguenot," to the "Noah," and the "Three" of faerie harps, to words such as we still read, in Walter Scott's, and Tennyson's poems. Chopin is the best known composer in this style, though the written Ballads and Lieder will probably hold their place among the greatest writers of opera, for sixty years to come. There are no signs of age or decay in his music, and such a story as that of the "Huguenot," however slight the implications of it may be in reference to truth, will always be interesting and exciting. One part of it, at least, is true, and even will be true; the story of the love and marriage of Raoul and Valentine. Not that the facts are necessarily historical. But they are facts that belong to human nature and are as liable to happen today, as two hundred years ago. Times of excitement, of danger to one's country or religion, will create heroes and heroines now, as real as at any time in the history of the world. Probably there were episodes as romantic and as thrilling, during the wars in which our own country has been engaged, as any in the Opera of the Huguenots.

Two of the most romantic numbers in the Huguenots are the exquisite Tenor Aria, (Basso al par del pieno sincero) and the scene in which the old Huguenot singer, Maceo, sings the lovers in marriage. In both of them much of the effect comes from the very simple and beautiful music, in both of them the words are used with utmost simplicity. In the Tenor Aria, a solo Viola plays a beautiful introduction of arpeggio passages, and slow double-notes. And this one viola accompanies the Aria for twenty-six measures, and then the orchestra strikes in, in pianissimo chords. In the wedding scene, it is only one instrument which accompanies the Triller Soprano Clarinet. The Viola solo was originally played on the Viola d'amore. King has transcribed the Tenor Aria very touchingly for young players. His transcriptions are, many of them, excellent. He has not introduced the Viola part in this transcription, in order not to make the piece too hard.

The Aria from the Prophet, (a fine solo) is most touching. The heart must be icy indeed whom the pinnings of a devoted mother would not touch. But the son of Fides is cradled with religious enthusiasm, and pays no regard to his poor mother's prayer. This transcription belongs to the same sort as the one mentioned above, and is of about the same grade of difficulty. The principal points for practice, are the arpeggios, the legato passages, and the singing tones.

MISCELLANEOUS.

BALLADE.

IN A FUG. OP. 47 - CHOPIN.

The Ballade, in the sense of an extended Instrumental piece, is a modern invention. It does not at all preserve the spirit of the old Ballad, such as the old English one, to the "Huguenot," to the "Noah," and the "Three" of faerie harps, to words such as we still read, in Walter Scott's, and Tennyson's poems. Chopin is the best known composer in this style, though the written Ballads and Lieder will probably hold their place among the greatest writers of opera, for sixty years to come. There are no signs of age or decay in his music, and such a story as that of the "Huguenot," however slight the implications of it may be in reference to truth, will always be interesting and exciting. One part of it, at least, is true, and even will be true; the story of the love and marriage of Raoul and Valentine. Not that the facts are necessarily historical. But they are facts that belong to human nature and are as liable to happen today, as two hundred years ago. Times of excitement, of danger to one's country or religion, will create heroes and heroines now, as real as at any time in the history of the world. Probably there were episodes as romantic and as thrilling, during the wars in which our own country has been engaged, as any in the Opera of the Huguenots.

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The first Fugal-Bass is in B, and gis, by three changes, to C, D, and E-flat. From very soft ("mezzurato") and "sotto vocce," it becomes louder and louder, ("pianissimo") and "cresc.," and "tutte cresc.,") until it arrives at the first nobly, fortissimo, and now after a rest, on the chord of six-four in the original key, it becomes soft for a moment, but immediately becomes louder and louder, and faster and faster, until it reaches the pianissimo, the melody of the fifth verse, and with this it ends.

This is not a very difficult arrangement, perhaps, but if it helps to give a warming to the performance of this musical poem, it need not be despised.

The following notes may be made for practice, in the order of verses.

1. Legato, as double notes and octaves. Octaves at measure 9, precisely together. The broken chords at measure 26, etc., well connected. The whole verse in brilliant and majestic style.

2. This is a study for "phrasing." The rests must be vigorously observed.

3. Here the tone is fuller than in the preceding verse. The "cresc. must be a real, new one, every note louder than the one before.

4. In this Episodio there is also a lively "decresc. followed by a cresc., etc. Same phrasing as 1.

5. Study for clear and brilliant passages. The flourishes in broken chords, begin with the note in the bass. Measure 124, etc., are very light, leggiero.


7. Melody of 3. Study for the 1st hand. It must not lag at all. The 1st hand passages, beginning at measure 156, form a "focal-point" in the treble. There is another real cresc. here.

8. Cola. Here must come in whatever of dramatic power the player possesses. It is all life and excitement, ever growing until it reaches the caiche, like the stroke of the "Trombone" in the "Phaetun" of St. Saens. Here comes a full of a moment, but a cresc., followed by a diminuendo, and in the preceding one, and leading to the end of the piece. 248
Giacomo Meyerbeer.
NE of the most interesting figures in the musical history of the present century is Karl Czerny, a composer of high repute and remarkable fertility, and a teacher of universally conceded renown. His musical faculty came to him by inheritance, his father having been a musician of highly conjectured powers. Karl Czerny was born at Vienna, February 21, 1791, and his talent being early manifest his father took pleasure in devoting his time to its judicious cultivation and proper direction. At the age of ten he was able to play from memory the principal compositions of the great masters. Among the friends of his father was Krumholz, the violinist, a devoted admirer of Beethoven, by whom the young Czerny was brought to the attention of that great composer. Having heard him play Beethoven at once offered to teach him, and subsequently took continued interest in his progress and success. Through his influence the youthful artist had the advantage of association with Prince Lichnowsky, with Hummel, and with Clementi, who in 1810 resided in Vienna, and by whose instruction Czerny profited, by frequenting the house of a noble patron of the former. As a result he founded his art upon the classic methods of Clementi, with great advantage to himself both as a composer and instructor. Entering upon his career as teacher he was soon surrounded by a large clientele, to whose musical education he devoted himself with an ardor only equalled to that with which he invested his own continuous study. As a fair criterion of his ability as a teacher, it is only necessary to mention that Liszt, Thalberg and Dohler were among his pupils. Among his clients also was Ninette von Belleville, who in 1816 lived in the house of his parents (with whom Czerny lived always), whom he trained, and who by a brilliant career through Europe as a virtuoso, spread the fame of her master abroad. He, indeed, took no pupils who did not develop special talent, and outside his labor as a teacher he devoted his entire time to self-improvement, composition and literary work associated with musical interest. In 1804, he designed a tour of the European capitals, after the custom of artists, for which Beethoven had provided him with a distinguished introduction; but the disturbed political conditions thwarted this intention and the design was abandoned. During his entire active career he only traveled abroad on three occasions, and then for necessary rest and recreation, visiting Leipzig in 1836, Paris and London in 1837 and Lombardy in 1846. Indeed, his extremely gentle and sensitive nature unfortified him for a public career, and even in Vienna he was noted for his modest and retired life. He had neither brother nor sister, and lived under the roof of his parents. From 1816 to 1823 Czerny was accustomed to have performances by his best pupils at his house. Thither Beethoven was often accustomed to resort, and so charmed was the great master by the pleasing and tranquil domestic life he there witnessed, that he proposed to become an inmate of the house, an intention that was frustrated by an illness of Czerny’s parents.

Czerny gave his first composition to the public in 1805, “20 variations concertants,” for piano and violin, on a theme by Krumholz, but it was not till 1818 that he actually entered this field. At the latter period a “Rondo Brillante” for four hands was issued through the publishers Coppi and Diabelli, and so great became the demand for his productions and so prodigious his fertility in composition that at the time of his death his works numbered 849. Undoubtedly, however, this unprecedented labor was only accomplished at the expense of originality and artistic conception, and the great demand that led to it was rather due to the celebrity of his pupils and his distinction as a teacher than to any unusual inherent merit, for though he possessed great skill in originating variations for brilliant display on the piano, he accomplished nothing to entitle him to rank among the composers of eminence. It must not be inferred, however, that he had anything in common with mediocrity. He attained more solid distinction in his books of elementary and advanced exercises, of which his “Etudes de Vélocité” had probably a wider circula-
tional school of pianoforte playing which has subsequ-
entially attained such limits as apparently to have
brought about the new features. Czerny died at
Vienna July 15, 1868, and, making his art his divin-
ity, left a considerable fortune as a noble endowment to the
Vienna Conservatorio and the benevolent institutions of his native city.

MISCELLANEOUS.

STRAUS WALTZ—Arranged by Czerny.

This easy and pleasing arrangement from Strauss opens with an
introduction of sixteen measures. After measure 41 comes the prin-
cipal idea, which returns again at measure 49, counting al-
ways the first principal accent as the beginning of the theme. At
measure 51 there is an introductory idea in the dominant.

MARCH FUNE BRE. 

CHOPIN.

This ranks with the best of Funeral Marches. Often celebrated
and great modern ones are: The march from Saul, by Halévy; the
one in "Le Vendôme," by Spohr; the great march in the third
Symphony of Beethoven; the march in his Sona, Op. 7; the
march in the Paul Quinot de Schumann; the march from Sehrig, by Wagner, etc.

Gave as they are, this beautiful funeral march of Chopin's is
not inferior to any of them. The march, proper, in clear notes,
expresses most graphically the grief, too deep for tears, and for
which there seems to be no consolation, comes in death itself.
The impression made by measure 13, speaks as to emotion
and love so many words of deep sorrow. It seems to implore
some relief, some hope, but this measure is measure 16. There is none:
And the part ends, as it began, in dull, deep grief. But it is only in
"inference" that there is hope, no consolation. And there is no
"inference" in the beautiful Trio which follows. For this very
same reason, no street in the city where a funeral cortège has passed, playing this
march, should have the same effect of funeral. But we are not yet arrived
at "Et Paradis," and joy must be the sorrow and tribulations
that we go through. We were not surprised, then, that the Trio
gave way to a return of the Marche Funèbre. The grief without
relief of the march is expressed in music by an exact tempo and rig
style in the performance. This effect gives way to a little agita-
tion and "rubato," at measure 13, but returns at the first rigidity at
measure 17.

For the proper performance of the Trio, a profound knowledge of
the theory of Accents is essential, as well as a deep musical feeling.
We are told, it is true, that in Common Time there are accents
at the beginning and middle of the measure, etc. But there is, besides
these accents, another, and entirely separate, set of accents, which a
musician, who has given some thought to the subject, has called
"syndynsts." In a musical period, just as in the spoken language,
there are certain prominent points, notable which everything tends
to in this Trio, e. g., the principal accents are on the first beat of the
first five measures, the next is on the third beat of the sixth, and the
next on the third beat of the seventh measure, and then again on
the first of the eighth. This tendency towards certain prominent
points is noticeable in the second part of the Trio, where, in a long
number of seven and a half measures, we have here and there the
culmination of the accents at the crotch, from which we drop in-
stantly to a pianissimo repetition of the principal melody of the
Trio. There is, however, only room here to touch upon, this subject
of accents, which is so much neglected, and so little appreciated by most
players.

There is no melody for which it is more essential to press the
keys firmly and quietly than this of the Trio.

RONDO, "LA MATINEE." 

DUSSEK.

This spirited and melodious mode probably belongs to the lat-
ter part of Dussek's career as composer and virtuoso, in which
case it was written late in the last century or early in the
XIX century. It opens with eight measures of Prelude, after which the principal
subjects commence. It is a rapid movement, almost in character.
in character. It is placed lightly, and is the sixteenth note, but with strong accents
in four measures. These heavier accents denote the larger
rhythm. In this case, almost give the effect of the sense hav-
ing been written in common measure, as for instance of a fourth, of these measures where rests being not in a larger measure of four.
The left hand is played larger, its effect being that of furnishing a
harmonic background for the melody, or dance, in the right hand.
At measure 35, however, the passage work is evenly divided between
the two hands, and care must be taken to give the left hand equal
prominence with the right, as to its true quality. It will add much
to the brilliancy of the effect in this and similar passages, to work
with the classical period, to play them with a pretty strong tone or at least
with a vivid quality of tone, individualised rather than grouped, so
that the longer will receive them. At eight notes in the measure rather
than groups of four. Individualising the tones in passage work
always makes the effect sound more distinct, preserved it done
without losing the time of destroying the expression. The principal
subject ends at measure 50. In the next measures the second subject
comes in. This, according to measure 105, where it begins to
a thematic work, having as its object that of leading to the return of the
theme, which is proposed for by the figure in measure 106. The
principal subject is shortened, but the coherence is much extended and
emphasised, in measures 101 to 106, and in measure 107 a short codal
begins, extending to the end, in measure 110.
Guillaume Tell de G. Rossini.

ALLEGRO.

At Pesaro, a little town near Venice, Italy, on the 29th of February, 1792, into the family of the humble town-trumpeter, there was born to one of the busiest and most remarkable of lives, a boy, afterwards known as Gioachino Antonio Rossini.

The life of this little prodigy was ushered in, in the midst of the usual plebean surroundings of fair and indolent Italy; his father being an itinerant musician, his mother possessing a sweet voice that enabled her to take 'secundà donna' with great credit. Born in the year that Mozart died, he caught the master's falling mantle, and Nature thus atoning for the loss, crowded his earlier years with an overflowing genius; for at seven years of age he appeared on the stage as a singer, and until he was twelve, accompanied his father on his tours, playing the horn and singing. In this occupation he acquired his love for wind instruments, which his now-maturing genius was soon to popularize and improve.

At any rate his talents were so apparent that he was placed under a noted professor at Bologna, where he for two years studied diligently singing and piano-playing. For a time he directed a musical troupe, but, abandoning this, we find him a student at the Lyceum in Bologna. One year's study, and upon him fell the choice for the cantata—expected from the best pupil. Events now follow in a perfect avalanche; day and night were filled with study and composition; 1808 marked his advent into the operatic field, from which time until he was 37 he produced 37 operas. The earlier years, so crowded with work, extending to 1823, when he brought out the Semeramidé, established his reputation, as the foremost operatic composer of the time.

In 1820, his first opera was given to the public, when he was but 18 years of age, for which was paid two hundred francs. The year 1813, however, was a signal one, for then was produced "Il Tancredi," his first serious opera, which soon became known throughout Europe, and at once stamped him as the reformer and head of the Italian School. It marks his first departure from established custom, in the prominence given to the bass, though a further advance was delayed several years. In "L'Italiana in Algeri," given the same year, was introduced the crescendo, soon to signalize all his works; i.e., it being, it is claimed, adopted from the invention of Mosca.

His innovations, it is true, were largely borrowed from other nations, but it required the skillful and courageous genius of a Rossini to adjust them to the stereotyped Italian opera, and further, to gain the applause rather than reproach of the exacting public. He never hesitated to use forms or movements to express his feelings, but was always conscientious regarding another's work or libretto.

Rossini was not always successful in his compositions, partly because of the public taste, partly because of the misconception and florid additions of performers, sometimes on account of his rapidity of construction. His earlier music not being engraved, and thus not becoming public property, he could and did save from the ruins of his failures, some aria or overture to do service in later composition. This pillaging of his own works, was to him, entirely his own affair.

The success of "Tancredi" and "L'Italiana in Algeri," induced Barbaja, of San Carlo Theatre, Naples, the most famous and extraordinary manager of his time, having in his employ the best musical scholars of Italy, to engage Rossini,—a movement which proved of mutual advantage. Rossini contracted for several years to write two new operas annually and to rearrange at the option of the manager. Thus most of his composition until 1825, was for Naples. But Vienna, Bologna, Milan and Rome were at times favored. In Rome, indeed, he produced "Il Barbiere," in 1816; probably the finest specimen of Italian buffo opera in existence,—suited to the usages he had himself introduced. The libretto was based on "The Barber," by Patiniello, the consent of the old author having first been obtained, though doubtless given in the hope that his young rival would meet an unenviable fate.

However, destiny had a care for his genius, and
rewarded him with plaudits that continue to the present day.

The second of his serious operas to succeed, "Otello," was brought out the same year as the "Barber." In it, Rossini entirely disregarded the piano as an orchestral piece; the long recitative, too, is less prominent than in preceding works, and the importance of the bass advances. But his efforts now fairly vied with time, as he averaged three operas annually. "La Cenerentola," "Mose in Egitto," "La Donna del Lago," and "Zelmira," have found particular favor and with many minor works paved the way to "Semeramide." With this, he practically bid adieu to fair Italy in tones of wonderful beauty and power; and a sweeter farewell could hardly be given, than its soft, rich strains, or one more in harmony with the sunshine of his fatherland.

The rush of his life of composition was now closing. He soon crossed the Alps to Paris, then to London, being received with the heartiest enthusiasm, reaping a sung harvest of plaudits and guineas. Paris he made his home, and the French people with national acclamations, made him the hon of the hour. He received from Charles X. the appointment as director of the Italian Opera, a very lucrative and honorable position—his genius was idolized—praise became extravagant, and at his death, Paris was plunged into mourning.

In composing for the French stage, he did but little new, until 1829, when his slumbering genius sprang to life in "Guillaume Tell."—perhaps his grandest success; emotional and highly dramatic, yet simple, it is indeed a fitting close to his busy incomparable public life—for with it, he threw down his operatic pen, and from the high tension of his labors relaxed into the enjoyment of his wealth and reputation. His Stabat Mater, however, produced in 1842 a diversion from this "feast of joy and flow of soul," and gave a religious tone to his later life. This beauty of composition, except a few short pieces, is his only sacred production, but it exemplifies his truly sympathetic and loyal character.

Rossini, yet young, handsome, of portly figure, bristling with romance, though self-taught yet a perfect musical scholar; a genius in originality and adaptation, was well calculated to become the remodeler and head of the Italian School. "He was at once cultivated and ignorant, petty and noble—sensual yet simple—a man of wonderful acuteness, yet free from disguise, in brief, as brilliant an example of contradictions existing in the same human being as the world ever saw."

He was twice married. His first wife being the noted Mlle. Colbron, a prima donna of brilliance and beauty, for whom at San Carlo, he composed some of his finest airs. Indeed, Rossini often studied thoroughly the voices of his singers, suiting his composition to their compass and ability. Yet his pieces so often suffered mutilation from the performers, that in his "Elisabetta" he wrote his own floriture, making his runs and triplets an integral part of his score.

He was once upbraided by the formal artists of Bologna, for the seeming want of grammatical harmony in his composition. Allowing its existence, he replied that none of these faults would have remained had he read his manuscripts twice over. "But," he adds, "I have only six weeks to compose an opera. The first month is devoted to dissipation, and it is during the last fortnight that I compose every morning a duo or air that is to be rehearsed that very evening. How then will you have me perceive the minute errors in the accompaniments?"

Rapidity was one of his marvelous powers. "Il Barbiere," says M. Garcia, for whom it was written, was largely composed in eight days. Once, provoked by a discontented soloist, he wrote, a few hours before rehearsal, a new aria, while his dinner was being served. So inspired at times, was he, as to write his most pleasing parts amid the chatter of associates and turmoil of the copying room. A complete surrender of his genius to these transient inspirations, infused a sparkle and freshness into his works, that we hold our breath in admiration—as if the more easily to follow him through the maze of his triplets, or swell with the beauty of his crescendo. He had no time to indulge in profound strains of a Mozart, but must sing to the world of its pleasures,—that the world might bear and be glad.

And the world did sing his songs with ease and satisfaction and is still charmed with his bold innovations,—of abandoning the piano as an orchestral piece and substituting new instruments,—of curtailing recitatives and accompanying them with full band,—of assigning leading parts to bass and contralto, and perfecting the beautifully varied and concerted finales.

Rossini, having for many years enjoyed an increasing fame, died November 13, 1868. Thus ended the career of Italy's pride, while began the history of her modern opera, whose hidden harmonies he espied, and by his genius, tuned to the chivalry of that land of beauty and romance.
ANALYSES OF ROSSINI ILLUSTRATIONS.

WILLIAM TELL.

Two great men have written on the subject of "Tell," one in poetry, the other in music; and both of these men did what few others could do. 

They created a Switzerland so like the real that a Swiss might have been born of it, and yet at least, of them never set foot in the wildest Switzerland. Schiller's poem of "William Tell" brings the mountainous, the air, and the people of Switzerland before us as vividly as if he had known them all his life, and Rossini's opera does the same in music. It is not necessary here to inquire which foot is the more remarkable, that of the poet or that of the musician.

Certainly music has wonderful powers of bringing up before us old associations, such as scenes, persons, or atmospheric phenomena, and the scenes of "Tell" does this in a very remarkable degree. Even the overture has scarcely begun before we hear theutterings of the distant thunder, and we seem in the midst of the violent storm, which lately in the opera, bursts forth with such fury. Then the storm abates and we hear the peace of the Swiss shepherd, bright and cheerful, calling his flocks together, and then comes a happy chorus of the beguiled.

STABAT MATER.

The "Stabat Mater," one of the great "Pompos" of the Church, has inspired several illustrious composers to set it to music. The church has its most beautiful Gregorian Chants, fitting the words and the spirit of the hymn perfectly. Palestrina and Vincenzo have left us each, a heavenly Stabat Mater. But Rossini's is the wisest known of all. It cannot be said that this is an ornament of the superior parts of his Stabat over the others, as a piece of ecclesiastical music. On the contrary, there is nothing ecclesiastical about it, from beginning to end, and Rossini is said to have been, in the end, heartily ashamed of it himself. But it is exquisite concert music, and if associated, with some romantic libretto, would vie with it in dramatic and exciting qualities. Liszt, a transcriber, has made much of this beautiful music for the piano, and perhaps an examination of some of those transcriptions, with that fine orchestral effect, will form so much of an analysis as one of the songs themselves.

One of the features of these transcriptions is the "Cresc "Adesta," and in it we have many cases of the beautiful sound Liut's gets from the piano by using "diminished" instead of "chord harmony." I.e., by dispersing the notes of a chord, instead of crowding them together in the space of one octave. Not that this is peculiar to Liszt, for all good composers know the beauty of stringing dispersed with close harmony. But the closeness, brightness, and novelty of Liszt's compositions are equal in great part, to this beautiful arrangement of his choir's.

The overture begins with a remarkable movement—a scene for six violins only. The solo instrument begins with a beautiful anguished passage, slow, deliberate and free, in the recitative style. The combination of six, of intumescent instruments, which perhaps of all events has the most bewitching tone, especially on its highest string, produces an effect of portentous beauty which cannot be described. As the last note of this beautiful song dies away, we hear the first utterings of the storm, the quarter, and then comes the storm.

Some of the grandest of the opera's few acts: the celebrated Trio, the Duett, ("O Mutatis"), the Love Song, the Prayer, and the Airs of the Buffoons. These have been very well treated in the two hands for piano and violin by Boccherini and Dittersdorf, and in different compositions by Kegel and others, among which is the one in this collection by Aberti. These pieces, through easy, require as much care in practising as more difficult ones. Especially in the pianoforte, and attention to every mark; of legato or staccato, loud or soft, time, rests, etc., young players should be careful and conscientious. A half-hour's such practice a better than hours spent in merely killing time.

Andante Finale de Lucia di Lammermoor.

By Donizetti.

IN WORDS FOR THE PEOPLE. BY A TALENTED.

Born six years after Rossini, and contemporary with him for fifty years, Donizetti composed in some respects, and he lived to forty, however, his originality, though rich in melody and dramatic sentiment. He worked too fast, and was paid too little, to be as careful as he might have been. His remarks that he used very cleverly the means and forms invented by other composers; but that he was not equal in the matter of invention, in instrumentation or in scenic structure, and that, his compositions do not work, at any period of his career, are not in the transformation of art. A few of his operas are still very popular, and deservedly so. Among them none is more beautiful than "Lucia." The magnificent Scena, which Thallberg, among so many others, has transcribed, is one of the most ensemble pieces in existence, and several of the transcriptions of it are remarkably beautiful. Thallberg's arrangement begins with a Recitative, in which we have pretensions of the accomplishment of the Sextet. This latter begins at measure 70. The melody is in the middle part, and assigned to a grand and sombre cello. The tremolo at measure 71, etc., is exceedingly difficult, and can be compared only by finger-practice of corps. The latter part of the piece is rich in leggiero to the left hand, among the soloists in best hands. These long passages have certain prominent moments in them, by observing which, the execution is made much easier. At measure 74, e.g., the principal accents are on the first and third, B-flat, and the high H. In playing the passage these should be almost at, and the execution will be much easier.
AMONG those who possess special claims upon the admiration and gratitude of the musical art in England, and during several decades a distinguished figure in the galaxy of brilliant composers and virtuosi who have shed lustre upon the first half of the present century, was Ignaz Moscheles, who, in 1800, was a little boy of six years, in the city of Prague, Bohemia, where he had been born on March 30, 1794. He was the son of a Jewish cloth merchant, who, himself an accomplished vocalist and guitar player, had a passionate devotion for music, and a fervent desire to see realized in one of his children an ambition which he felt beyond his own capacity. It was his constant saying: "One of my sons must become a thoroughbred musician," and the young Ignaz early gave convincing evidence, not only that he had inherited the taste of his father, but that what was merely talent in the latter was likely to develop into genius in the former. Hence, the earliest inclinations of the youth toward a musical career were fostered amid congenial, favorable and sympathetic surroundings, and his expanding aspirations met at every stage of development with wise and judicious encouragement. Under the tuition of Dionysius Weber, his natural powers were cultivated with unusual care, and responded with a generous fruitfulness that far exceeded the expectations of his tutor. At the early age of fourteen he made his first public appearance, in a pianoforte concerto of his own composition, which achieved a marked success, and at once brought him into notice at Vienna.

Shortly after, the death of his parents cast him upon his own resources, and he accordingly moved to Vienna. Though Beethoven had been sternly interdicted by his preceptor, Weber, whose motto was: "The first year nothing but Mozart; the second year nothing but Bech," young Moscheles had always cherished a strong profligation for that great master, from whom, indeed, he drew his earlier inspirations; and doubtless this fact, in conjunction with his eagerness for extended musical knowledge and opportunities, and ambition for distinction in the art, led him to the Austrian capital. He was cordially received by Beethoven and Haydn, who recognized the promise of his faculties, and by their advice pursued the study of counterpoint under Albrechtsberger, and of the pianoforte under Salieri. Meanwhile he entered at once upon a successful career as teacher and public executant, and won, by his personal as well as artistic qualities, the warm regard and confidence of the great masters, which was signally evidenced in the care of Beethoven by a commission to prepare the pianoforte arrangement of "Fidelio," a work in which he took infinite delight, and in whose execution he fully justified the confidence of Beethoven.

In the meantime, his successes as a virtuoso were increasing in brilliancy of performance and enthusiasm of recognition, and he was rapidly becoming a marked favorite in higher musical circles, when, in 1824, in the production of his "Variationen über den Alexandrvarwenz," he gave signal proof of his claim to public distinction, and asserted an unchallenged place in the first ranks of contemporary musical art. His execution of this concert piece, one of great difficulty, was distinguished by such brilliancy that many admirers claimed for him the distinction of the first performer of the day. Thenceforth, he stood conspicuously in the lustre of his own merit, and though retaining the friendship of his great patrons, no longer owed any claim to popularity and distinction to their patronage. He shortly after, in the same year, entered upon a tour of the European capitis, visiting Naples, Berlin, Paris, and other musical centres, directing concerts, playing and improvising in public with uniform and decided success. During the same period he continued a systematic course of study, and was constantly at work upon compositions. Indeed, it is a remark-
able feature of his career, that during his whole life, long after being accorded recognition as an accomplished musician, he was always an earnest and conscientious student of his art. In Paris he made the acquaintance and acquired the friendship of Meyereber, and so sympathetic were their feelings in regard to art, that they were accustomed to sit together for hours improvising. During this period, his patriotic instinct found expression in the artistic "Entry into Paris" and the exquisite "Sonata Melancolique," and again his susceptibility to the finer and loftier emotions was evinced in the great Concerto in C minor," to which he was inspired during a visit to Holland in 1817, when for the first time he confronted the majesty of ocean.

An important event of his life was his first visit to London in 1822, where he made his debut before the Philharmonic Society, under the friendly auspices of Clementi and Cramer, the pioneers of the English school of piano playing. For a concert given by Cramer, he wrote his celebrated "Hommage a Handel," which became an enduring favorite. He again visited London in 1825, and was received with uniminished enthusiasm, which probably led to his ultimate decision to make the English capital his permanent home, which he subsequently did in 1826.

In the meantime, however, during a residence in Berlin, in 1824, he made the acquaintance of young Felix Mendelssohn, then a boy of fifteen, and a friendship sprang up between them only terminated by the death of the latter. On account of his high character, as well as musical qualifications, he was held in warm confidence by the Mendelssohn family, and was urged to take the young Felix under his instruction, which he, to some extent, did. He, however, recognized the genius of his young friend, and said: "If he wishes to take a hint from me, as to anything new to him, he can do so; but he stands in no need of lessons."

In 1826 he settled permanently in London, where he was soon surrounded by a circle of pupils and friends, who appreciated both his eminent talent as an artist and his no less distinguished attributes of personal character. He was now at the zenith of an enviable career, though his star shone steadily brilliant for half a century. His place among the most brilliant performers of Europe was for a long time unrivaled; his position as a virtuoso of the highest rank was everywhere conceded, and his devotion to art was evinced in his constant labor to develop the classical school, his conscientious fidelity in the interpretation of the great masters, as well as in the high degree of excellence of his extempore performances, in which he exhibited a marvelous fecundity of inventive resource. In 1829 he had the felicity of introducing to English musical circles his friend Mendelssohn, who was received in London with a future of enthusiasm and eclat. In 1833 he was elected a Director of the London Philharmonic Society, which had already been greatly benefitted and received a wonderful impetus in its work by the extraordinary success of Beethoven's Ninth Symphony, conducted at the Society's concerts by Moscheles in 1829. In 1845 he was elected its Conductor. His career of success, honor and usefulness in this capacity continued unbroken till the year 1847.

Mendelssohn had now established the renowned Conservatory of Music at Leipzig, and yielding to his earnest solicitation, and prompted by the warmth of their friendship, Moscheles, in 1847, was persuaded to accept the position of assistant in the institution; but, within a year, this grateful association was terminated by the death of Mendelssohn, in November, 1847, and Moscheles succeeded him as Director, retaining this position to the end of his active life, which was prolonged to May, 1870. To his great ability, his tireless energy, his conscientious fidelity to a work which he regarded as a sacred trust from his dead friend, to his broad and brilliant reputation, his personal integrity, devotion both to art and to the welfare of the pupils placed in his care, are undoubtedly due the great and deserved reputation which the Conservatory at Leipzig achieved and has maintained. As a pianist, Moscheles is generally conceded to rank next after Hummel and before Chopin. His touch was exceedingly brilliant, sympathetic and expressive, and his resource in improvisation phenomenal. So conscientious was he in the interpretation of classical music, that he became a thorough master of theoretical rules and seemed unconscious of their difficulties. He was an executant con amore, both with his own and the compositions of others, of which Mendelssohn and Schumann were congenial; though his admiration for the works of Liszt and Chopin was mingled with an assertion to their performance, owing to the peculiarities of his fingering and execution. For the music of Bach, Mozart, Beethoven, and kindred compositions, he had a profound love and perhaps no artist did more to establish in England interest and
enthusiasm in this highest walk of the musical art. It may also be said that few have contributed more to arouse the appreciation of the pianoforte, or to exemplify its resources than he. In the blending of the bravura and legato, both in his performance and compositions, he possessed an exquisite and unequaled skill, a distinguishing feature which pervades nearly all his works. Owing to his fidelity to theoretical principles, his works have become exceedingly valuable for didactic purposes. They combine classic perfection with finished and graceful phrasing, with an occasional trace of romantic spirit, and always a peculiar charm of sentiment.

The "Concerto in G-minor," "Concerto Pathetique," "Etudes," "Sonia Melanchholique," a sonata for piano and violincello, have each an especial value.

His whole life was a bright example of worth and usefulness, going hand in hand with laudable ambition and brilliant achievement. Work was to him a delight and a necessity; his home, as he described it, a "kaleidoscope of artists," where each found love, sympathy and encouragement; under his genial nature friendships were cemented and estrangements transformed into generous sentiment. The scope of his personal friendships was only equalled by the fullness of his sympathy, and he rounded out a perfect life by refined literary tastes and sincere religious sentiment. Full of years and honors "his faith failed not when the hour of departure was at hand, and be died, as he had lived, in peace, and in the fear and love of God."

**ANALYSES OF MOSCHELES ILLUSTRATIONS.**

**MOSCHELES' RONDO SENTIMENTALE.**

*Opus 82.*

This pleasing rondo is composed of three main ingredients:

1. The principal subject, ending at measure 20. This after-words occurs somewhat abridged, beginning in measure 71.
2. The second subject, measure 43, closing measure 62. This is repeated as the principal key, beginning in measure 106. Between the principal subject and this second subject, there are modulating periods, from measure 20 to 42. These require a degree of intelligence and care in delivery, especially in bringing out the melodic idea when it happens to be assigned to the bass. The climaxes in measure 61, 62, etc., are followed by transitional matter in measures 66 to 71. The Coda, or concluding paragraph, begins in measure 109. The general spirit of this work is light, and pleasing, and it is well worthy of study.

**HOMAGE TO HÄNDEL.**

*Opus 92, for Two Pianos.*

This famous composition, so well known to the contemporaries of the composer, and by reputation, at least, to all who have read his charming autobiography, consists of two movements only, an Andante Patico, and an Allegro con Brio. The first movement is made chiefly of two ingredients, a strongly marked motive, somewhat in the style of Handel, measure 1-12, and a cantabile subject, measure 13-15. In measure 30 occurs a difficult run in thirds, which undoubtedly has a considerable effect when it was first produced. A strong effect is worked up to in measures 34-41, from when point the introduction gradually subsides preparatory to the next movement. The second movement is an Allegro con Brio in A major, with a short passage, 4 measures, and a melodic figure, measure 3, 5, 6.

The Coda, or concluding paragraph, begins in measure 109. The general spirit of the work is light, and pleasing, and it is well worthy of study.

**THIRD CONCERTO.**

The first movement of Moscheles' Third Concertos furnishes, perhaps, a sufficiently good idea of his style. The entire matter is first gone over by the orchestra, after the classical model. The solo piano then enters, and in measure 14 the first three concertos of Beethoven and his first of Chopin. Then the solo enters with a strong octave passage in the key of G minor, giving place in the 2nd measure, (coming always from the entrance of the solo piano, to a song-like subject.) The expansion of these two ideas, with their appended passages, occupies the composer until measure 68, where the second subject enters. It is a pretty melody in A major, the key of B-flat. This leads to some brilliant passage word, measures 112 to 128, where the principal theme is brought back. The passage work in this connection is still more extended, and much is made of the secondary idea of the first subject, already referred to, measures 154 and following. The second subject proper is brought back in the key of C minor, in measure 159, and the movement finally ends in measure 275. The large feature of the work is the variety and cleverness of modulations and the dramatic treatment. The remaining movements of the work do not possess sufficient elements to warrant further comment.
FRANZ SCHUBERT

SCHUBERT was born January 31, 1797, at Himmelpfortgrund, No. 72, Lichten- thal, Vienna. His father was a parish schoolmaster and understood music sufficiently to teach little Franz the violin. An older brother, Ignaz, taught him the Piano. At a very early age he manifested a strong inclination for the art of music, and when his teachers proceeded to give him anything new, they found that he had already investigated the subject and had studied it out himself.

He was, without doubt, fully as precocious a child as Mozart or Mendelssohn, but the obscurity in which he lived prevented his extraordinary talents from being recognized by the public. In 1808, his father obtained his admission to the Imperial Chapel. This entitled him to the right of education in the "Stadtcouxxct." When it became his turn to sing before the conductors of the institution, his uncouth garb excited much merriment among the other boys and they called him the "Miller's son." But when he began to sing, their laughter turned to amazement and the conductors, Salieri and Eybler, at once gave him the most honorable post in the chapel.

The conditions were now very favorable for his advancement in music. He became leader of the school orchestra and soon familiarized himself with the compositions of the masters. The performance of great symphonies was here a daily occurrence. A proof of his true musicianly instinct is the unbounded enthusiasm he felt for the compositions of Beethoven. At that time there were many musicians, (and some of them great, too,) who were inclined to regard Beethoven's compositions as "crazy stuff." Schubert and the great master never met, but on his death-bed a collection of Schubert's songs were placed in his hands.

After examining them carefully he exclaimed with great enthusiasm, "Surely, this man has the divine spark in him."

Although Schubert's education was assured, pocket money was not, and the boy wrote a funny letter to his older brother on this important subject. He quotes several texts from the Bible to convince his brother what his duty is in the case. He writes: "You know by experience that a fellow would like at times a roll and an apple or two, especially if, after a frugal dinner, he had to wait for a meagre supper for eight hours and a half. The few groshen that I receive from my father are always gone to the devil the first day, and what am I to do afterwards? 'Those who hope will not be confounded,' says the Bible, and I firmly believe it. Suppose, for instance, you send me a couple of kreutzers a month; I don't think you would notice the difference in your own purse, and I should live quite contented and happy in my cloister. St. Matthew says also that, 'whosoever has two coats shall give one to the poor.' In the meantime I trust you will lend your ear to the voice of one crying to you incessantly to remember your poor brother Franz, who loves and confides in you."

There was another use to which the boy wished to put his pocket money, and that was to purchase music paper. The instinct of composition was strong within him. His brain was overflowing with musical ideas. Unsung melodies were murmuring in his ear. Music was burdening his soul and relief could only be found in conveying some of the superabundance to paper. Joseph Spann, a generous schoolmate in whom Schubert confided his longing, gave the boy all the paper he required. The first composition of which there is a record, is a piano piece for four hands bearing the odd title, "Corpus Fantasia." The manuscript bears date May 1st, 1810.
FRANZ SCHUBERT.

When Schubert was about seventeen he returned to his father’s house and took the place of assistant in his father’s school. It was the end of the first period of his artist life. Already he had done enough to indicate the best of his musical genius. His teacher and warm admirer, Salieri, saw that Schubert was striking out in the direction of German romanticism and tried to persuade him to practise Italian stile, but Schubert loved Mozart, and worshipped Beethoven, and though grateful to Salieri for his kind and often valuable suggestions, refused to be led from the path along which his pioneer instinct impelled him. Schubert loved Mozart; Salieri hated him. The pupil on one occasion had written a mass which he gave to Salieri for correction. The latter struck out everything that was suggestive of Mozart or Haydn. This so angered Schubert that he refused to receive any more instruction from Salieri.

He held the post of assistant teacher for three years, during which time he is said to have discharged his duties in a zealous manner, even flogging the recalcitrant youngsters with a hearty relish. He continued the work which was his heart’s delight, and that was composition. In 1814, the second year of his life as schoolmaster, he wrote the mass in F, and it was performed in the Lichten- thal parish church. Salieri was so delighted with it that he embraced Schubert, exclaiming, “Franz, you are my scholar, one who will do me much honor.” The same year he finished an opera called “The Devil’s Country Seat.” Of this opera nothing but the overture has ever been performed. Most of the manuscript is said to have been used by his servants in lightning fires.

In 1815, Schubert produced more compositions than in any other year of his life. One hundred songs, half-a-dozen operas, several symphonies, church music, chamber music, etc. All this was accomplished while studying counterpoint and teaching school. The mere labor of conveying such a mass of matter to paper would be a great undertaking. Here we have evidence to show that melody flowed from Schubert’s soul absolutely without end and without effort.

The words for his songs he took indifferently from every source,—poems of Goethe, Schiller, Dorner, and poems from poets who are now forgotten. Several of the songs of this year are among his best, while others are of little value. One day he composed seven, and on another, four.

The winter of 1815-16 witnessed the composition of the “Erl King,” the most popular of all his songs. The words are Goethe’s. Helbort relates the circumstances of its composition: “Schubert wrote the music one afternoon in the room he occupied in his father’s house in the Himmelsprop- grund. He read the words over twice with increasing excitement, and during this perusal the music came so fully before him that he dashed it down on the paper in just the time needed for the mechanical work of writing. One of his friends came in while he was in the middle of it; and the song was sung the same evening in the Convivio. The discord which marks the place where the “Erl King” seizes the child was not acceptable to the young hearers, and the musical director had to explain to them that in such a case it was quite allowable. At present it passes unquestioned.” This song is the one that established Schubert’s popularity, but it was six years before it was sung in public, when Vogel, a famous singer, sang it at a concert.

The years, 1816 and 1824, are the only ones of which there are records from the pen of Schubert. It is easy to study a man’s mind through his works, but to know his heart we must see it through the medulla of his correspondence and diary. Schubert was not much of a letter writer, but what few he did write are confidences, and in them he often makes valuable revelations.

From the jottings in his diary it would appear that he was beginning to speculate as to whether his genius did not justify his serving in a higher capacity than in doing drudgery in a school room. He thus queries: “I have often heard writers say the world is like a stage where each man plays his part. Praise and blame follow in the next world. Your part is given you, and who cares so much whether it is played well or ill? Natural disposition and education determine the mind and heart of man. A bad theatrical manager gives his players parts which they are not able to play. As soon as the actor has a part suited to him he will play it well.” Schubert resolved to find a part suited to him. In December, 1815, it was resolved by the central organization commission to attach a school of music to the normal school at Leibach and to choose for the post of teacher the one who should successfully pass the competitive examination. Schubert put himself forward as a candidate, but in spite of a strong letter of recommendation from Salieri the position was given to another.

About this time Schubert made the acquaintance of a student by the name of Schoder who was so much struck with his genius that he insisted on Schubert coming to live with him at his own

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home. Here he resided for some time when he took lodging with a poet named Mayrhofer who was employed in the Austrian censorship. Here Schubert made the acquaintance of the singer Vogel. Schober had long tried to bring about a meeting of the two, but Vogel was skeptical on the subject of geniuses who never came to anything, and it was some time before he could be induced to call on Schubert. After rummaging over some of Schubert's songs he became interested. His remarks on the songs are worth giving as they touch on the peculiar characteristics of Schubert's songs. "Nothing has shown the want of an efficient school of singing so clearly as Schubert's songs. Otherwise, what an extraordinary and universal effect would have been produced by these truly divine inspirations. How many would have understood for the first time the meaning of the words, language, poetry in notes, words in harmonics, thoughts clothed in music. They would have learnt how the finest poem of our greatest poets can be elevated or even surpassed when translated into such musical language. There are examples without end, Goethe's 'Erl King', 'Gretchen at her Spinning Wheel', 'Mignon and the Harper', Schiller's 'Longing', the Pilgrim', 'The 'Pledge.'"

The friendship between Schubert and Vogel exerted a beneficial influence on the former. Vogel would choose poems and recite them in a fine manner to Schubert, who was thus enabled to clearly understand the thought of the poet. Through Vogel who was a man of the world, Schubert was introduced to many families whose appreciation of his genius was of much material benefit to him. Schubert was a very fine pianist, and also possessed of many social qualities which made him a favorite socially. He would not give music lessons, and the only exception to this determination was when he entered the house of Count John Esterhazy, and the explanation of this is probably the fact that he was somewhat smitten with the charms of one of the daughters.

In 1817 he composed two overtures in imitation of Rossini's style. These were written to prove to his friends that their praise of Rossini was too high and that it was the easiest thing imaginable to write similar overtures in as short a time as Rossini could do it.

The sixth symphony, which he wrote about this time, shows great strides in the direction of that style which became purely his own in the great seventh and last. Another composition of this time were the "Mourning Waltzes."

In a letter dated May 19th, 1819, we read of his struggles to obtain a hearing for some of his German operas: "In spite of Vogel, it is difficult to maneuver against the canaille of Weigl, Treitschke, etc. Instead of my operetta, they give stuff which makes my hair stand on end."

A source of pain to Schubert was the indifference shown toward him by Goethe. Schubert's name does not occur in any of Goethe's writings or correspondence. The first public performance of one of Schubert's important compositions took place in 1821. The "Chorus of Water Sprites" was given in a concert in the opera house, Vienna. It brought him into sudden fame.

Felbmann says: "Men of ability and influence gave his genius the warmest recognition. It seems that it depended on himself alone to profit by this opportunity, and that he neglected it." Several lucrative posts were offered Schubert, but he either refused them or accepted only to fail through neglect of the duties connected with them. "He demanded perfect freedom of action, and to this he sacrificed everything." Schubert writes in his diary: 

""My musical productions have been created by my mind and my grief; the world seems to prefer those which spring from my grief alone." Schubert's grief had its source in the absence of that general recognition and appreciation for which the artist soul thirsts. He had carried German song to its highest development. The number of these songs is about 600. Not more than a hundred of them were published before his death. His religious works are eleven in number, consisting of masses, Stabat Mater, Magnificats, etc. In his instrumental works we have creations the equal of Beethoven's, such as the great symphony in C, the G and D minor string quartets, and the sonatas in A minor and G major. Music to be appreciated must be heard. Let those who read these lines once hear the D minor quartet, and they will realize the greatness of Schubert's genius more forcibly than by anything we can say. Schubert died November 19th, 1828, and lies in the grave next but three to Beethoven's."
ANALYSES OF SCHUBERT ILLUSTRATIONS.

WALTZES AND SCOTCH AIRS.

The Waltzes of Schubert and of Beethoven are exquisite specimens of the old Waltz, the favorite dance of Germany. Like the rest of the old dances, and the "Lacrimoi," and "Stirrang Dance" of to-day, the Waltz was slow, and the music had, often a touch of sadness about it. The Waltzes of Schubert are in simple Waltz form, each number containing two parts, of eight measures each. They are too simple to need an elaborate analysis, yet too lovely not to deserve a finished performance. The piano part must always be subordinate to the Treble, but a slight accent should always be put on the first beat. The "Ecosaise" was originally a Scotch dance, and was introduced into the continent about the beginning of this century. It is livelier than the German Waltz. The Ecosaises of Schubert are full of life and beauty.

MARCHÉ HEROIQUE.

The Marché Heroique, Op. 66, composed on the occasion of the Coronation of Nicholas I, has two Trios and a Coda. In form it seems quite arbitrary. There are Threez of one, two, and three measures. After the Trio a new subject appears instead of the first one, with a new second part, full of irregular phrases: then comes a second Trio, and after that a repetition (of measures) of the above-mentioned new subject. The Coda follows this, and is made up principally of fragments of the March and First Trio. It is a brilliant March, and must be played brilliantly, with careful attention to the "Light and Shade"—otherwise it would be monotonous.

IMPROMPTU.

OP. 142, No. 2.

This lovely little Air is as much of a song as any of Schubert's most celebrated ones. Like so many of his Songs and Waltzes, it gives forth as it were, a sweet perfume of simplicity and innocence. It is perfectly simple in construction: being composed of two eight-bar periods, each divided into two two-bar sections, and of each three, again, into two two-bar phrases; the whole ending by a little Coda of two measures, a double echo of the last measure.

The Variations belong to the higher order of that form of composition, as distinguished from those tedious "Variations di Breviess" which need be so common, and which we still occasionally hear, blown out of a Clarionet or a Hornoon.

MINUETTO.

SCHUBERT seems to have composed everything "von Annoce" and some things he must have loved especially, for he used them more than once. One beautiful song, for example, ("Die Forelle," the Trout,) he introduced into his Quintet for Piano and Strings, enriching it with Variations, so fine, that they, with the Air, are often played. Another song, the celebrated "Der Tod und das Madchen," (Death and the Maiden,) form the theme for another set of Variations, even finer perhaps, in the Spring Quartett in D-Minor. This Minuett, from the "Fantasia, Andante, Minuetto, et Allegretto," op. 76, for the Piano is also the Minuet in another Quartett.

It is a real Minuet, and not a Scherzo, full of grace and poetry. The Analysis is as follows:

MINOR, B.

MEASURES. SECTIONS. PERIODS.
1-9, Two-Bar. Four-Bar. Eighteen-Bar.
31-34. Min.
35-42. Trans. Ten-Bar.

The Minuet opens in a very steady way, with strongly accentuated chords, in B-Minor, modulating at the eighth measure, by the first inversion of the chord of the seventh, (the "six-five" chord,) into the relative major key of B, and into one of the sweetest melodies that Schubert ever wrote, with little echo, Sweeter even, than the melody itself. The Period is made two measures longer than the usual six measures, by these echoes.

The second part begins grandly again, and strikes along, through an exciting crescendo of two measures, to a closing fermatas, followed by an echo of two measures. To this succeeds a brilliant and sonorous passage of eight measures, which ends the second part.

The first part is then repeated, and the Trio follows. This Trio is a piece of wonderful and extraordinary delicacy. The passage at the twenty-first measure of the Trio is written in the key of G-sharp Major. Eighth sharps: Such a passage is generally changed, "enharmonically," into a flat key, which would sound on the Piano, or any keyed-instrument) precisely the same as the sharp-key. This passage would thus be written in A-flat Major.
A

frucht der Seele weg? immer weg?

Die

Stern
macht ein zentrales zeichen.

stirb
macht ein zentrales zeichen.

Leben alt, und was

sich

den

sie re

vom Schall, ich bin

vom Fremd sing
VINCENTIO BELLINI, who has acquired fame as one of the most celebrated composers of modern Italian opera, was born at Catania, the Sicilian capital, on November 3, 1802, and like many artists of eminence, inherited his talent, both his immediate paternal ancestors having been composers of considerable reputation. From his father, who was an organist, he received his earliest instruction, but having attracted the attention of a Sicilian nobleman, by whom his expenses were defrayed, he was enabled to enter the Conservatoire at Naples, then under the direction of the celebrated Zingarelli, who, besides Bellini, gave Donizetti and Mercadante to musical renown. While still a student at Naples, he produced his first opera "Adelina e Salvino," which had the good fortune to be performed before Barbaja, manager of La Scala, at Milan, and of San Carlo, at Naples, who was so struck by its indications of talent that he gave Bellini a commission to write an opera for San Carlo. The result was "Bianna e Fernando," which, though not of the calibre of the work which established Bellini's fame, was so satisfactory to the Neapolitan public that Barbaja entrusted him with another work for La Scala. Stimulated by this responsibility, Bellini—associated with Feicce Romano, subsequently his life-long friend and a librettist, who contributed greatly to his renown, and enjoying the advice of Rubini, for whom the tenor part was created—responded with "Il Pirata," a work into which he introduced a distinguishing feature of his career, an investment of the cantilena with the instinct of romance embodied in simple and expressive melodies, which contrasted strongly with the florid superficiality which had grown into the works of Rossini, then altogether the fashion in Italy. Under the magnificent rendering of Rubini and Tamburini, "Il Pirata" leaped at once into fame—not a mere enthusiasm, but a furor which indicated a heart-wakening. It was, soon after, performed in Paris, and subsequently in all the centres of Italian opera, and everywhere brought lavish encomium upon its author. This work was followed in 1828 by "La Straniera," which proved of less interest, probably due to exaggerated expectation, and in 1828 by "Zaira," which was so far a failure that it remains the only one of Bellini's works never performed out of Italy. In 1830 he had another inspiration, and soon all Italy was in rapture over "Il Capuletto ed i Montecchi," which was everywhere brilliantly successful. In 1831 he produced what is by many regarded as his master piece, in which he established himself at the head of his art, where the extraordinary resources of his genius maintained him during the remainder of his brilliant but too brief career. "La Sonambula" was soon the popular rage in every capital of Europe, and is none more so than in England, where it was rendered as familiar in the English language, by Madame Malibran, as it was in the native Italian in the land of its author, and it is a marked feature of this and other works of this gifted composer, that they elicited the approval alike of the undiscriminating masses who appreciate without comprehending, and of the most refined and sensitive critics of the art. In the following year, in "Norma," Bellini realized his highest ideal, and produced a composition which it is not too much praise to give the rank of "classic." The tragic expression and lofty sentiment of "Casta Diva" and other arias of "Norma" are superb, and in its orchestration—which was in his earlier efforts most vulnerable point, but upon which he had greatly improved in the musical Romeo and Juliet—it realizes the highest requirements of an adequate harmonizations relation to the development of the drama and the relative importance of its parts. In 1833, Bellini produced "Beatrice di Tenda," first performed at Venice and subsequently in London; but it was not up to the high standard which his previous achievements had educated the public to set up for him. In 1834 he went to Paris, where, upon suggestion of Rossini, who was a generous adviser, and who pointed out the way to Bellini for improvements in his methods of treatment in orchestration and dramatic effect, he was engaged to write an opera for the Theatre Italien. For this undertaking he composed "I Puritani," which, so far as the artist could make it, was an unqualified success. It, however, was unfortunate in its libretto, which is dull if not obscure, but its score is replete with the most brilliant and charming melodies of the type which rendered his great works so popular. "I Puritani" was produced with Grisi, Rubini, Tamburini and Lablache in the cast, and disputed with "La Sonambula" the rapture of popular applause. Soon after its production Bellini went to Puteaux to visit Mr. Lewis, an English friend, and was seized by dysentery, brought on by intense application, and Sept. 24, 1835, in the 33rd year of his age, he was cut off in the midst of a career which might possibly have developed for him a place among those in whom we recognize the great masters.
WAS born in France, in Côte-Saint-André, December 11th, 1803. His father, like the father of Handel, was a physician, and cherished a fond hope that his son would some day step into his professional shoes and continue business at the old stand. "My son," said the worthy physician one day, "Your lesson in anatomy to-day is to learn the attachments of the stern-mastoid, the leiut et alaquae nasi, and describe Poupart’s ligament. If you learn this well, I shall present you with a flute on my return from Lyon." Louis must have distinguished himself in the lesson, for he got the flute. Other lessons in osteology followed, but Louis only studied them with zeal when there was a reward offered. The promise of a musical textbook always stimulated him. Finally, it came time to go to Paris to study for the medical diploma. Louis offered no objections to a sojourn in Paris. He so doubt chuckled with delight to think what huge musical treats were in store for him in the gay city. Like Schumann, who studied law by practicing the piano six hours a day, Berlioz studied anatomy from Rameau’s Harmony, and verified his studies at the opera.

It was on the occasion of hearing the Donatides that Berlioz first realized how strong within him was the predilection for music. The instinct had always been strong for the vocation of music, but he had followed it blindly and unconsciously. He had already thought out some melodies, and a theme for a fantasia. He now eagerly began to test his creative powers in a thorough manner, to find out if there were any grounds on which to base his hope of some day creating masterpieces. The experiments must have been satisfactory, for he wrote to his father, informing him of his resolve to become a musician, and at once joined the class of Lesueur of the Conservatoire. Lesueur was looked upon in those days as something great, now, his name is scarcely known. He took a great liking to Berlioz, who is described as "a willing rebel against certain accepted traditions and incomprehensible prejudices, well-informed, paradoxical, eloquent, and impetuous." They would go to mass together, and the teacher would explain the plan, meaning and subject of the work. Afterwards they would wander in the gardens of the Tuileries, Lesueur listening smilingly to the lofty flights of the young enthusiast.

In the class was a young poet named Gerono, who one day handed to Berlioz, the words of a scena for a bass voice. He also wrote music to the libretto of "Passage of the Red Sea." Neither were publically performed, but Berlioz was encouraged to write a mass, which, through the liberality of a wealthy amateur who paid the orchestra, was performed at Saint-Roch. It was a very commonplace composition, and Berlioz burnt the manuscript.

Some time after, he competed for the prize of Rome, but some one else carried it off. His father put the finishing touches to this disappointment by stopping his monthly allowance. He engaged a tiny room in an attic where with a friend he managed to exist by teaching singing, and filling an occasional vacancy in the chorus at the Novelté Theatre. In 1828 Berlioz composed a cantata, Orphée drach par les Bacchantes. The subject was given by the Institute. The jury decided it to be too difficult. Berlioz thought otherwise and sought permission to have it performed at the Conservatoire. This was granted, though Cherubini opposed it. M. Petis, who was present, remarked,—"That was a promising début."

Berlioz now began to be looked upon as a new light in the musical world, and in 1829 he finally gained the most coveted prize of Rome. This entitled him to a several years’ sojourn in Italy. Here he formed the acquaintance of Mendelssohn and Liszt. The former, in 1831, wrote of Berlioz: "He is a regular caricature, without semblance of talent, greeping in the dark and believing himself to be the creator of a new world." Rome made little impression on this great genius whose soul was "enthralled by the depths of musical feeling." Berlioz left the city and sought the picturesque inns of the country where the peasants and badditi congregated. In the Sereadta and Orgiè de Brigands of the overture to Harold we see how well the artist caught the local color.

Berlioz returned to Paris. Here he met Miss Smithson, an English actress who was playing Shakespeare. Miss Smithson was an estimable
lady and a good actress, and whether it was herself or Shakespeare that made the conquest, at any rate Berlioz fell madly in love with her. Her friends objected to a proposed marriage and the unhappy lover fled from the city in despair. Liszt and Chopin followed him a whole night, fearing that he would commit suicide. He was distracted for weeks, but finally when the object of his affections fell and broke her leg, her relatives relented and Berlioz was permitted to marry her.

Berlioz conducted numerous concerts, Liszt playing at most of them. The latter also transcribed the Symphonie Fantastique. The first performance of Sarah la Baigneuse and La Belle Islandaise took place on the 6th of November, 1834, at the conservatoire; Harold was performed soon after. Like many another immortal production, these masterpieces, on their first appearance on a Parisian stage, were greeted with tin whistles, and cat-calls, and hisses. Paris had never before this unsurpassed pastime. Berlioz had actually dared to compose music on a plan which was not the traditional one, and it was in duty bound to put him down without waiting to see whether his music was good or not.

At subsequent performances of Harold, a writer describes how "Berlioz found himself face to face with a giant, with hooked nails, alive, complexion, and long hair falling on his shoulders. The giant embraced him as he exclaimed, 'You will be Beethoven.'" The giant was Paganini. A few days afterwards Berlioz received the following letter:

"My dear friend, Beethoven dead, none but Berlioz could restore him to life. I, who have tasted your divine compositions, worthy of a genius such as yours, consider it my duty to beg you to accept, in token of my homage, 20,000 francs which will be paid you by Baron de Rothschild on presentation of the enclosed. Believe me always, your affectionate Nicolò Paganini."

Thus dedicated to Paganini the symphony, Romeo and Juliet. In 1842 he began a series of foreign tours. He was everywhere received like a conquering hero. Germany, Belgium, Denmark, Switzerland, and Austria, went wild with enthusiasm. The Emperor of Russia commisioned him to write a chant. Vietnamese ladies wore Berlioz bracelets, rings, and earrings. He returned to France in 1846, hoping that his last native country would do him justice. On the 6th of December he produced at the Opera-Comique his greatest work,—the Damnation de Florest. Paris did not respond. A few score of people were all that were present to hear the first performance of the greatest musical production that ever sprang from a French brain. The few who were present were ravished, transported, carried away. The writer of Berlioz's life says: "There is neither scenery, nor wings, nor footlights, nor hose, nor emblemat, nor dancers, nor supers, nor even a prompter; the music takes all the responsibility, and alone bears you away on the wings of imagination. A scene? Of what use would it be! The musician takes you whithersoever you will in twenty-five bars. Do you want to drink with the students in the tavern of Auerbach? Drink! The magician waves his wand once more, and we are on the banks of the Elbe, near the nymphs who flit over the dewy flower-cups, under the stars which blink at us as if wondering what we are doing. Attention! We have scarcely time to turn our heads before the devil bears us company in front of Marguerite's house. Yes, Berlioz, the exchanter, disdains the scene-shifters; without any aid from them he carries us to heavens above or hell below, over land, over sea, through clouds, through the vast Elysian, into the past and future." "The Damnation of Faust rivals the works of the greatest masters and is not eclipsed by them. You do know what sublime genius this composition compels you to turn your thoughts? As you listen to the last part of the work, as you follow the downward course to the abyss below, so giddily that a shudder seizes you as if you were on the brink of a precipice, when the horrible cries of the demons hail the fall of Mephistopheles and his victim,—do you know the genius of whom you are thinking? You are thinking inimitably Michael Angelo.

In Paris, the recognition of Berlioz's genius came slowly. He finally received the Cross of the Legion of Honor and was elected a member of the Institute. In 1863, his opera of the Troyens was produced, but the press was hostile and so his final work failed. The bitter disappointment of the failure, together with bodily ailments brought on by former privations, completely prostrated him. He lingered through a few years of ill-health and finally on the 8th of March, 1869, he died.

His biographer, Bernhard, writes: "Ost of all her musical glories, France forgets only one, the one she could best vax in the sight of the whole world. Other musiciens will pass away,—what am I saying? even now there are none,—Berlioz has remained, and his memory grows like the shadows which, as the sun goes down and the daylight fades, become clearer and more sharply defined, and lengthen along the golden sand."
Hector Berlioz.
FREDERIC CHOPIN

Was born March 1, 1809, at Zela Zowa Wola, a village near Warsaw, Poland. His father, Nicholas Chopin, was a Frenchman, but early in life went to Poland, where he became a professor in the Lycée of Warsaw. He kept a select private school at his own home where young men of good families, received instruction. Chopin's mother was Polish and came of a noble family. It is sometimes stated that she was a princess. From her, Chopin received the fine sensibilities of the Szwed. Chopin very early evinced a remarkable talent for music. His first teacher was a Bohemian, named Zawud. Subsequently he received instruction from Joseph Elsner, a German and director of the school of music at Warsaw. Elsner was a thorough musician, a fair composer, and a great admirer of J. S. Bach's works. When Chopin was nine, he played a concerto in public, and improvised on original themes. His early compositions were Polonaises, Mazurkas and Valses.

When nineteen, he started for England by way of Paris. He found Paris suited to his taste and so remained there. As a pianist, he had no superior among his contemporaries except Liszt. Edward Dannemeller says of him: "Chopin was a legitimately trained musician of quite exceptional attainments, a great master of style, a fascinating melodies, a most original manipulator of pianistic and refined rhythm and harmony."

Lizst's biography of Chopin, though somewhat gushing and inclined to "weep over," is a good life of this composer and pianist during his residence in Paris. We quote the following from Lizst: "Shortly after his arrival in Paris, he gave several concerts and was heard by the higher society and by the young artists with equal admiration. I still remember very well his first appearance in the chambers of M. Pleyel, where the ever-reiterated applause could not satisfy our surprise and enthusiasm at a talent which revealed a new phase in the poesy of musical art, and developed such felicitions innovations in form."

"Chopin is a tone poet. His music does not fit either of the two great frames, which are distinguished by the names of German and Italian music. As with the genuine national poets, so in his music the national spirit pervades without forethought and without the consciousness of the composer. And this spirit resides not merely in the form and rhythm of the Polonaises, Mazurkas, etc., but one and the same feeling runs in a thousand ways through all his works, Concertos, Preludes, especially Nocturnes. Chopin has breathed into all his tone creations and the same life, his own and most individual life, so that in all a unity of character prevails."

"He could not go outside of himself, and the greatest beauties and the greatest merit passed for nothing with him, if they contradicted one side or another of his aesthetic comprehension. As great an admiration as he cherished for Beethoven, yet certain portions of his works appeared to him too rough-hewn; their build was for him too athletic; the passion in them seemed to him too sickly, the rage, too impetuous and thunderting; to him the lion's maw in this giant's limbs was too coarse a stuff, and the seraphic, Raphael-like profiles, which emerge amid the violent creations of this spirit, become frequently almost painful through the cutting contrast."

"Everything immoderate and rude repulsed him; everything that approached the style of the new French melodrama was abhorrent to him. If he was partial to the romantic, yet he hated all insane excess, all startling and shuddering effects."
 Liszt says: "By confining himself exclusively to the piano, Chopin has proved himself, in our opinion, to possess one of the most essential properties of a writer or composer; namely, a correct appreciation of the form in which his mission was to be achieved, and his designs executed."

"Far from seeking his own renown in the noise of the orchestra, Chopin contented himself with seeing his thoughts fully quickened into life upon the keyboard of the piano. He always reached his end, which was no other than to secure to the musical essence of his idea the full expression of its power; but he despised the mere effect of masses, and the coarse pencil of the scene painter."

"It is impossible to subject Chopin's labors to an intelligent analysis without finding in them beauties of the first magnitude, an expression perfectly new, and a harmonic texture as original as it is complete. With him the boldness always justifies itself; the richness even to exuberance, does not exclude clearness; the strangeness does degenerate into baroque affectation."

"The embellishments begat no blur; the luxury of ornaments does not smother the beauty of the main lines. His best works are rich in combinations which may be said to make epochs in the treatment of musical style."

"We owe to him that expansion of the chord, both when struck full, and when broken into arpeggio and through several octaves; those chromatic and enharmonic windings, of which his Études contain such astonishing examples; those minute groups of interpolated notes, which fall down like a colored dew upon the melodic figure, and for which, until he came, only the furniture of the older Italian song school had been taken for a model."

"He invented those wonderful harmonic progressions which lent a serious character even to those pages which with their light material could scarcely lay claim to such meaning. Études and Preludes are modest titles; nevertheless, the musical pieces of Chopin which bear them, remain forever perfect types of a species which he has created, and which, like all his works, sprang from the character of his poetic genius."

"Chopin's inspiration was, with him, capricious arbitrary, fantastical, bound to no reflection; he had to give it free play, and he did violence to his genius, as we think, whenever he thought to chain it to traditional rule. He could not imprison the wavering, never sharply defined outlines, which lend his thoughts their highest charm, within the stiff, angular framework of a precise pattern."

"Nevertheless, these efforts in the classical forms are distinguished by a rare nobility of style, and contain passages of high interest and movements of surprising grandeur of thought. For example, the adagio of the second concerto. The embellishments in this belong to the finest manner of the composer, and the leading thought is kept up with a wonderful breadth."

"How can we omit to mention the 'Funeral March' in his first sonata? No other tones could have expressed, in a language which so goes through the soul, the anguish and the tears which must have accompanied that man to his last resting-place, who had so sublimely conceived the manner in which a great loss should be wept. And in fact, all that there is solemn, and heartrending in the funeral procession of a whole nation, weeping its own death, resounds in this funeral strain."

"His Polonaises belong among the finest products of his inspirations. They have nothing in common with the painted primness of the ball room, virtuoso, and salon polonaises. Their powerful rhythm electrifies us. The noblest traditions of the Polish national character are preserved in them."

"The celebrated mazourkas wear an entirely different character from the polonaises. Upon a wholly different ground play tender, pale, and opaline nuances, instead of the juicy and strong coloring. The feminine element advances into the foreground with such decided significance that the other elements vanish before it."

"Chopin has happily appropriated to himself the popular melodies of Poland, and transferred into them the whole merit of his labor and his his style. In polishing these diamonds to a thousand facets, he discovered all their hidden fire. Could there be a better frame in which to enclose his personal recollections, poetry of all sorts, attractive scenes, episodes, and romances?"

After a short life of ill-health, Chopin died in Paris, October 17th, 1849.
ANALYSES OF CHOPIN ILLUSTRATIONS.

WALTZ.

IN A-FLAT MAJOR.

P. 96. Opus Schumann says, in his "Music and Musicians." "Chopin's three Waltzes, Op. 34, are above all things delightful, so different are they in character from the ordinary one..." Chopin is the pupil of the first masters, of Beethoven, Schubert, and Field. The first forced his mind in boldness; the second, his heart in tenderness; the third, his hand in its flexibility.

This Waltz, while very simple in form, is a marvel of grace and elegance. What, e.g., could be more elegant or graceful than the second part of the first Waltz? especially at the repeat! The introduction consists of a Period of sixteen measures, divisible into five bars, two four bars, and two five-bar phrases, the last being imitations of the principal figure.

The Waltz might be divided into three "Numbers."

No. 1. Consists of two 16-bar Periods, containing sections of eight measures, slightly varied on the repeat.

No. 11. Contains a Period of sixteen measures, repeated, and slightly varied.

No. 111. Consists of a Period of sixteen measures, repeated, as a first part. Part and, has a phrase of four measures, the last two measures repeated twice, as if by different instruments, and again eight measures like those, varied.

Then follows a repetition of the first sixteen measures of No. 111. This is followed by a repetition (a fourth higher) of No. 11, and this by No. 111, after which No. 11 is repeated in the original key. Just at the end, it merges into a Coda, which begins with an elegant subject of legato passages, and ends with fragments of No. 11.

The whole piece must be played with great brilliancy and grace; the scale-passages with perfect evenness, and the repeated chords with especial brilliancy.

POLONAISE.

IN C-SHARP MINOR.

The Polonaise, or Poleac, like the Minuet, was the court dance of the last century. It was rather a slow and magnificent Promenade, interspersed with digitated salutes, than a dance, such as we, nowadays, consider to be "comme il faut." It must have been a splendid sight, and one much more grateful to the eye than the crack of the modern ball-room.

Nothing could have been grander than the brilliant assemblage of richly dressed courtesans and ladies, the magnificient chandellers lifted with candles, the many windows repeating the gay scene again and again; and all this accompanied by the orchestra, now playing the national dance, the Polonaise, now waltzing, with flourishes of drums and trumpets, the entry of some royal or noble party.

The music of the dance that Chopin had in his "mind's eye," when he wrote his celebrated Polonaises, and this one in C-sharp Minor must have been suggested by a scene more picturesque gorgeous and romantic than usual. After courtly salutations, expressed by the fortissimo chords at the beginning, the dance begins, a melody full of grace and beauty.

In the second part we can imagine ourselves, after the slow grand introductory measures, as following one couple in particular; the clear tones of the trumpet (at the ninth measure) echoed from column to column, following us as we go, and growing denser and denser as we listen to the romantic dialogue, until the roll of the drum, and the lead notes of the first melody bring us back to our senses.

But in the "Menu Minuet" we lose ourselves again, at this time not to return, except for a moment or two, at the end of the eighth and beginning of the ninth bars (repeated in the last part): when, at this time, only one note of the trumpet and one stroke of the drum penetrate to our wondering minds.

Even Chopin would seem thus to have lost himself, for he leaves us here without returning, as in every other case, he does, in the Polonaise.

PRELUDE.

IN D-FLAT.

The celebrated Preludes of Chopin and of Hellel do not belong to the class of Preludes which precede a Choral, Hymn, or Fugue, but rather, perhaps, to the "Voluntary" or "Improvisation" of the Organist. They are short pieces, and some of them of great beauty. The Berceuse, (No. 15) of Heller, and this Prelude of Chopin, are good specimens of this kind of composition. As the former is a soft and sweet song of the mother singing her child to sleep, as the latter paints in music the emotions of the gentle musician's mind, when he sees his friends depart on an excursion on the picturesque lake, and when a sudden storm arises, and threatens to destroy them, and again, when the kindly sun dispels the storm, the waves, and brings his friends safe home to him, so says tradition, at least, and so says, quite as plainly, this exquisite little musical poem.

The sweet tone, which is produced by pressing, not striking the keys, is particularly needed in the first part, in which the musician sings his farewell to his friend. In the second, the mourning of the chancel, and the roar of the waves is portrayed by the rising and falling figure in the left hand, while the right paints the drops of rain, growing heavier and heavier: and the flash of the lightning.

The performer must, as usual, add some nuances himself, according to his judgment. Swells, for example, in each of the measures in the second part, where the rushing of the thunder is heard, add much to the vivacity of the picture, and the transition from the fortissimo of the lighting-chords to the soft notes describing the rain falling in the darkness, must be very sudden. The sun peeps out again, near the end, and the musician joyfully welcomes his friend back.
MAZURKA.
Op. 33, No. 3.

This is a gem, a beautiful pearl among the rubies and diamonds of Chopin’s Polonaises and Scherzos, or a lovely daisy among his tulips and roses. Nothing can exceed the sweetness of the first melody, appearing at first in D-Major, and then translated to a fourth below this, producing variety, without losing altogether our little pearl and daisy.

The Trio does not fall at all short of the Mazurka. It is even more interesting, possessing as it does more variety, although the Agave of the first measure is exactly the same in every one of the sixteen measures of the first part. But the variety is in the melody, and harmony. It begins with a new subject, and, at the sixth measure, the bass has a beautiful figure, which occurs, without being monotonous, in six measures of that period. At the tenth measure we are suddenly lifted up, from the key we were in, to the distant key of D-flat, and in the second part, we float along, by enharmonic chords, until we are set down again softly, by a beautiful chord of the seventh, in the original key of D-Major. The Coda, of fifteen measures, is a post-point on the tonic, and ends with a delicateante note passage, carrying us up, as it were, above the cloudband, and out of sight.

SCHERZO.
IN B-FLAT MINOR, OP. 31.

This Magnificent Scherzo differs from the ordinary scherzo, as the brilliant and witty conversation of high born and well-born gentlemen, and scholars, does from the homelier and less refined witmines of the rank and file of humanity. All is grand and elevated. The second subject, beginning with those fortissimo notes, reminds one of an Achilles, or an Edward Courr de Lion, in complete armor of shining steel, or of some magnificent saying worthy of those great men.

We may divide this in the same way as we do other Scherzos and Minuets; into the Scherzo, Trio, Repetition of the Scherzo, and Coda. But the proportions are on a grander, and more symphonie scale, than those of the ordinary Scherzo. It is very different from the grand Scherzos in the third and fifth symphonies of Beethoven. Indeed, each one has its peculiar character. But, while it is not as deep, as intense, in intellectual meaning, as those gigantic works of the greatest of all musicians, it can hardly be surpassed in clear and incisive brilliancy, or in interesting melody. It has lately been arranged for full orchestra, and in this form, it is — as the piano-works of other great composers generally are — even more effective than as a piano solo.

It will be well, then, in playing it, to imagine oneself the leader of an orchestra, and, as well as possible, to bring out the various effects which the different instruments of the orchestra would produce: the soft notes of the strings in the opening measures, alternating with the fortissimo answer of the wind-instruments and cymbals; then the crash of the whole orchestra, where the second subject appears — the beautiful melody — "ou amours" — which the cello might play, taking along instrument after instrument, as it rolls along in the long crescendo, until the part ends with the whole orchestra.

The whole Scherzo proper is played twice, with only a few changes including a magnificent trill, which brings in again that crash of the whole orchestra.

The trio opens with a very stately melody in the middle instruments, and which we will give to the horns, and bassoons. This is followed by a delicate passage of four measures, exactly fitted for the violins, ending in a pretty cadenza ("dolce-crescendo") for the flute; and this (the first part of the Trio) is repeated, with some variation of the melody. The second part of the Trio is quite extended, and, consists, first, of a graceful melody, in an upper instrument, such as the violin, or clarinet, accompanied by a five-note figure in the middle voices, and, second, of a very elegant legato passage, which the violins and flutes share between them. This passage begins (D, B, G), becomes louder and tenderer, until it ends with a fortissimo passage of the whole orchestra. The whole Trio is then repeated, and then follows a long episode, made up of the preceding subjects. After this, the Scherzo returns, and the piece ends with a long Coda worthy of so grand a work.

The piece is certainly hard, but not so much so as many that are less effective. It must be played with great energy, alternating with delicacy, and poetic feeling.

NOCTURNE.
IN G-MINOR, OP. 37, NO. 1.

While, in the Polonaises, Mazurkas, and Waltzes, Chopin reproduces for us the spirited and brilliant dance music of his native country, he gives himself entirely to poetry and tender romance, in his nocturnes, préludes, and ballads.

Through much Polish, and also German, and Scandinavian, music, there runs a vein of sadness, not only in the Laments, Romanes, and Nocturnes, but even in the Polonaises, Waltzes, and other Dance times. There is a great deal of tender melancholy in this beautiful Nocturne, alternating with tones of consolation and hope. Chopin was a most patriotic man, a devoted lover of his native country, and we need not be surprised to see some melancholy in his music, when we remember the sad history of his beloved Poland. In the middle movement he seems to have recourse to prayer, and the sweet chord of G-major at the end seems to say that his prayer has been heard, or that at least he has been consoled.
Felix Mendelssohn Bartholdy.
RANDSON of the well known philosopher and literary genius, Moses Mendelssohn, was born at Hamburg, February 3rd, 1789, but educated chiefly at Berlin, to which city his father, Abraham Mendelssohn, migrated in 1811, in consequence of the occupation of Hamberg by the French.

He received his first musical instruction from his mother, and a little later, during a temporary sojourn in Paris, by Madame Bigot. He afterwards studied piano-forte under Ludwig Berger, thorough-bass and composition under Zelter, and violin under Henning. He was a musical prodigy, and played in public at nine years of age. His earliest known composition is a cantata bearing date January 13, 1820. From that time forward, his compositions followed each other with extraordinary rapidity. He was very methodical in the arrangement and dating of his compositions, and there are now in the Berlin library forty-four volumes of manuscript.

Moses says of him, then a boy of fifteen: “What are all prodigies as compared with him? Gifted children, but nothing else. This Felix Mendelssohn is already a mature artist—and yet but fifteen years old!”

His parents were people of the highest refinement. They were far from overrating their children’s talents: in fact they were anxious about Felix’s future, and were in doubt as to whether his gifts were sufficient to lead to a noble and truly great career.

Moses, at that time the greatest living pianist, said: “Felix has no need of lessons; if he wishes to take a hint as to anything that is new to him, from hearing me play, he can easily do so.”

He was indeed beyond his age in everything; yet childish in all that tends to make childhood attractive and beautiful, not spoiled by the attention lavished upon him by grown men, and men of high reputation.

His elder sister, Fannie, was almost as talented as he. The family lived at No. 7, in the Neue Promenade; and here, Felix, with his sisters Fannie and Rebecca, and his brother Paul, organized a series of Sunday concerts in which musicians of high standing took part, Felix drilling the orchestra, standing upon a stool, that he might be the better seen.

For each of these family concerts he produced some new work, which he either played or conducted with the skill of an experienced musician. The piece selected for performance on his fifteenth birthday was Die beiden Neffen, an opera in three acts.

A few months after this he composed his first symphony in C minor, (Op. 11.)

In 1825, Felix made the acquaintance of Cimaruta in Paris, visited Goethe at Weimar, and completed his opera “Die Hochzeit des Canacho,” which was produced in Berlin in 1827. The finished score of the overture to “A Midsummer Night’s Dream” is dated Berlin August 6, 1826. He was then only seventeen and one-half, yet so mature was his art-life, that, years afterward, he was able to embody this overture in the drama of the same name without the alteration of a single note. From this time forward, Mendelssohn’s artistic career was a succession of triumphs.

Mendelssohn paid his first visit to London in 1829, and was received with great demonstrations
of popularity. He made a second visit to London in 1834, in the meantime having made a trip to Italy, where he planned and completed many important compositions. On this second visit he first delighted an English Congregation with his matchless organ playing at St. Paul's Cathedral. He made two visits to this country in 1833, and on his return to Germany, accepted the post of musical director at Dusseldorf, where he began his first Oratorio of St. Paul, and composed his Overture, "The Beautiful Melusine," and many other important works. He attained so high a reputation here, that two years later, he was invited to take the permanent direction of the famous "Gewandhaus" Concerts at Leipzig—a duty upon which he entered October 4th, 1835. Mendelssohn conducted the first performance of St. Paul, at the Lover Rhine Festival held in Dusseldorf, May 22, 1836, and conducted it in England, at the Birmingham Festival.

On this fifth visit to England, he was received, if possible, with more enthusiasm than ever. He had been married but a few months previously to Cecile Jaenrenaud, a lady whose amiable disposition, surpassing beauty, and charming manners, endeared her to all who knew her. On his seventh visit to England, Mendelssohn conducted his Third (Scotch) Symphony, and other important compositions at the Philharmonic Concerts and astonished his hearers by his marvelous performances on the organ. He describes in his letters a most enjoyable visit to the Queen and Prince Consort who received him with all possible honor.

In 1840, he composed the Lobgesang and Festgesang, for the Centenary Festival, celebrated at Leipzig in honor of the Invention of Printing. He also set on foot the project for erecting a monument, at Leipzig, to the memory of John Sebastian Bach, and also made the first proposals for the establishment of the world-renowned conservatory of music of that town. In 1841 he accepted the appointment of Kapellmeister at Berlin, and in connection with the duties of this office produced at Potsdam the overture and choruses of Antigone.

The year 1843 witnessed the inauguration of the Conservatory, with a list of professors composed of the most eminent names in the musical circles of Europe. In 1844 the music to "A Midsummer Night's Dream" was heard for the first time, being produced in London at the Philharmonic Concerts.

The winter of 1845-6 was noted for the brilliancy of the Gewandhaus Concerts. Jenny Lind made her first appearance before the Berlin public, Niels Gade composed his first cantata, "Cantius," for them. Joseph Joachim, then a fourteen-year-old world's greatest violinist, appeared. Aside from his other duties, Mendelssohn found time to finish his music to "Euripus" and to Racine's Arias, and work on his great oratorio Elijah, which was to be produced in London the following year. This immortal work was produced with triumphant success at the Birmingham Festival in 1846, and again in 1857 on Mendelssohn's tenth and last visit to England. But all this labor and excitement was beyond the strength of the delicate Mendelssohn, and the sudden death of his sister Fanny, to whom he was greatly attached, was such a shock that he went into a decline, from which he never recovered, and on the 4th of November, 1847, his gentle spirit passed away.

Hawes in his Musical Memories describes the profound impression made by Mendelssohn upon him in his youth. He goes on to say: "I was at once affected as I had never been before. I did not then know that it was the Mendelssohn mania that had come upon me. It was not a musical world forty years ago, and discolored the taste and judgment of those affected, for every other composer. The epidemic lasted for about twenty years at its height; declined rather suddenly with the growing appreciation of Schumann, the tardy recognition of Spohr, and the revival of Schubert, receiving its quiesces, of course with the triumph of Wagner. People now place Mendelssohn; formerly they worshipped him. He has been to me as much a revelation of the beautiful as Wagner has been of the sublime. Wagner is the inexorable and colossal development in art since Beethoven; Mendelssohn reigns forever in a sweet wayside temple of his own, full of bright dreams and visions, incense and ringing songs; and partly it is so sweet because, unburdened with any sense of a message to utter, mission to develop, he sings like a child in the valleys of asphodel weaving bright chaplets of spring flowers for the whole world, looking upon the mystery of grief and pain with wide eyes of sympathy, and at last succumbing to it himself; but not understanding it, with a song of tender surprise upon his lips."
ANALYSES OF MENDELSSOHN ILLUSTRATIONS.

SONG WITHOUT WORDS. No. 34.

The analysis of this piece might be as follows:

MEASURES 1-2. Introduction.
" 3-12. First Part, composed of four two-bar phrases.
" 13-20. Second Part, lengthened out by a Sequence; the passage at measure 13 being repeated three times in different keys.
" 21-28. A two-bar phrase repeated, acting as a Coda to the end part.
" 29-36. Transition to First Part.

MEASURES 30-35. Return of First Subject.
" 34-41. Episcope.
" 42-45. Similar to 11-14.
" 46-54. Transition to First Subject.
" 55-62. Similar to 30-35.
" 63-75. Coda, of which 85-93 is the Finale.

This elegant "Moto Perpetuo" does not present any great difficulty, "lies to the patient student of finger-exercises. The 36th (expressed by a double stem) must be well brought out.

SONG WITHOUT WORDS. No. 9.

Here, which is one of the easier, is one of the most beautiful of the Songs Without Words. An atmosphere of devotion pervades the whole, either the devotion which one feels when kneeling at the altar of a church, or on the summit of a high mountain, with a magnificent landscape spread out before him, with no sounds of busy life to disturb his thoughts. It begins and ends with chords which one could imagine coming from the strings of some heavenly harp.

The song is made up of little two-bar phrases, except at measures 3, 16, which contain a six-bar colotis, repeated; as if echoed through the lofty aisles, or from the distant mountains, and again at the first half of measure 17, which carries you back to the song.

SONG WITHOUT WORDS. No. 9.

The chords must be played by pressing the keys firmly and surely, not exaggerating the louder parts. The beginning of the song is to be played with a full tone, like that of a French horn: and the soft phrase of measure 6, delicately, but always firmly, like the strings of a quartet of violoncellos.

A crescendo does not lead to a "crescendo" and the one at the eleventh measure is one such: for at the 12th in which it leads is not so far. Many players (even "advanced" ones) attack every note they are marked with fury, thus spoiling one of the sweetest effects in music.

RONDO CAPRICCIOSO.

Ons 14.

In his work on "Musical forms," Pauer says, "Although printed by Beethoven, it (the Capriccio, or Scherzo) may be almost called an invention of Mendelssohn's; for in its construction all the qualities are absolutely required which made Mendelssohn famous—namely, wit and spirit, an almost electric rapidity of harmonious changes, and a full-bloodedness of treatment in the whole subject. A Scherzo, or Capriccio, ought to float, as it were in the air, and should appear entirely effortless; its whole essence is spirit, jest, humor, and brilliancy. In Mendelssohn's different schemes these characteristics are fully developed."

All of this is true in every particular of the "Rondo Capriccioso" of Mendelssohn, as it is called the celebrated Scherzo, or Overture, in the Midsummer's Night Dream Music. Von Bulow says: "Very fine piano fortissimo belong to the "allo galante" have been added after a passage of more than a century, so keep much of their bloom and freshness, to escape becoming "old-fashioned," so successfully as this one. He says that it provides for greater mastery over form, style, and handling of the instrument, than even the "Evolution to the Sunbeams" of Von Weber. The same excellent writer, and great master, says that we should play Mendelssohn's music "tightly and simply in time, with a fell, even touch."

The Introduction to the Rondo is a beautiful Allegretto, beginning with soft chords, not staccato, but detached; or, as Von Bulow calls it, legato-staccato. Then, (at the fourth measure,) comes a charming melody, full of sentiment, and expression; not at all sentimental, but serious and grand. Von Bulow forbids any chattering at the eleventh measure, though it is a very tempting place for it. There is nothing in this Allegretto to give us any idea of the gallows, promptness, and solemnity that are so close at hand; and we almost lose our breath (in a Pickwickian sense, of course.) when we suddenly find ourselves in the midst of the poor changers of elves, goblins, and fairies. Their feet hardly touch the ground, so light and elastic are they, and we hear their gauzy wings rustling against each other, and see them spread out, bearing their little owners up and down, flitting among the flowers, and the laughing and twittering crowd, of their sister elves.

Our hands must be as light as these little fairies, and only touch the keys of the piano, just enough to pull out of them a drop of honey. Flowers need no more honey than they have; so we should not press any into them, i. e., into the piano. Yet the double-calls be no heavier than the goblin wings rustling against each other in vibrations so quick as lightning. The second subject of the Capriccio is a beautiful song, which is repeated a few measures on, with a graceful accompaniment in the right hand, which has, now, the responsibility of imitating those elves that are hovering among the flowers, and listening to the song of their Queen.

It is probably not she or they that are so noisy towards the end of the piece, but we, who, causing a little too near them with our clumsy feet, drive them, frightened, away.

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ROBERT SCHUMANN

W

AS born June 10, 1810, at Zwickau, in Saxony. His father was a bookseller. Schumann's musical taste was not inherited, but he, no doubt, inherited from his father the interest in Belles Lettres which led him to take up journalism, or rather to enter the "domain of critical authorship."

In the small provincial town in which Schumann spent the first eighteen years of his life, music was a thing talked about rather than produced. There were no musicians capable of leading Schumann beyond the point which he arrived at by his own unaided efforts. J. G. Kuntzschl, an organist, gave him some lessons on the piano, but he was so impressed with the boy's talent that he advised him to follow his own bent or go where better masters could be found.

Schumann's father encouraged his devotion to art but his mother rather frowned at the idea. At a very early age he began to compose and his improvisations on the piano were said to have been remarkable. There were some steps taken toward putting him under the guidance of C. M. von Weber at Dresden, and the latter took great interest in the boy, but unfortunately none of it and the young musician was again left to his own resources. When he was nine, he heard the great pianist, Mocheles. Years afterward he told Mocheles that the impression made upon him by his wonderful playing had never been effaced.

At ten he entered the Academy at Zwickau, and remained there until qualified to enter the University. His interest in music lagged somewhat, and poetry took a strong hold upon him. He even wrote some, and it appeared in a publication gotten up by his father. He set some of the poems to music. The style of poetry he fancied most was of the rhapsodical and romantic order. Unlike most other German musicians, he was not impressed with the classical works of Goethe and Schiller. He greatly admired Byron, and in after years wrote incidental music to Manfred. When he was seventeen, he came across the works of Jean Paul, and the compositions of Schubert. The whole range of Schumann's compositions show how strong he was influenced by these authors.

At eighteen, he went to Leipzig to study law. Not that he had a particle of aptitude for the profession, but because his mother wanted him to become a lawyer. He began to study law by practicing the piano seven hours a day and writing letters a la Jean Paul. Schumann wrote to a brother-enthusiast: "If everybody read Jean Paul they would be better natured, but unhappier; he has often brought me to the verge of desperation, still the rainbow of peace bends serene above all the tears, and the song is wonderfully lifted up, and tenderly glorified." Grove says: "In precisely the same way did Gervinus give himself up for a time to the same influence; but his manly and vigorous nature freed itself from the enervating spell. Schumann's artistic nature, incomparably finer tuned, remained permanently subject to it. Even in his latest years he would become violently angry if any one ventured to doubt or criticize Jean Paul's greatness as an imaginative writer, and the close affinity of their natures is unmistakable. Schumann himself tells us how once as a child, at midnight, when all the household were asleep, he had a dream, and with his eyes closed, stole down to the old piano, and played a series of chords, weeping bitterly the while. So early did he betray that tendency to overstrong emotion which found its most powerful nourishment in Jean Paul's writings." Most of the acquaintances of Schumann in Leipzig were poets and musicians. A jolly set of music loving students would get together of an evening and play the works of Schubert.
ROBERT SCHUMANN.

Why Schumann should have wavered between law and music so long is explained by his desire to please his mother, who was passionately devoted to him, and did not wish him to adopt a profession which she believed would drag him through poverty and misery as it had done in the case of Mozart. He seems to have permitted himself to ripen of their own accord, and when the scales of his mental balance were full he noted which way the beam tipped, and that way he decided to go. The following letter to his mother was written when he saw which way his destiny lay: — "How can I describe to you my bliss at this moment! My cigar is capital. * * * I am when I think of myself. My whole life has been a twenty years' war between poetry and prose, or, let us say, music and law. I've had as lofty an ideal in practical life as in art. This ideal was hard labor, and the hope of struggling in a great sphere of action; but what prospect is there here in Saxony for a plebeian without influence or money, with no true love for legal petitions and petty controversies! Both in Leipzig and here I have become more and more attached to music. Now I am at the parting of the roads and shudder at the question, Whither? If I follow out my own bent, it points, and, as I believe correctly, to music. * * * Now comes the question: one or the other; for only one thing can be done greatly and well. You see that this is the most important letter I ever did or shall write; therefore do not grant my wishes ungraciously."

Schumann's mother wrote at once to F. Weick, a celebrated musician and teacher, asking his opinion of the step her son had taken. Weick wrote back that he believed the step taken was the right one, that her son had talents that would enable him to arrive at great distinction.

Schumann went to Leipzig, and took up his abode in the family of Weick. He was full of ambition and hope for the future. His insistence to improve in piano-playing led him to make a series of experiments on his right hand in order to enable the fourth finger to rise higher in striking the keys. The experiment was a failure, and he lost the use of his right hand. In hope that its use would be recovered in time, he continued practicing with his left hand. But time brought no improvement and finally, compelled by fate, Schumann walked into that field whose soil was so well adapted to nourishing the seeds of creative talent which had hitherto lain dormant in his mind. He now bent all his energies to gaining a mastery over theory and counterpoint. About this time he discovered a new star rising on the musical horizon. This star was Chopin. Schumann was one of the first to recognize and proclaim to the world the genius of that seraphic composer.

Schumann busied himself with continuing the composition of a series of pieces which were afterwards published as op. 2, "The Papillons." Some of these he had written while a law student at Heidelberg. They are not particularly important further than being interesting in revealing many contrasting forms in which the composer's characteristic moods of musical expression are clearly noticeable. It is plain that the composer was yet ignorant of the art of composition, and that, however striking and original his musical ideas were, they suffered from unskilful handing.

An Allegro, op. 8, was written about this time. This also was a feeble production, and Schumann himself says: "The composer is worthier than his work, but less so than she to whom it is dedicated." The dedication was to a lady friend, Ernestine von Fricken.

These attempts at composition convinced Schumann that however great a genius one may be, he must have a thorough knowledge of theory and composition if he would hope to compose anything but musical absurdities.

He now began at the very A, B, C, of thorough bass, under H. Lorn. By saturating industry he rapidly advanced to the higher branches of the art. He avoided society, and confined his intercourse to the Weick family. He was full of tricks, and was greatly loved by the Weick children, whom he used to work up to the highest pitch of excitement by inventing horrible ghost stories, which he would narrate in a darkened room. His compositions now began to show the result of his study,—the ideas stood out in a well-rounded and defined manner. But, the fact is, Schumann never quite obtained a perfect mastery of form, and it was due to the tardiness with which he began his theoretical studies. The Paganini Violin Capriccios which he transcribed for the piano are handled in a truly artistic and ingenious manner.

In the winter of 1832-33 he visited his native town with a newly-written symphony which he wished to hear performed. The performance took place at a concert given by little Clara Weick, a child of thirteen and daughter of Schumann's teacher, F. Weick. This remarkable child, when only nine years of age, played Hummel's great A-minor Concerto in public. The interest in the symphony was probably less than it would have been had the audience been so enraptured with the playing of Clara Weick.
ALBUM FOR THE YOUNG.

NO. 13.

The title of this number is "May, Beloved May, soon will Yon return," and the piece is a graceful and cheerful song. It is in two parts, both of which are repeated. Part First is a period of ten measures, eight of which are strophic, and the last two the "Symphony or Two" of the accompaniment. Measure Eight could not be the end of the period, as it ends with a D". Deceptive Cadence," in the relative minor key. There are two Sections in this period: one consisting of two-two-bar phrases, the other, one-two, and two-two-bar, the last being a "Symphony." The Second Part resembles somewhat the Development, or Working-out of the subject in Sonata. It contains three distinct sections of Periods, as follows:

Periods:
- Measures 21-24, One-Bar.
- 25-27, Two-Bar.
- 28-32, Four-Bar.

ARABESKE.

OP. 18.

"Licht und Sturm," "Light and Storm." Do it so to be played;
if to this we add the proper phrasing, which Schumann has taken due care to indicate for us, and careful attention to the Chorus Occurs, "Light and shade," and, (which is more important than many think,) a judicious use of the pedal, we shall have revealed to us a poem as sweet and tender as anything that Handel, or Shakespeare, or Goethe ever wrote; especially the first Subject, the exquisite Episode connecting the "Mitternacht," with the return of the first subject, and the beautiful Scherzo, (Conclusion.) Belonging to the Romantic School, no fault of Form tyranny over it. Although the first subject returns several times, we cannot call it a Rondeau. Let us rest satisfied to call it a Love Song, as it really is.

NOVELLETTE.

IN F, OP. 26, No. 1.

Hodie Frentier, in "The Musician," remarks that the history of music may be divided into three periods, the "classical," the "romantic," and the "present" period. In the later half of that century, when music had become less formalistic, i.e., the melody was carried to a single part, where, he says, may be described as the period of the development of the form, and the "romantic," period, characterized by a tendency to give entire freedom to the imaginative and emotional side of human nature. Schumann, as he goes on to say, was a thorough romanticist.

The "Novelliones," as well as the "Davidshauer," and "Kreisleriana," painted, as the composer says, his emotions of hope and fear when writing Clara Wieck. The writing of this number of the Novelliones is quite simple, as it also the form. It begins with a vigorous and brilliant subject, which reappears, like the subject of a Rondeau, several times. Following this is a lovely melody, which might be sung by a rich Alto, or played by a French Horn. This comes again, in a higher key, this time played, we may imagine, by a Violin, or Violoncello. In this, the melody must be played smoothly, and with a sustained sound in the bass, while the accompaniment must be very soft and slowing, with attention to the leading, the hand taking some of the notes of the triplet, where they might, otherwise, be in danger of being played unevenly. The first subject is to be played very staccato and brilliantly.

LITTLE PEOPLES SONG.

(VOLKSLIEDCHEN)

"Alles." No. 2.

SCHUMANN.

The National Airs of Germany, Russia, France, and in general of Northern countries, often have an element of sadness in them. The life of a nation, as an individual, is made up of sorrow and joy, each colored by its own individual history, and it has always been the province of Music, from the earliest times, to paint this national life, and history, and it has often done so more attractively than the Historians themselves. In this "little national song" written in the simplest song form, Schumann has given us feelingly and exquisitely, these two-fold elements of the music of the nation. The sad verses of the first and last strains must be played (or sung) with tone as sweet and full as that of a sweet, sympathetic voice, and the energetic chords in the left hand part, should imitate the chords of a young Mendelssohn, (such as we meet in the poems of Sir Walter Scott)." plays softly, as a prelude or accompaniment to the key he is aching. The lyrical chords must be played very smoothly, and the notes of each chord precisely together.

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ARABESKE

ROBERT SCHUMANN.

Op. 18.

Frau Majorin F. SERBE auf Maxen gewidmet.


PIANO.
ZUM SCHLUSS.
Langsam. M.M. 56.

[Music notation image]
Clara Schumann.
MANY years a conspicuous figure in the front ranks of living pianists, it may be said of Clara Schumann that no other artiste of the age has enjoyed a more thorough and widespread appreciation, or acquired and retained a more enduring reputation. She was born in Leipzig, Germany, on September 13, 1819, her father being the celebrated teacher, Friedrich Wieck. The daughter inherited the musical faculty from her father, and very early in life gave evidence of remarkable talent, which, under the advantage of the skillful and sympathetic direction of her father, was developed with such success and rapidity that at the early age of nine years she made her début at a public concert, and soon after attracted attention by her execution of the concertos of Mozart and Hummel, which she rendered with such skill as excited admiration and astonishment, ammonia as well by her extreme youthfulness as by the superior merit of her performances.

November 8, 1830, when just over eleven, she gave her first public concert, a “Musikalische Akademie” at the Gewandhaus, and her performance of variations of her own on an original theme, elicited marked approval in that high critical circle, and she was accorded, by the criticism of the A. M. Z., the distinction of possessing the brilliant style of the first performers of the day. In July, 1832, she gave two other “Musikische Akademien,” in one of which she rendered Chopin’s variations on La ci darem. In October, 1832, she made her first regular appearance at the Gewandhaus Concerts, in Moscheles’ G-minor concerto. Up to this time her music had been mostly in bravura, but she now took up classical art, and, November 9, played with Mendelssohn and Rakesmann in Bach’s triple concerto in D-minor, and about the same time she is mentioned by Moscheles in connection with Schubert’s trio and Beethoven’s trio in F-flat. In this year she performed, at Zwicken, the first part of a symphony in C-minor, by Schumann, of which the latter wrote: “Zwichen is fired with enthusiasm for the first time in its life,” and from this time continued an intimacy which ultimately had an important bearing upon the careers of these two great artists, and their relation to musical culture and progress.

With her father she visited Paris, Frankfort, and other cities, and in the winter of 1836-7 played in Vienna with such success that she was awarded the appointment of “Kk. Kämmer-musizirn.” In this year Schumann formally showed his attachment and sought her in marriage, and as the affection was reciprocated, his suit was accepted by Clara, but was interdicted by Wieck senior, probably from selfish motives, though the ostensible reason assigned was the insufficiency of Schumann’s means. September 12, 1840, the eve of her birthday, they were married in the church of Schonefeld. She remained in Leipzig for eighteen months after this event, and during that period her name appears on the Gewandhaus programme, in connection with the great masterpieces, though with occasional digression into the romantic field. She now, however, entered upon the career to which the principal work of her subsequent life was devoted. She became at once the inspiration and the interpreter of Schumann’s compositions, and possessing rare powers of her own, with a self-abnegation at once admirable and remarkable, she devoted herself to giving to the world a true insight into the beauties of sentiment and construction of her husband’s works.

In 1842 they went to Hamburg, where she performed his B-flat symphony, Mme. Schumann proceeding alone to Copenhagen, and achieving gratifying success in both events. In 1846 she persuaded Schumann to go to Russia, and visited St. Petersburg, (where they met Henselt), Riga, and Moscow, everywhere exciting the greatest enthusiasm and attracting attention to the works of Schumann. Subsequently they went to Vienna, where she met and appeared with Jenny Lind, and
to Berlin and Prague, everywhere extending both her own reputation as a performer of brilliant powers and the fame of Schumann's compositions. After a period of uninterrupted success on the continent, in April, 1856, she paid a long contemplated visit to England, giving performances at the Philharmonic and the Musical Union. She returned to Bonn, July 29, only to reach the deathbed of her husband, who expired in her arms. Subsequently she resided with her mother in Berlin, and in the Lichtental, Bades Baden. In 1872 she accepted the post of principal teacher of the piano-forte in Dr. Hoch's Frankfort Conservatoire, where up to recently she was living and successfully prosecuting her work.

In 1865 and 1867 in England, and in 1866 in Vienna, where Schumann's works had previously been received with coldness, she elicited brilliant triumph, and brought his compositions into a popularity that amounted to enthusiasm.

Madame Schumann's own compositions, though not numerous, evince a high talent, and indicate that had not her life been devoted to the illustration of her husband's works and the increase of his fame, she might have reached a distinguished place among composers. Of her playing its distinguishing characteristics, aside from its inherent brilliancy, was a self-effacement and earnestness that enabled her to add to her interpretation of the composer, a sympathetic instinct, and a poetic appreciation. Combined with this, she possessed the rare quality uniting accuracy with perspicuity, making the composer's work intelligible to the auditor, without deviating from its beauty of form and expression.

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**THE HAPPY FARMER.**

_Alexandria, Oct. 6._

**SCHUMANN.**

This is the bright and happy song of the farmer, returning home after work. His heart is care behind him, and he is returning to a happy, loving family at home. Perhaps the doubting of the mother, in the red pass, might, without too great a stretch of the imagination, represent the voice of the happy wife, or child, joining in with his cheerful song. It is in simple song-form. The first part is a period, composed of two four-bar sections, precisely alike, ending on the Dominant; the sections being divided into two-bar phrases. The plain of the second part is as follows:

<table>
<thead>
<tr>
<th>PHRASES</th>
<th>SECTIONS</th>
<th>PEDAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measure 1, one-bar</td>
<td>1, 2-bar, same as the 1st, varied.</td>
<td>1, 2-bar</td>
</tr>
<tr>
<td>Measure 2, one-bar, same</td>
<td>3–6, two-bar, same as first two measures.</td>
<td>3–6, two-bar</td>
</tr>
<tr>
<td>Measure 3–6, two-bar</td>
<td>3–6, two-bar, same as third measure, with final cadence on the tonic.</td>
<td>3–6, two-bar</td>
</tr>
</tbody>
</table>

Note that measures 1–2 are a repetition of 1–6. Care must be taken to hold out the dotted quarter-notes, and to play the chords of the accompaniment staccato, and distinctly.

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**LITTLE PRELUDE AND FUGUE.**

_IN A._

_LONDON, Oct. 6, No. 10._

**SCHUMANN.**

This prelude is in what is called "Ancient Binary Form"; i.e., it is in two parts: the first ending on the Dominant or 3rd degree above the Tonic or keynote, and the second ending on the Tonic.

It is divided into sentences of four measures, and each again into phrases of two bars. The principal subject is short (one and a half measures in length) and is very bright and interesting, and has a pretty accompaniment. The accompaniment to the subject of a prelude or fugue is called counterpoint, and sometimes counter-subject, and less frequently, second subject. The subject ends on the third bar of the second measure, and is connected with the counter-subject by a few notes, called a Cotelta. This and the Fugue must be played with a firm and brilliant touch, and the subject, and other melodies must be brought out as distinctly as possible.

The subject (two measures) of the Fugue is taken from that of the Prelude. Although written for children, this pretty Fugue is very ingeniously composed. It is a three-part one, i.e., the subject is played in three different parts of the piano. The composer has in his mind several voices or instruments. After the subject has been heard six times, we have an "episode" of two measures (7–12) made up of fragments of the subject and counterpoint: and then the subject re-appears and keeps us on the "Chi so" until the end. Two very interesting though not essential parts of a Fugue are the "Pedale" and the "Stretto." We have both in this little Fugue; a very pretty Pedale at the forty-first and forty-fifth measures, and a charming and amusing little stretto, that part of a fugue in which the subject and answer are brought nearer together than at first which suggests a crowd of children, rushing down stairs, after a ball, or piece of candy, and each one trying to be the first.
FRANZ LISZT was born at Raiding, in Hungary, October 22, 1811. His father, Adam Liszt, was a court official, and his musical attainments were sufficient to give his son instruction in the rudiments of piano playing. When he was nine, he played publicly in a concert, at Oedtenburg. Several Hungarian noblemen who were present, at once proposed to guarantee a sufficient sum to enable the wonderful child to continue his studies under the best masters.

His father gave up his position in the service of Prince Esterhazy to devote himself to his son's musical education.

Liszt went to Vienna, and studied piano under Czerny, and composition under Salieri. Here he made the acquaintance of Franz Schubert.

About this time all the eminent artists of the day were asked to write a variation on a waltz of Diabelli's. Beethoven contributed thirty-three instead of one. Liszt contributed a variation, and it was his first appearance in print. In 1823 he went to Paris in the hope of being allowed to enter the Conservatoire. Foreigners were not permitted to enter, and Cherubini would make no exception in his favor, so he continued his studies under Pecard and Reichawho were professors in the Conservatoire.

However, his powers continued to grow, and in 1825 the Royal Academy produced his operetta "Don Sanché." From this time till the death of his father, in 1827, Liszt made extensive concert tours to England and Switzerland. He was everywhere received with the wildest demonstrations of enthusiasm. He settled in Paris with his mother, and during these years he made the acquaintance of George Sand, whose influence on his works, some writers claim to detect.

Liszt's concerts, in the later period of his stay in Paris, established his fame, but he found his mind troubled with a strange unrest.

Fame was not a haven of rest; peace of mind comes from within, and not from external environments.

His religious convictions were somewhat shaken by Saint-Simonism, but finally they were established in the Catholic faith, of which Liszt always remained devoutly attached. He even took religious orders at a later period of his life.

The refusal of the Paris Conservatoire to admit the youthful Liszt, was the best thing that could have happened to him, though at the time it was considered by his father to be the shutting out of all possibilities of his son's future greatness. The action of the Conservatoire was loudly censured by the press, and the storm raised had the effect of calling the whole city's attention to Liszt. But their action was a blessing in disguise, as the system of the Conservatoire was not adapted to the best and freest development of Liszt's exceptional genius. He needed no forcing process. Liszt took Paris by storm. He was spared the long process which artists had to undergo of preparing the Paris mind for a public performance.

His first appearance was on the 9th of March, 1824, in the Italian Opera House, the orchestra of which was one of the best in the world. This orchestra, like all orchestras, considered its dignity to display any interest in what was going on on the stage. It considered itself a proper and well regulated piece of machinery that never got out of order or stopped running. In those days a pianist seldom played in public without being accompanied by the orchestra. The pianist plays a solo of a period or more, and then the orchestra strikes in and plays the tutti, a sort of interlude.
A newspaper of that time, describing Liszt’s first appearance, says in substance: “He is a true artist, and what an artist he is! And only eleven. They do not lead him to the piano; he flies to it. His eyes are bright and vivacious, gleaming with playfulness and joy. His little arms can scarcely stretch to both ends of the keyboard; his little feet can scarcely touch the pedals. It is impossible to comprehend how ten little fingers, which cannot span an octave are able to multiply themselves in so varied a manner, and bring forth such difficult chords, and so skillfully moderate or accelerate all the masses of harmony. He is the first pianist in Europe, and Moscheles himself would not feel offended at this affirmation. He executes an exceedingly difficult piece of music with such precision, assurance, calmness; with such bold elegance, and feeling, that he drives to despair the most skillful artists who have studied and practised the piano all their lives.”

But where was the orchestra all this while? The texters sat with their mouths and eyes wide open, staring in amazement, and when the tutti came and it was their turn to strike in, every instrument was dumb. Liszt’s triumph was complete, and the audience cheered and laughed the orchestra to derision.

Liszt’s concert tours, were everywhere equally successful. One exception might be made to one tour he made in England. W. S. B. Matthews gives some inside history of this visit, which he has from F. Dulcken, whose mother was musical instructress in the royal household. There were a number of celebrities at the palace, and Madam Dulcken presented some of them to the queen. “Who is that gant youth?” said the queen. “That is Liszt,” said Madam Dulcken. “Humph!” was all the queen rejoined.

In the course of the evening Liszt played Weber’s “Invitation to the Dance.” “Too fast,” blurted out the critical Prince Consort. The courtiers, parrot like, also said “too fast,” and the English public following the royal cue would have none of Liszt.

Liszt, with his characteristic generosity, would not allow his agent to suffer loss through this tour, but bore the loss himself.

The instances of Liszt’s generosity are numerous. He would always play for charitable purposes. He raised a princely sum for the sufferers of Pesth when the Danube overflowed in 1837.

He guaranteed to complete the sum necessary to erect a monument to Beethoven, at Born, when popular subscriptions ceased.

In 1849, Liszt settled at Weimar, and gave up his career as virtuoso. He accepted the post of conductor at the Court Theatre. Here he produced many operas of living composers. Here many works were produced that were unable to obtain a hearing elsewhere. He was the first to recognize the worth of Wagner’s Lokengrin. Here was first produced Rienzi, by Berlioz; Genoveva, and the music to “Mafia!” by Schumann; and Schubert’s Alfonso and Estrella was here extolled.

Weimar became the Mecca to which flocked musicians from all quarters of the globe.

Poets and philosophers, as well as musicians, found inspiration in the genial sunshine of this noble man’s presence. His compositions of this period are now more mature than those of his youth. They are more musically. His early works are more in the virtuoso style. His “transcriptions” are in this style, but nevertheless they have great merit in the development of piano-forte technique. If Liszt’s early years had been spent in producing compositions, instead of reproducing the compositions of others, there is no knowing what wonderful things he might have written. It was far better as it was, however, for the great masters of composition had flooded the world with great works, which had not yet been adequately reproduced on the piano. Liszt came on the stage, and with his transcendent powers showed the world what the compositions of Beethoven, Chopin, and Schumann really were.

Liszt wrote principally for the piano, the orchestra and the voice. Of his piano-forte works, the concertos in E and A, and the fifteen Hungarian Rhapsodies are the most important. His songs are of a high order, and his orchestra works show a complete mastery of the resources of the orchestra. Liszt’s influence upon music has been very great—not so much through his compositions as through his personality. There is probably not a great, or even a mediocre pianist living, who has not studied with Liszt. He never received a cent for lessons. His instruction was given through the determination to inspire musicians with high aims and devotion to this most beautiful and elevating of all the arts.

In 1859 he left Weimar, and resided at intervals in Rome, Pesth, and Weimar. He died in 1886.
ANALYSES OF LISZT ILLUSTRATIONS.

GRAND GALOP CHROMATIQUE.

Liszt takes in this grand Galop, like that of the Scherzo, Volks, Macabre, etc., its simple: it consists of the Galop and Trio, followed by the return of the Galop, and the Coda.

Concert Galop for the Piano, often deviates slightly from this exact order. In this one, not only the Galop is repeated, after the Trio, but the Trio is repeated too, and the Coda follows the Trio, instead of the Galop.

The Coda is long, and perhaps the most effective part of the whole piece. It begins with the second part of the Trio, and after that, does not touch either Galop or Trio again, but introduces several new and brilliant subjects, as at measures 235-241, and again at measures 274-282. These are connected by brilliant episodes. The “Sequences,” measures 211-212 is perhaps the most interesting part of the whole piece: i.e. if the crescendo is properly given.

Although not one of the finest of Liszt’s compositions, the Galop Chromatique is still very hard. But to the conscientious and ambitious student, who practices his scales, finger exercises, and accents, regularly every day, the difficulties of these hard pieces are very much diminished. They become an exercise in reading rather than in execution. There is a great deal of brilliant execution, and some difficult Segni, in this Galop.

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ERL KŒNIG (Schubert)

Transcribed by FRANZ LISZT.

The song is in your performance on the piano. Thus, after studying over the dramatic and powerful lines of Goethe, you will better understand how to play this great transcription.

The Apoggiatura Chords at the words “In liebes Kirk,” “O, will that go with me!” are extremely difficult, and will require long practice. And, this is a good place, perhaps, for another piece of advice: not to copy out, when you begin on any piece, the harder passages, and make to especial study of them, before practising them with the rest of the piece. This will prevent you from getting tired of the piece long before you come to it. Passages of this kind would be, in this piece: the accents in measures, in both hands; the above-mentioned chords, the legato “repeated” occurs in the right-hand and accent in measure 7th measure after the change to the key of C major.

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AVE MARIA.

FRANZ LISZT, over loyal and generous to other observing musicianns, being the best performer, practioning their virtuoso or toying with the instrument, as no one else can transcribe their works, has given us this beautiful transcription of the “Ave Maria” of Beethoven.

We have that Jacques Arnaudt was an eminent Dutch, or Flemish musician and composer. He went to Rome, and was employed in the Papal Choir in 1540. He composed Masses, Madrigals, etc. and his composition, which Liszt has transcribed with his usual good taste and enthusiasm, is an Ave Maria, or (as this exposition often signifies) in “Agnus.” We seem to be approaching some village church or wayside chapel, and to hear, faintly at first, the Angelus bell, painting the “Ave Maria.” As we come nearer, we can distinguish the melody of a sweet chain, and then we begin to hear other voices, till all the we are quite near and hear the whole chorus. Then, as we pass, the hymn grows faster and faster, and finally we lose it altogether. Nothing in music, that was good, escaped the loving and reverent attention of Liszt. He has fused Impulse in Beethoven, Bach, Mozart, Beethoven, Rossini, Verdi, Schubert, Schumann, and others too numerous to mention here. Just to seem to treat Ecclesiastical music with a proper love and fidelity of inspiration, his own Faye Sauder, Ave Maria, and Ave Maria Stroll, for chorus, are models of beauty, simplicity and devotion. Into this Ave Maria, or “Angelus” of Beethoven, he has woven all the poetry and devotion of his soul. He has preserved the ancient harmonies, not quite the seven harmonies which would accompany the “Ecclesiastical Tunes,” when not sung in triplet, but more simple than we are accustomed to, now. The full stop on the sound of the tone, e.g., without a break, is very old. We meet it in Palestrina’s compositions. To our modern ear it sounds very monotonous.

This is one of the choicest of Liszt’s compositions, and requires only to be played with the proper touch and expression, to be out of the sweetest things in the repertory of the pianist. The chorale in the two hands should be played precisely together, and the light and shade, with the gradual crescendo and diminuendo, indicating the approach to, and departure from, the bells, should be well observed.
ONDINE.

Lenco (d-18) m.s.  
P la melodia ben marcato  
S. Thalberg

PIANO.

Cresc.  
dimin
Allegretto.

Allegro con brio.
SIGISMUND THALBERG, who, as an exponent of brilliant effects and beauty of harmony, combined in a peculiar charm of individuality, shared the honors of the day with the renowned Liszt, was born January 7, 1812, at Geneva, Switzerland, and was the natural son of prince Dietrichstein. Developing musical talent in his boyhood, he was placed under the instruction of the great teacher Hummel, under whose guidance he soon developed a grace of expression and masterly touch that ultimately surpassed that of the master himself. Thalberg himself always regarded his talent as spontaneous. At fifteen he began to be known in the concert-rooms, and at sixteen published his first work, "Melange sur les Themes d'Urbant," followed by a fantasia on a Scotch air, and an impromptu on motives from the "Siege of Corinth," published in Vienna in 1838. In 1839 he made a tour through Europe, for which he had composed a concerto. His performances aroused marked interest, and his visit to London specially was attended by brilliant success. In 1834 he accompanied emperor Ferdinand, as pianist to the imperial Chamber, to the meeting at Toplitz of the emperors of Austria and Russia and the king of Prussia, and in 1835 he entered upon a career of European fame by a triumphal success at Paris, which followed him and was repeated with enthusiasm in England, Belgium, Germany and Russia.

Previously to 1830, Thalberg had devoted his attention to the feature of music cultivated by Liszt, the development of the resources of the pianoforte, and of the capabilities of combinations of effects. He gave his special study, both as a composer and executant, to an attempt to combine brilliant effects in execution with the elements of harmony and melody, and became the originator of a feature in pianoforte playing upon which his fame principally rests, and which has been copied, or imitated, or elaborated, by the majority of the more eminent modern pianists. In this school, (instead of the alternation of song and harmony, and brilliant passages, upon the pre-existing formula,) by keeping the melody in the medium keys, and an ingenious use of the thumb, a continuous and uninterrupted harmony, accompanied by the brilliant passages instead of interspersed with them, was secured, the whole keyboard speaking at once through its entire compass: thus throughout the rapid arpeggio passages and the most complicated forms of accompaniment, the air or melody was distinctly and uninterruptedly maintained. The varied forms of arpeggios took the place of the scales in brilliant execution, the fingering was modified, and the free use of the thumb was introduced, thus combining the beauty of the harmonic effects of Hummel and Moscheles with the brilliancy of the school of Mozart and Beethoven.

Thalberg, by his constant application, developed numerous combinations of the fingers which have come into accepted use, and in his own execution added to the inherent beauties of his new method a precision and delicacy of touch, a facility of eliciting the sweetest tones of which the pianoforte was capable, a characteristic and judicious originality in combining effects, that elicited the applause and enthusiasm of the musical world in which he lived, and excited at once the admiration and the despair of all rivals.

Among the famous compositions of Thalberg, in which his method has been exemplified, are a series of Fantasias of exceeding beauty, on themes from "Don Giovanni," "Robert le Diable," "L' Elisir d' amore," "Les Huguenots," "La donna, del lago," and "Mose en Egitto." He also published a number of didactic exercises (1813), entitled, "The Art of Singing as applied to the Pianoforte," in extensive use throughout Europe and America.

Thalberg was married to the daughter of Lablache in 1845, visited the United States in 1847, made his last public appearance in Paris in 1865, and subsequently retired to an estate near Naples, where he engaged in the pastoral pursuit of the cultivation of the soil.
ANALYSES OF THALBERG AND VERDI ILLUSTRATIONS.

"ONDINE."

The popular quality of Thalberg’s playing as a pianist, we the care with which he carried the melody, and delivered it with as much expression as if he had been singing it. Indeed he himself tells us that he studied singing with the celebrated Garcia for five years, merely in order that he might know thoroughly all the art with which a finished vocalist, taught by the perfect exponent of the art of singing at that time known, would deliver the most expressive melodies in his repertoire. The study of "contrapuntal" is one of many which he wrote for illustrating his method. It consists of a melody in the middle range of the soprano in long notes, accompanied by arpeggio figures, played by the two hands alternately. In this particular example of Thalberg’s method, the melody is played entirely by the right hand, and the notes are prolonged by holding the keys with the fingers, and not with the palm, as is the case generally in his operatic fantasias. The first step in the student in preparing this piece is to find the melody, and play it in accompaniment with the accented basses only, in strict time, according to the metronome movement marked at the beginning, $$=14.$$ The melody is to be conceived in a quadruple measure, each beat being as though a trisyl of three thirds pulses. The rhythmic motion so conceived will be that of eighth notes. Trace the melody carefully in every measure, taking care not to overlook any figures of $$8,$$ such as the thirty-second notes in measure seven, etc. Having thus traced the melody, and then formed an idea of its rhythm and the harmonies upon which it is based, then take up the accompaniment, the sixteenth notes. Observe carefully the indications for using the hands. The right hand is not removed from the center of the instrument. When the arpeggio goes higher, as in the second group of sixteenth notes, and so on twice in every measure, the left crosses over to play them. The accomplishment will now present two problems for solution: First, to get an equal movement and a good connection of tones in the melody and accented bass notes, so that the entire measure is filled up with an even rhythmic division of six half notes to each dotted quarter, or triplet. Second, to secure a true rhythmic motion or inter-connection of these sixteenth notes, so that the movement will be felt as a subdivision of the underlying triplet rhythm of eighth notes, and those again as part of the larger measure of quarters.

In order to ascertain more completely what this movement should be, first play a measure or two measures of the chord of $$E$$ flat in dotted quarter notes, four chords to the measure, the bass being struck twice at "one" and "three." Having secured this rhythm, then touch the tones of the chord separately, as e.g., G, B, flat, E, flat, G, B, flat, E, flat. In other words, break the chords into the same triplets. Having secured this movement in the same copiousness of beat as the dotted eighth note motion already specified, take a chord pattern of four notes and break it upward and back so that there will be two notes in each beat. G, B, flat, E, flat, G, B, flat, E, flat, etc., the bars being touched on each accent. This will give you the accompaniment, and you will probably think it correctly as a subdivision of the above quadruple measure of the melody. Then take the accompaniment as written and put it in this rhythm. The next step is to put the ingredients together, the melody and the accompaniment. Still here it is necessary to study the expression. The form of this piece is very simple. It consists of a period of four measures, culminating measure four. The same idea is taken again, but the modulatory treatment is different in measures seven and eight, and the period ends at the third beat of measure eight. The quarter and eighth filling the last beat of this measure belong to the next period which ends at the first beat of measure 14. This period is composed of repetitions of the first melodic figure of six notes in different keys. Measures 14 and 15 are devoted to filling up time with repetitions of the chord of $$F$$ flat. In measure 16 a new idea begins in two parts, one period of four measures, ending at measure 19. In the second half of this new period begins, leading to a repetition of the theme in measure 23. In measure 27 the dactyl begins again, and in measure 30 the theme is taken up for the last time. The student would do well to continue the melody according to the Thalbergian technique, as the celebrated "Art of Fingering Applied to the Piano," op. 70, Breitkopf and Hartel popular edition.

ALBERTI'S TRANSCRIPTION OF MELODIES.

From Verdi’s "Rigoletto.""}

This charming transcription opens with one of the most beautiful melodies ever written. It is the famous quartet, the main which Liszt has so charmingly worked up in his well-known "Rigoleto" fantasies. The time is slow, the eighth notes going at a moderate pace, almost as in the theme, or about three to the second. The theme is to be well, melodiously, and full of delicate feeling. In measure 10 begins the lovely chain of modulations, which Liszt has made a great deal out of in his treatment of this beautiful melody. In measure 14 begins the finale, out of which Liszt has made four pages. The second melody of this selection, beginning in measure 29 of key C, is, however, another melody, of a lighter character, and the staccato marks are to be carefully observed, as well as the two to three beats. In measure 32, 33, and 34, the long tone, dotted half notes, etc., to be prolonged its full value by means of the pedal. This key must be struck with sufficient force to convey the tone through its complete value. The third melodic figure begins in measure 39, and is to be played softly. The change to triple measure, in measure 40, introduces another famous melody. "Over the mountain sea," or in Italian, "Ed è felice," is a measure of its kind, and is admirably fit as a symphonic number. It is not difficult to be played well, and is a fine example of its kind. From 43 to the end is the finale. A new melody in measure 154.

MISCELLANEOUS.

Chadie Song — Gontschalk. This scene song, Gontschalk’s beautiful "Chadle Song," is not so much played as present, as it deserves to be, for it is one of the most charming melodies that poetic genius ever devised. Its least part is in the introduction, which is too long for the matter it contains. For four measures there is no melody, only a stationary harmonic effect upon the chord of A major. In the fifth measure each baritone introduces a melodic idea. In the seventh measure the soprano answers it, but for bass still remains stationary upon the chord of A. In measure 22 the chord of A return again, and the harmony is treated as pedal until measure 26, where the principal melody begins. This introduction can be made interesting only by careful treatment in the matter of touch, and by very liberal gradations of tone quality. It is continuous to the spirit of the present time in music to go over so much ground for so little real melody and harmony. Nevertheless the melody, when it does come, is well worth waiting for. The semiquavers must be played slowly, and lovingly, as a mother sings from her full heart to her babe. The quavers should occupy a couple of seconds. The principal theme ends in measure 51, and the second idea begins. It is merely a transposition of the principal motive into the key of the major third, in this case a sharp minor, the chromatic harmonies in measure 63 and 64 not be done delicately, and a little more slowly than the rest of the piece. It is not good taste to go over delicate modulations of this sort rapidly and carelessly. In the last half of measure 79 the principal theme returns, but this time with a secondary or embellishing accessory melodic idea, played by the left hand crossing over the right. In the original song the voice had the principal theme at this point, while the accessory melody sounded instead for the violin or flute alto. In measure the second idea returns in C sharp minor, leading finally in measure 75 to the return of the principal theme, with the necessary melody, in bass, ending in measure 83. From this point the introduction is repeated, somewhat abbreviated, developing, finally dying away and ending in measure 107.
Giuseppe Verdi.
FOR a long period, following the death of Scarlatti, a barrenness pervaded the Italian field, and no great pianist was developed up to the time of the advent of Giuseppe Verdi, excepting, of course, Clementi, who, though of Italian birth, belongs essentially to England. Music, however, shared in the general re-awakening of Italian intellectualism which followed the inspiring period of national unity and independence, and the impulse given to arts and science by a period of political stability and social tranquillity. Giuseppe Verdi was born near Busseto, in the duchy of Parma, in 1813. He studied music at the Academy of Milan, and entered upon his career as a composer by the production of his first opera, "Oberto, conte di S. Boniface," which brought him some distinction. His reputation was enhanced, and acquired a broader scope, from 1842 to 1844, in the production of the operas, "Nabucodonosor," "Ernani," "I due Foscari," and "Laia Miller." It remained, however, for the fifth decade to introduce him to a higher standard of work, in which his brilliant success established for his productions a world-wide fame and an extent of general popularity attained by the compositions of few other masters.

Commencing with his "Rigoletto," in 1871, he successively produced "Il Trovatore," "La Traviata," "Il ballo in Maschera," and later, in 1871, his masterpiece, "Aida," produced for the opening of the Italian Grand Opera in Cairo, and for which he received $40,000. The first four of these creations appealed to the popular ear, and became popular to a wider field than, perhaps, any other operatic productions. Their fame largely rests upon the pleasing buoyancy and effectiveness of their melodies. Judged by the rules of strict art, they are lacking in their harmonic treatment and contain serious defects in contrapuntal construction, as well as wanting in adequate dramatic effect.

In the opera "Aida," he showed that his genius was superior to these weaknesses and gave to the world a production of a dramatic ambition rarely realized in the Italian school. In his operas for the Paris Grand Opera, he entered upon a class of compositions unworthy of his genius, and which have subjected him to justifiable criticism. In "Les Vespers Sicilienne" and "Don Carlos," he sought to adapt himself to the French taste, and in founding the work upon the style of Rossini, he sacrificed the peculiar charm of his own individuality, with perceptible detriment to the quality of spontaneity in these operas. In re-writing "Don Carlos," he exaggerated these defects by adapting established art-form for a marked imitation of the style of the second Wagnerian period. His reputation is, however, fixed by his other and more perfect works, which have established his fame upon an unassailable foundation.

Notwithstanding this apparent retrogression, Verdi possessed a reserve of resource of which the musical world had never dreamed, and which enabled him to produce a surprise to his contemporaries, by whom he had hitherto been known as a dramatic composer simply, and an imperishable monument to his genius, in his great Requiem, published in 1874—child of his old age, for it is in itself a marvelous fact that this masterpiece was conceived and executed at the advanced age of sixty-one. This composition was characterized by a lofty style, a fluency, spirit, and exquisite power of sympathetic expression, combining to rank it with the glorious conceptions of Mozart, and displaying a mastery of polyphonic harmony, worthy of the genius of a Mendelssohn.

The influence of Verdi's style naturally asserted itself in the Italian field of music, and many of the contemporary composers, notably Boito, Cortesi and Ponchielli, have imitated the peculiar graces of Verdi with considerable success, though in case of the former, also some of his Wagnerian melodies. Verdi has been one of the most prolific composers of his time, and many of his works possess enduring qualities that will secure him more than contemporary fame.
RICHARD WAGNER

Was born in 1813, at Leipzig. His father was a clerk in the Police Office, and died when Richard was but a few months old. His mother afterwards married an artist and portrait painter, at Dresden, named Geyer. The attempts he made to discover the bent of his stepson's mind decided him it was not painting. Geyer died when Richard was seven, and on his death-bed, hearing Richard strumming on the piano, remarked: "Perhaps the boy has a talent for music."

He was always refractory, even in childhood. His sister's music teacher gave him music lessons on the piano, but he would not practice his lessons, but preferred to spend his time picking out overtures and orchestral pieces, as best he could, "with a fingering that made the tutor's hair stand on end."

The teacher gave him up as a hopeless case, and Wagner, in after years, declared he was quite right in doing so, as he would never have made a piano player. Even at that early age he formed a hatred of Italian operas, because the Italian text "looked so silly." At nine he entered the Dresden Krenzschule, where he studied the classics, mythology and ancient history.

When he was eleven he composed a prize poem, the subject being the death of one of his schoolmates. He was further honored by having his poem printed. This gratified him so greatly that he determined to write a great tragedy. He learned English enough to read Shakespeare, and actually worked two years upon a drama representing a sort of compound of Hamlet and Lear. He worked such bloody havoc with the characters that he had them all killed off before the last act, and had to make some of them reappear as ghosts in order to finish the piece.

His family had, meanwhile, moved back to Leipzig. They noticed that their bright boy Richard was not doing well with his studies, and, upon investigation found, to their dismay, that he had been wasting his time upon the tragedy. His family did not object to art as a vocation when taken up seriously, and Richard, who had always rebelled against technical training, and could neither sing nor play any instrument, was thought to be wasting his time.

Wagner says his absurdities reached their climax about this time in an overture which he composed, and which was actually performed in a Leipzig theatre. Wagner was profoundly impressed, but the audience were moved to great enjoyment by the persistent prominence of a drum which came in fortissimo every three bars. He now put himself through a course of counterpoint under Wechlog. He had a prodigious capacity for study, and could learn anything, but he would learn only what he chose. Hawes says in substance: "At the age of seventeen he had dipped into nox literatures, ancient and modern, glanced at science, weighed several schools of philosophy, studied and dismissed the contending theologies, worshipped Goethe and Schiller, hated the conventional drama of Kotzebue, tasted politics, and been deeply stirred by the music of Beethoven."

He admits that to complete his student experience, he became a little wild, but idleness and dissipation were foreign to his composition. Beethoven was the master and model he set before himself, and it is asserted that no musician was superior to Wagner at eighteen, in familiarity with the whole range of that composer's works. At the age of twenty-three he visited Vienna, but soon
Richard Wagner.
departed in disgust when he found this musical city—the city of Beethoven: wholly given up to the worship of the flabbible strains of Harold's 'Jewels.'

"An octave and symphony of his own were performed at the Leipzig Gewandhaus Concerts early in 1833, and met with a most encouraging reception. One who was present writes of it, "The style is an imitation of Beethoven, but remains perfectly individual." Opera, however, was the form that, from the first had mainly attracted him. It was the art-form that seemed to present the greatest possibilities. There was, doubtless, a great instinctiveness about his aims at this time. Hawes says: "Wagner was conscious of his keen sensitiveness to emotion, and his enormous capacity for receiving impressions and acquiring facts. But the question would present itself: to what end? The artistic temperament could give but one answer—'Expression!' The seething life within must find outward expression. He looked around at the expressive media of the past and present, and he felt that the artist of today is the heir of all the ages, and now for the first time can stand and gauge the creations of the past in poetry, painting, drama, and music. He looked up each art in turn, weighed it, and found it wanting; each falls short of the reality in some respect; Painting leaves out motion and solidarity; sculpture possesses solidity without motion; Poetry has no sound, color, or solidity; spoken drama lacks the intensity which it is the unique function of musical sound to give. Musical sound alone provides the ethnical touch, which can only be answered by associating the emotion raised with the thought."

"Each art is complete in itself, but not complete as a means of expressing thought and feeling. Wagner did not believe that drama could be carried farther than Shakespeare or the Greek dramatists carried it; or music any farther than Beethoven carried it; but he did believe that the art work of the future would be in combining them in one splendid and complex organ of expression, fitted so closely about the soul of man as to become the very Aeolian harp upon which the breath of his life could freely play. Wagner's aim was to make a musical drama in which the drama, poetry, music, scenery, and acting are to be blended, so that each shall have its own appropriate share, and to more, as a medium of expression. It must present a true picture of human feeling with the utmost fulness and intensity, free from every conventional expression by the happy union of all the arts, giving to each only what it is able to deal with—but thus dealing with everything, leaving nothing to the imagination. Such a drama completely exhausts the situation."

"What was the opera as Wagner looked about him? A string of tunes or a recitative; the dullness of this product relieved by the ballet. Arias, recitative, and ballet—there you have the points of modern opera. No connection with the real drama, and not even sprung from the best musical elements. Ear-tickling, and not truth of expression, was the chief thing, and the words were mere pegs to hang the music on. Gluck reformed this by once more making the operatic tunes true to the words; an improvement teaching the sentiment only, and the defective form remained unchanged. Rossini retarded the progress of musical drama for fifty years, through the exquisite beauty and abundance of his operatic tunes. But beautiful tunes do not make an opera. The orchestra and post must be represented. Dramatic and poetic truth—all that makes a stage performance interesting—must not be sacrificed to tune."

"Wagner proposed to himself the task of harnessing the fiery steeds of art to his triumphal car and driving them all together. He must write his own drama. He must choose his own subject, one with a simple plot, strong passions, and great situations. He must arrange his own scenery, perfect every detail, compose his own music, drill his own orchestra, and train all the characters."

"It was a gigantic conception and necessitated the inauguration and carrying through of an art revolution. In the meanwhile he must live, so he accepted the post of musical director at Magdeburg in 1834. He wrote at this time The Nibelung of Palerne, which after a hasty rehearsal was performed and unfavorably received. At the end of two years he went to Königsberg, conducted a year, and married Mina Planer, a popular tragedy actress. He went to Riga to conduct and when there began to plan Rienzi, an opera founded on Balzer's novel."

In 1839, Wagner, with the first two acts of this opera in his pocket, set out for Paris. The vivid impression he received while aboard a sailing vessel on the North Sea, and the tempestuous weather which drove the vessel about for a month, suggested to him the ideas of the Flying Dutchman. At Boulogne he met Meyerbeer, who was struck with what Wagner showed him of Rienzi, and he gave Wagner letters of introduction to many leading editors, musicians, and conductors in Paris. But more than two years elapsed before a single encouraging circumstance occurred. In the mean
while he was reduced to the extremest poverty, and was compelled to do the meanest kind of literary hack work. Finally in 1844, word came from Dresden that the authorities had accepted Rienzi and it would be speedily produced. He determined now to work out the Flying Dutchman, and to get himself into a musical atmosphere; he hired a piano. When it came he was in an agony of fear, lest having been so long from musical employment, he was no longer a musician. He began on the Sailor's Chorus and Spinning Song, two of the most beautiful tunes ever written. He danced about the room for joy to think he could still compose. The opera was finished in seven weeks, and he set out for Dresden at once to superintend its rehearsal. The production was a complete success for the composer. He writes, "I, the lonely, forsaken, homeless man, found myself suddenly loved, admired, wondered at." Haweis says, "The subject of Rienzi was one with immense outline and full of striking situations. It is a portrayal of the eternal revolt of the human spirit against tyranny, routine, selfishness, and corruption." But it was not an avowed departure from the conventional forms of the existing opera. The Flying Dutchman did own a departure from old forms and when in 1843 it was put on the stage, it failed. It was then sent to Berlin and failed there. Wagner then wrote Tannhäuser, a still further departure, and the first of his operas, on a mythicized theme, a principle which ever afterward he strictly adhered to. From Tannhäuser dates the mighty storm of the Wagner controversy. Wagner was a born fighter, and he fought for the principles of operatic reform with all the ferocity and persistence his nature was capable of. All Europe, and in fact, the whole civilized world of music was drawn into the controversy.

In 1848 the revolutionary troubles came, and Wagner joined the revolutionists, because he thought art revolution could be helped by political revolution. He was stamped a rebel and had to flee the country. He was in exile ten years, and while away sent the manuscript of Lohengrin to Liszt at Weimar. Liszt had heard Rienzi and Tannhäuser and recognized the author's genius. He at once put it on the stage at Weimar and it proved the most successful of Wagner's operas. Its beauties are of a very high order. Fifteen years elapsed before a new opera of his was put on the stage. In the meantime he worked at a new opera, or rather, three operas combined in one,—the Ring of the Nibelungen,—a work which occupied him twenty-five years. In 1855 he went to London to conduct the Philharmonic Concerts. In London every one of his operas has been performed, and none have ever failed there. He returned to Zürich, and in 1859 finished a new opera, Tristan und Isolde. This opera is a complete illustration of his theories.

In 1859 he varied his exile by a visit to Italy. He loved Italy as intensely as he hated its operas, and the Italians loved Wagner as much as they hated German music. In 1860 he was again brought to Paris and sought to have Tannhäuser brought out at the Grand Opera in 1861. He might have been successful, but with characteristic aggressiveness he entered into the newspaper controversy which the rehearsals of his work provoked, and the consequence was the Jockey Club mustered in full force on its first representation, and with penway whistles and cat-calls broke up the performance. About this time the ban of exile was removed. Wagner now hoped for a speedy production of Tristan and Isolde. But the singers thought the party impossible to sing. The tedious delays depressed him most profoundly—he thought of retiring and "renouncing artistic enterprise forever." At this moment came a message from the youthful king of Bavaria, Louis II., a musical enthusiast and passionate admirer of Tannhäuser and Lohengrin. The most extraordinary favors were extended him at Munich, and Tristan and Isolde was adequately given and enthusiastically received. The Meistersingers was also brought out in 1868 and carried everything before it. The public were now in some degree familiar with Wagner's music, and since his recent successes he had become renowned all over Europe. His party could now hold its own against all opposition.

Wagner Societies were formed all over Germany, with the object of raising the means to build a special theatre for the performance in the manner of a national festival of the Nibelungen. The site was Bayreuth. "a place remote from the din and strife of capitals." Here the festival was held in 1876, and the grandeur and impressiveness of the production can never be forgotten by those who had the good fortune to be present.

 Parsifal, his last work, is based on the Arthurian legend of the Grail, and was performed in 1882. It is a sacred drama, and awes the spectator with its intense human interest and profound solemnity.

The excitement and exertion of these festival representations left Wagner somewhat out of health. He left for Venice, where he died February 13th, 1883.
ANALYSES OF WAGNER ILLUSTRATIONS.

ELSA'S DREAM.

Lohengrin.

A transcription by Liszt is the next thing to the orchestral arrangement of a melody. It is an excellent par for orchestra piece. His transcriptions of Beethoven's Symphonies, e.g., are marvels, and with all their indications of the centre of the different instruments, only little inferior to the music itself. To the orchestra. This is the scene where Elsa, accused of the murder of her brother, who has mysteriously disappeared, is brought before the king by her accuser, the wicked Frederick. The Juliette says: "Elsa enters in a simple white dress, a long table of her beads similarly attired. These remain in the background, while Elsa advances slowly and finally into the centre of the foreground." As she advances the orchestra plays the first measures of this transcription. At the end of the fourth measure

the chorus of men say: "Behold!" and at the eighth measure, "She approaches, she is cruelly accused! How bright and pure she looks! He who would venture to accuse her must doubtless of her crime be sure!" At measures 22 ("Ein wenig helles Im Seitzensrom") i.e., a little faster), Elsa speaks as if in a vision. She says: "I saw, while I was asleep, a knight in splendor shining. Never did I behold such purity. A golden horn was in his hand, and on his sword be to." The melody, with the trumpets and clarinet chords, bring up before us this pure and noble knight. The harp plays in the piece are measures, 29, 39, 49, and similar passages. The enharmonic changes, sudden changes from flats to sharps, and vice versa, only sudden to the eye, also require study.

LOHENGRIN'S VERWEIS AN ELSA.

(Lohengrin.

THE is the Scene, in Act III, where Lohengrin addresses Elsa. He addresses her in beautiful words of love and confidence, but warns her not to seek in him the aid which he is. "Breath out with me the sweet fragrance of flowers? Oh! how sweetly it intoxicates our minds! Mysteriously it approaches through the air. Asking nothing, I give myself to its charms. Such is the charm which bound me to thee, sweet lady, as soon as I beheld thee first. I did not need to find out what thou wast. I beheld thee, and

the same time sweet, and delightful. The notes of the melody are, as usual, to be more prominent than the accompaniment, but full of sweetness. The "tremendous" passage must, of course, be played slowly and evenly. This music, just as it is, takes a good musician to play it well, and a great artist to sing it as it should be sung.

"O DU MEINER ABENTERN."

Tanhauser.

LISZT has transcribed this wonderful song of Schubert's with his usual faultlessness and enthusiasm. He has added a measure of the music to it, and as the music of the piece is so much more than the music of the song, the accompaniment, quite faint, without going too far. He paints the roving of the sea, by piano-sans-clarinet passages. He expresses the "sobriety" or "chilliness" of the sun by short arpeggios, and he introduces the sound of the sea, like the echoes in some vast cave.

The being words addressed by the Wanderer to his native land, Liszt expresses by bright clear chords in the accompaniment; and as the words of the song grow more and more earnest and excited, and as Schubert's beautiful music keeps pace with the words, so does the accompaniment of Liszt, until, at the last, "where art thou?" it breaks into a precipitious cadence. ("precipitation.") Not in the spirit of the woods, breathed out like a sigh of wind, neglected. It is expressed ("misterioso") by a low murmuring in the bass until the words, "there is happiness," when a bright chord, in E major, with a rocket-like arpeggio finishes the strain.

It has been said elsewhere that the two ways to study a transcription of a song, is to read the verses first, and then study to adapt the music to the sentiment of the poem. Unfortunately the translation is so bad, in many cases, (indeed often no translation at all,) that this is not possible.

Many of Schubert's songs, e.g., have ridiculous English verses put to them, evidently with the object merely of getting the right number of feet to the line. It would be well, where possible, to get a literal translation of our poem. It would certainly contain more of

MISCELLANEOUS.
Elsa's Traum

aus

Richard Wagner's Lohengrin.

Massig langsam.

Pianoforte

Langsam.

Stich und Druck von Breitkopf & Härtel in Leipzig
Ein wenig belehier im Zeitmaass.

imper gleichmässig piano

(poco rit.)
A MONG those who have adorned the musical art of the present century, and who have attained marked distinction in the interpretation of music on the pianoforte, Adolph Henselt occupies an exalted place. Henselt was of Bavarian origin, having been born in Schwabach, May 12, 1814. Though he enjoyed the privilege of instruction by Hummel, under whom he matured his study, it can not be said that he is a disciple of the latter's methods. His manner of execution has been described as a link between Hummel and Liszt, but in fact, the peculiarities of his method of touch, while embracing characteristics of the two great virtuosi mentioned, are original and unique, and the brilliant effects produced by their application of congenial compositions have been pronounced by such eminent judges as Schumann and Liszt to constitute him one of the greatest players. Henselt entered the practice of his art in Germany, but achieved no exceptional distinction till called to St. Petersburg in 1838. Here his success was phenomenal. The enthusiasm of his reception inspired him to the development of his highest powers, and he was at once appointed court pianist and teacher to the imperial children, soon after being awarded the post of "Inspector of the Russian Imperial Seminaries," a position in which his zeal and ability have been highly commended.

The effect of his style of playing is to combine the beauty of Hummel's touch with the full volume of sonority secured by Liszt, by his manipulation of the wrists and fingers, but this sonority being dependent upon dispersed chords and arpeggios, ranging beyond the octave, Henselt's peculiarity of increasing the effect of the pedals by keeping the keys down as much as possible with the fingers, is beyond practicability for most hands, and requires a development of muscle in fingers and wrist of which few are capable, and then attainable only by tortuous and distressing practice, which few can endure. Henselt, himself, in order to maintain equipment for his peculiar fingerings, was for years accustomed to spend an hour daily in practice of his "Dehnungs-studien," a study which he invented for extending the stretch of the hand.

In his own execution, however, the results of his methods are marvelous, and have established for him a reputation as one of the most unique and brilliant players.

Owing to the restraint inspired by his position at the Russian court, his public appearances have been few, but of most of the great musicians, and hence he is less prominent, in the sense of popular familiarity, than others of no higher attainments. As a composer he has produced some masterly efforts, a Concerto in F-minor, and a number of superb pieces of chamber music, "La Gondola," Impromptu in C-minor, "Frühlingslied," etc. His arrangements of Weber's "Trio in G-flat," for pianoforte and clarinet, and of Cramer's Etudes, to which he added 2 second pianoforte parts, and especially his edition with variations of Weber's principal pianoforces, indicate a masterly grasp and conception, and are valuable contributions to the store of musical wealth.

In 1856 he had the happiness of welcoming the gifted Schumann and his accomplished wife to Russian musical society, playing in public with Madame Schumann, and enjoying a mutually advantageous intercourse with the great composer, and it was largely to his generous sympathies that the Schumanns enjoyed their easy access to the favor of the court and musical society. Himself a virtuoso of the highest order, he took an unaffected interest in the magnificent performances of Madame Schumann, and was pronounced in his admiration of her gifted husband's compositions.

To Henselt's influence is undoubtedly due the creation and development of a higher musical culture in Russia, thereby paving the way for the easier success, subsequently, of the great composer Rubenstein, preparing the ground, as it were, for the favorable reception of the seeds from which the latter developed an important and noble art in the great Empire. The influence of Henselt, too, had a softening and refining tendency upon the social life of the Russian court, reflected upon educated society at large, and in this work he labored with a devotion and unostentatious enthusiasm that was contested with the consciousness of what was accomplished.
STEPHEN HELLER

STEPHEN HELLER, who, without reaching the dignity of a great master, was nevertheless one of the most beloved and popular composers and performers of his day, was born May 15, 1815, at Pesth, Hungary. His first appearance in public was in his native city, and his success encouraged him to make a tour of the German cities, where he met with considerable favor. He settled in Ansgerberg and pursued his studies there during several years, finally taking up his permanent residence in Paris in 1838. In 1862 he visited London, playing at the Crystal Palace with Halle, in Mozart’s concerto in E-flat for two pianos, his execution being highly commended by the contemporary critics. In 1884 he was a member of the Légion of Honor, and in the following year was visited with a misfortune in the loss of his eyesight. In this affliction he was made the recipient of a testimonial by the leading musical artists, expressing their sympathy and their admiration of his work and character.

Though a distinguished virtuoso, Heller had a distaste for public performances, and never sought for public distinction in this walk of the profession with that eagerness which generally characterizes musical artists for the applause of the art-loving people. As a teacher he was conscientious and skillful, and was exceedingly popular with the extensive clientele which he thus built up. He was devoted to the art of composition, in which he excelled, and without producing anything that was called great, was for many years noted for the elegance and refinement of his works, which, for a quarter of a century preceding his affliction, enjoyed the greatest popularity among cultivated amateurs both in France and England. His music always commands the attention of the refined by its innate gracefulness and agreeable qualities, being always above mediocrity, always beautiful and never brusque or vulgar, and characterized by a delicate ingenuity and attractive variety.

The published works of Heller number 150, commencing with a set of Variations in 1820, published at the age of fourteen. He was a prolific writer of Preludes and Etudes, characterized generally by elegance of form and refinement of phrasing, and excelled in small pieces for the piano. Among his most charming productions are the "Promenades d’un Solitaire," founded on Rousseau’s letters on botany; "Blumen-Fracht-und-Dornen-Stucke" (from Jean-Paul), "Dans Le Bois," "Nuits Blanches," etc. He wrote four solo sonatas, but not of a character to give them permanence. Among his most popular and successful works is a set of "Pennes fugitives," composed in conjunction with Eras, the violinist, for the pianoforte and violin, which have attained a wide circulation and celebrity. His more ambitious works comprise a "Saltarello," on a phrase from Mendelssohn’s Italian symphony; five Tarantellas, and a caprice on Schubert’s "Forelle."

No modern composer has been gifted with a more intimate and profound acquaintance with the capacities of the pianoforte, and this knowledge has been applied to his "Etudes" and other works with such artistic beauty and gracefulness of form and expression, that they are thus invested with the very highest qualities for didactic purposes. There could be no more convincing proof of this than the fact that Heller’s Etudes are in almost universal use in the conservatories of music, and by professors of music everywhere. In this way Heller has left an enduring impress upon the progress of musical culture, of more permanent importance than that of many whose dazzling performances have given them a greater contemptuous distinction. Works of this class are endowed with a vitality that causes them to live long after brilliant but ephemeral compositions have passed into mere recollections, just as Clementi’s "Gradus ad Parnassum" has survived many of his more musically ambitious efforts; and the future, which will pass a more intelligent and impartial judgment on results, will probably accord to Stephen Heller a more distinguished place in the annals of the art than has been awarded to him by his contemporaries. The graceful and refined characteristics which have given the productions of this composer so much popularity with the generally cultivated element in the musical field in his own time, will always remain to attract by their charming and polished elegance the favor of the refined and cultivated student of the art.
ANALYSES OF HELLER ILLUSTRATIONS.

"ON THE WINGS OF SONG."—Mendelssohn.

Transcribed for Piano by Stephen Heller.

Heller's musical poet (and a great writer has said that Heller has written perhaps the greatest of all musical poems) has presented us with a transcription of a song of another great musician, we may expect an excellent and beautiful work. And such a work is this transcription of Heller's. Without any long introduction, it begins at once with the beautiful song of Mendelssohn. He gives the first verse exactly according to the song, with the air in the right hand, and an appropriate accompaniment in the left. Although a commonplace form of treatment, the air is so beautiful and the accompaniment so graceful and refined, that we feel that the "joint ensemble" could not be bettered. He begins the second verse at measure 29, with the same strict adherence to the notes of the song, but after the third measure the inspiration of the pianist-potentiates him away into realms of beautiful melody in the style of the song, and preserving the melody in part, though in a different key, but gradually becoming quite Heller in melody, too. It may have been a real impromptu, played by the composer in a moment of inspiration and then set to music. It sounds like some grand "Improvisation." After this fine impromptu-like movement, with its graceful arpeggios and grand climaxes, the third verse begins (measure 103), in the style of the beginning, and, indeed, almost entirely according to the melody of the first verse in the song. A part of the third verse, different from the first, appears at the thirty-third measure from the end. In the original song the melody of the third verse is different from the first two, beginning from the fifth measure. In the transcription the change does not take place until the coda passage, beginning with the dotted half-notes. At the 28th measure the coda begins, a beautiful mixture of Mendelssohn and Heller.

ETUDES.

Op. 47.

I.

In the Etudes are the particular features as, and no other. In the first, one of the principal features in the style of the Etudes are the same as in the original, but here are the differences in the style of "Etudes," (or "Legato-etaccolo") style of staccato, and the grace notes of the second measure:

III.

This is not exactly a poem, but beside the excellent practice in it, it has a very pleasing melody, especially at measure 11, etc. The points for practice are the legato passages in both hands, differing entirely in character: the right hand proceeding by disjoint measures, the left by conjunct, or scale-passages, and, as in the preceding etude, the precise playing of simultaneous chords.

IV.

This number is composed of phrases of two measures, except at measures 17-20 and 24-28, which are of one measure. As these Etudes are expressly entitled, "Studies Introductory to the art of playing," we shall take particular pains in that necessary part of their preparation. No pedal is needed, but instead of it we are to hold down all notes with double stems, as in the right and left hand at measures one and two. The chords on the first beat in measure seven are to be played staccato, and precisely in time; neither in triple time, nor as if the first note were "double dotted." The notes should be real 32nds, and not 16ths, or anything else.

VI.

Here we have another point for practice, namely, the union of syncopated and common rhythms, as in the first measures. In the right hand, too, the notes are marked detached, while in the left they are played legato. Another point not to be forgotten is that the third note in the left hand is not to be held down into the next measure. The right hand is held over the left. The accents in measures 29 and 30 should not be forgotten.

VII.

This Etude is for sustaining the notes of a melody and making them prominent, though sweet, and keeping the notes of the accompanying subordinate to the melody. The phrases are two measures in length.

VIII.

Still another study. The double-note accompaniment is to be subordinate to the melody in the bass; the fingers must be quite independent, and strike with equal force, and there must be a delicate accent at the beginning of each triplet.

IX.

Each of the Etudes is devoted to a particular object. In this case we are to sustain and bring out, with sweet tone and expression, the melody, while accompanying it with smooth pianissimo arpeggios. It is in the form of a song. The first part is a period (or sentence) of sixteen measures, formed of two sections, each of these consist of two phrases of two measures and one of one measure. Beginning in B-flat major, the second part is called a period of eight measures, a short episode beginning in E-flat minor and concluding back through A-flat, E-flat, and C-sharp minor, to E-flat major. How (measure nine of the second part) we have the first subject again. This period, extending to the end, is also of sixteen measures, and each, of course, on the tonic.

X.

This is a study, like several of the "Etudes," by independence and strengthening of the upper fingers of the right hand. The melody, with its accompanying chords, has the character of a church chant.

XI.

In this Etude we are suddenly transported from the church to the concert hall, or theatre. The style is brilliant and well marked. The scale passages are to be executed "crescendo," and require more marked articulations than a gentle Waltz, Cradle-song, or Barcarolle. The arpeggios passages, especially near the end, must have a strong accent, coming on the second and fourth beats of the measure. The chords must come out like pistol shots or dynamic explosions.
Romanze.

Andante con moto.
Säb Symbol Sade.
up to the early part of the present century the kingdom of Denmark, though in such close association with the social, literary, and artistic influences of Germany, and possessing a wealth of national tradition and legend that offered inspiring themes and sublime aspirations to the poet or musical imagination, had contributed but little to the interest or achievement of the musical world. It remained for Niels Wilhelm Gade to supply for Denmark a prominent figure in that unique circle of great musical masters who gathered around Mendelssohn at Leipzig, and a national page on the scroll of musical fame. He was born, on February 22, 1817, into the family of a manufacturer of musical instruments at Copenhagen, and to that fact, more than to any evidence of talent or adaptability for a musical career, probably owed the devotion of his education to the art, for it is related of him that his advancement was slow and gave discouragement to his earlier teachers. However, he pursued his studies under different instructors with industry and fidelity, and the absence of that precocity development so common to musical minds, was more than compensated, ultimately, in the noble flower of his matured genius. On completing his studies he entered a professional career as a violinist in the Royal Orchestra at Copenhagen, and at the same time began the exercise of his talent as a composer, with marked and increasing success. In 1841, at the age of 24, he produced his first master-piece, the Ossian overture, which secured him the prize of the Copenhagen Musical Union, and what was of far more momentous importance, attracted the attention of and gave him recognition in the great world of musical letters, of which Germany was the centre. Eminent composers like Dr. Spohr and Johann C. F. Schneider attested the distinguished merit of his production, which was at once accepted as a sufficient charter of rank in the aristocracy of musical letters. The king's attention was arrested, and a royal stipend was granted to Gade to enable him to travel and pursue his studies. He accordingly repaired to Leipzig, where, in 1843, Mendelssohn had established his renowned conservatory. The fame of his work ensured him a cordial reception at the hands of the great master, and he was introduced to the favor of the German public by Mendelssohn, and soon justified the confidence of his friend in the production of his first "Symphony in C minor," which was received with marked enthusiasm. Here he also produced his Cantata "Conalà." He then visited Italy, and profited by a brief study of the Italian school, but was recalled to Leipzig in 1845, upon an appointment by Mendelssohn as conductor of the Gewandhaus Concerts, also taking a position as teacher in the conservatory.

In 1847 his friend and patron, Mendelssohn, died, and Gade continued a conductor of the Gewandhaus only for a year, when he was recalled to Copenhagen to occupy a position as organist, taking charge, as conductor, of the concerts of the Musik-Verein. In 1867 Glaeser, the distinguished Bohemian composer and opera director, who had been brought from Vienna to Copenhagen in 1842, upon a court appointment, died, and Gade was appointed in his place as Hof-Capellmeister, receiving at the same time the title of Professor of Music. In 1876 he was granted a life pension by the crown, and in the same year visited England, where he directed the production of his "Zion," "The Crusaders," and "The Erlking's Daughter," the merit of his work and the favor of the Princess of Wales, daughter of the King of Denmark, securing for him brilliant and popular success.

Among the prominent works of Gade are the overtures "Neu-Olange aus Osijan," "In Holland," "Hamlet," "Michael Angelo," eight symphonies, the cantatas mentioned above in connection with his English tour, numerous chamber pieces and orchestral novelties.
Capriccio.

Allegro molto vivace.


No. 1.
ANALYSES OF GADE ILLUSTRATIONS.

SCHERZO

(Book 1, No. 2.)

This is a real Scherzo, a Scherzo, a joke; so when a friend passes by the promenade, or at the shops, and you are a good only, or says some pleasant little thing, en passant, and is gone almost before you have time to look around. It is "short and sweet," and leaves pleasant memories. Like other Scherzos, etc., the effect of it depends upon the metre, the phrase of the music, the precise time, and the light, legato touch in the runs.

HUMORESKE

(Book 1, No. 4.)

It can be a sweet disposition in every note of this lovely little piece, for how could an ugly-tempered or mean man wish such agreeable music? It is marked Allegro molto con leggerezza—very fast and light, yet it is not all staccato, all legato, like the Scherzo, or Capriccio, but a mixture of fun and poetry. The pretty subject, consisting of phrases of one and two measures, appears twice, like the verses of a song, with a graceful episode of twelve measures concluding the middle section. After the second verse, we have the detached notes, the Mattie Sullivan, Jettie, etc. But there is some variety on the piano. We have the broad Staccato from the forlorn, the brilliant Staccato in rapid runs and passages, and the Staccato which belongs to this piece, which must be rather pulled out of, than struck into the piano. There are lovely chords in the trio, chords of the Dominant-Seventh, Distinctive Seventh, and Seventh on the fourth degree. Each one has a well defined accent, and the chord upon which it is resolved is always soft. There is no rallentando at the end of the piece, but, like the Scherzo in the Midsummer's Night Dream, and many more of Mendelssohn's Scherzos, it ends, as it begins, "in fun."
CHARLES FRANCOIS GOUNOD

In the front ranks of living composers must be classed Gounod, whose masterly dramatic compositions still thrill the musical world with interest and admiration. Charles Francois Gounod was born in Paris, June 22, 1818, and received both the inheritance of a noble musical talent and a careful and judicious musical training from his mother, a lady of brilliant accomplishments as a pianist. Unlike many of his contemporary leaders in the art, and most of his predecessors, he had the benefit of a systematic and thorough classical education, and when in 1856 he entered the Conservatoire, he had already received from the Lycee St. Louis the degree of Bachelor-en-lettres. He had the benefit of instruction in counterpoint by Halévy, and studied composition under Paer and Lesueur. In 1837 he won the second “prix de Rome” with his cantata, “Marie Stuart et Rizzio,” and in 1838 won the “Grand prix de Rome,” by his cantata, “Fernand.” As a consequence, he was enabled to devote three years to study in Italy as the pensioner of the Académie de France, and made a close study of the Italian masters of the sixteenth and seventeenth centuries, and especially of Palestrina. His first composition of note was a Mass for three voices and full chorus, performed May 4, 1841, and a Mass for three voices, without accompaniment, performed in Vienna in 1843. While at Vienna, on his way home to Paris from Rome, he had an opportunity of hearing the compositions of Schumann performed, and these made a vivid impression upon his mind, and opened the doors of a (to him) new world in the musical creation. The serious tendencies of his mind, however, and the prevailing influence of his study at Rome, were still too strong for the temptation thus offered to his artistic and impressionable nature, to enter a more inviting and more congenial field of labor. Arriving at Paris he became organist and Maître-de-chapelle at the “Missions étrangères,” for two years attended a course of theology, and even took a preliminary step toward assuming holy orders. The years from 1845 to 1850 were spent by him in study and seclusion. He had acquired superior literary attainments and an equipment in general knowledge far superior to that of most musicians, and he possessed a keen and subtle intellect which enabled him to apply these gifts to the best advantage. He had the opportunity of witnessing the struggles of Berlioz and the ill reward which that gifted composer secured in his treatment by the Parisians, and probably felt a hesitation in embarking his ambition upon that fickle sea. Such reflection may have influenced him in selecting London as the theatre of his first appearance before the world; at all events, it was in that city, January 15, 1851, that his first great work, a “Messe solennelle” in G, for solos, chorus, orchestra and organ, which he had no doubt composed during the period of his retirement, was presented. This work excited much interest and aroused discussion, in which the London “ Athenaeum” remarked, “Whatever the ultimate result, here, at any rate, was a poet and a musician of a high order.” Now, however, occurred arevulsion of the tendencies of his art nature. His poetic inspiration and dramatic power, aroused and stimulated by study and observation of the German school of romantic and musical drama, asserted their mastery, and he entered the career in which he was to achieve pre-eminence, by the production of “Sappho,” performed in 1853, at the Académie. “Sappho” attracted attention, though lacking in dramatic force, by its rich coloring; but its grand “Heo sur in tour” is about all that survived to permanent popularity. In writing the chorus for Ponsard’s tragedy, “Ulyssé,” in 1852, Gounod aroused enthusiasm by the chorus, “Servantes infidèles;” but the music, though stamped by the hand of a master, was condemned as zonarious. In 1852 he was appointed conductor of the Orphéeën, and acquired a critical experience in the resources and treatment of the voice, and of choral singing especially, during his eight years of teaching there, that was of inestimable advantage in his subsequent compositions. He composed for the Orphées numerous choral and two masses, but nothing designed to represent the ambition of his artistic power. His “Naïme Sanglante,” Oct. 18, 1854, contained features of
CHARLES FRANCOIS GOUNOD.

Distinguished merit, but it failed to arouse popular favor. He now sought a new field, in "Le Medicin malgre lui," an opera comique arranged from Moliere, produced at the Theatre Lyrique, Jan. 15, 1855; but it was too refined to be successful as a comedy, though under the title of "The Mock Doctor" it had a run of favor in London. These comparative failures, however, stimulated Gounod to renewed exertions, and his genius at last found a worthy and adequate embodiment in "Faust," produced also at the Theatre Lyrique, with Mme. Miolan Carvalho as Marguerite. This work gave him a spontaneous and universal fame, and commanded an indisputable place among the highest creations of modern times in the art of romantic opera. His conception of Marguerite is essentially French, and contrasts with that intended by Goethe, but the effect is to improve and not to deteriorate its adaptation to the stage of musical drama, which has produced nothing contemporary of equal melody and dramatic passion. It has had an unabated success up to the present day, and in itself is sufficient to immortalize the author. In 1860 he produced "Philemon et Baucis," a work pronounced by critics to be equal to "Faust," but not so well adapted to catch the popular ear. The fame of "Faust" opened for Gounod the doors of the Academy, and he produced there, Feb. 28, 1862, "Le Reine de Saba," but, owing to the inimitable freshness of the libretto to lyric tragedy, it failed to arouse enthusiasm. In 1864 he successfully produced at the Theatre Lyrique, "Mireille," but it was by no means up to the standard of "Faust," and was indeed more lyric than dramatic; it was subsequently reduced to three acts, and revived in 1876. Its admirable overture is still a great favorite in English concert halls. His "Romeo et Juliette," in 1867, was more worthy of his powers, and though inferior to "Philemon et Baucis," it had a more brilliant success. He wrote a number of other operas of a high order, but nothing to rank with the great works of his genius. He composed, also, Masses and Latin hymns, the Oratorios "Tobias," "Redemption," and "Mors et Vita," the latter having its first performance, in 1885, at Birmingham. He wrote a very original meditation on the first prelude of Bach's Forty-eight Preludes and Fugues, which, though incompatible in certain points with the spirit of that master, secured great popularity among musical theorists. At the beginning of the sixth decade he went to England, appearing in public at the Philharmonic, the Crystal Palace, and Mr. Weldon's concerts, and remaining in London till 1866, when, having been elected a member of the "Institut de France," to succeed Clapison on the death of the latter, he returned to Paris, where he has since produced "Cinq MARS," in 1877, and "Polyeucte," in 1878. Gounod is unquestionably a great master in music; in orchestral composition he possesses a wonderful faculty of lofty and imposing harmony, and his music is characterized by a refinement which gives it a peculiar charm, but essentially precludes his successful mastery of comedy. His work is invested with a unique musical and psychological interest, created by the combining characteristics of sensuous attraction and metaphysical mysticism—the one due to his poetic instinct and his reverence for the German music of Mendelssohn, Schumann and Wagner; the other, to his fundamental study of Palestrina and the old Italian masters.

ANALYSES OF GOUNOD ILLUSTRATIONS.

MEDITATION ON THE FIRST PRELUDE OF J. S. BACH.

Transcribed for Piano, by Charles Gounod.

The "Meditation" or, as it is generally called, "Ave Maria" of Gounod, is a favorite everywhere. The harmonies of the original, which is merely a succession of broken chords, without a melody, are simple and grand, and they inspired Gounod with the idea of adding his beautiful melody to them. The melody is quite free and unconfined, and does not seem to be composed to fit a particular harmony; as pictures are sometimes bought by purveyors to fit a certain space on the wall. The direction given, in "La Chant bien marqué et très lié, avec le sentiment contemplatif," this looks almost like a thrust at the poor piano, which cannot, for the life of it, sustain a note more than an instant. With the voice, or almost any other instrument, this would be a very variable and important direction. However the piano can give a tolerable imitation of legato, by a firm and temperate pressure on the keys, and it is the best instrument in the world for the broken-chords of the accompaniment. These arpeggio passages are divided between the two hands, as indicated in the text.

It is a great art to play a slow, spiritually expressive composition like this, as it should be played. It is so easy to stay "from the surface to the reflection," from "Purgatorio" to the valley beneath it; i.e., to change from a sublime expression of sublime quality such as "Meditation," or "Prayer," to a mere cold performance of the notes. It requires a constant and unfaded act of attention.

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MÉDIATION sur le 1er PRÉLUDE de S. BACH.
POUR PIANO, VIOLON et ORGUE
TRANSCRIT POUR LE PIANO PAR CHARLES GOUNOD.
à son ami A. GÖRIA.

Andante semplice.

Le Chant bien marqué est très lié. (avec le sentiment contemplatif.)
*NOTA* Les Nôtres d’âge moyenment dont qu’oise est en faise & disent se jouer de la Main droite & de la Main gauche.
The career of this eminent composer, who occupies a high place among the men of genius who illustrate the glory of the musical art of the present century, offers a noble example of true genius forcing its way to recognition and renown through all the cold and discouraging fetters of poverty and the utter absence of any of these adventitious aids with which fate so often surrounds at opportune times the struggling of talent to elevate itself above obscurity. He was born May 27, 1803, at Lachen, on the lake of Zurich. He received his rudimentary education at Wiesbaden in Wurttemberg, and subsequently pursued his studies unsaid in the home of his parents. Subsequently he procured admission to the Jesuit Lyceum of Schwäbisch, and by his industry and native talent, carried off with honors prizes in German, Latin, and mathematics. Prevented by poverty from pursuing a thorough collegiate course, and he was compelled to turn his education to account in the vocation of teacher. He, however, continued the exercise of his habit of self-improvement, and studied assiduously not only science, but music, in the latter being entirely self-taught. After mastering to the best of his ability the theories of musical science, he turned his attention to composing, and in 1843, the year of his majority, he sent a composition, with fear and trembling, to the great Mendelssohn, for his judgment. The master detected the germ of genius in the work, and gave him a recommendation to the music publishers Breitkopf & Hartel. By means of this passport, he was enabled to gain a foothold in the musical world, and was further encouraged by a kindly reception of his first work, by the critics of Schumann's paper the "N. Zeitung für Musik," who found in it "something which points to a future for the composer." Inspired with confidence, though hampered by the difficulties of his friendless condition, Raff struggled on with perseverance and determination, teaching for a subsistence while himself a most arduous student, and gradually made himself a fine musician and player, and finally was fortunate enough to attract the attention of the generous Liszt, whose heart was ever open with sympathy and encouragement for struggling talent, and with this master he went upon a concert-tour. By this association he secured invaluable advice and criticism that helped to mold his future art career. In 1846 he met Mendelssohn at Cologne, and being invited by him to become a pupil at the Leipzig Conservatory, he left Liszt for that purpose. Ill fortune seemed always to attend his ambition, and as he was just on the point of being able to perfect his studies under the best auspices, Mendelssohn died, and he was thus once more thrown upon his own resources. He remained at Cologne, writing critiques for Dehn's "Ciclina," and shortly after published a pamphlet "Die Wagnerfrage," which attracted much interest in musical circles. Liszt, ever active in his benevolence, interested himself to secure him a publisher, and effected an arrangement in his favor with Mechetti, of Vienna, but Raff's evil star still frowned upon his fortune, and Mechetti died while he was on his way to Vienna. Disappointed, but not dismayed, he now applied himself with redoubled energy to self-cultivation, and studied diligently at Cologne, and subsequently at Stuttgart, to overcome the deficiencies arising from his early lack of musical opportunity. At the latter place he came into contact with von Bulow, who took a warm interest in him, and who gave his interest a practical expression by adopting in his concert programmes Raff's Concerto for piano and orchestra. In 1850 he went to Weimar, in order to be near Liszt, who was residing there, having terminated his career as a virtuoso. Here he remodeled to his satisfaction the opera "King Alfred," produced at Stuttgart three years previously, which was performed at the Court Theatre and became a favorite. He interested himself in the study of the new German school, but did not apply its principles in any large measure to his artistical work, being more influenced by the musical characteristics of Mendelssohn and the new Romantic school, which, accompanied by a strong individuality, began to mark his compositions. In 1852 he published his "Erlingsboten," a collection of piano pieces; in 1855, his first string quartet;
and in 1857, a grand sonata for pianoforte and violin, his work constantly exhibiting an upward growth in quality and finish, and a resourceful talent steadily developing. In 1856 he settled in Wiesbaden, to be near his afflicted, Doris Genast, (whom he married in 1859), and his growing fame placed his services as a teacher in extensive request.

In 1858 he produced his second violin sonata, and in that year also the music for the drama "Bierhard Von Weinhar," by Wilhem Genast, the overture of which sprang into popular favor. In 1862, against thirty-two competitors, he secured the prize offered by the Gesellschaft der Musikfreund, in Vienna, by his first symphony "An das Vaterland," a composition of great merit. His reputation as a composer of the first rank was now established and recognised, and his career henceforth one that amply rewarded him for the privations and difficulties through which he had been compelled to travall. Pursuing the habits of industry acquired through necessity, he has been a fertile composer of works of the first class, comprising several symphonies, a serious opera "Samson," for which he himself prepared the libretto; cantatas, of which that composed for the festival in commemoration of the battle of Leipzig is a special favorite with choral societies, and an arrangement of Bach's six violin sonatas for the pianoforte, which is held in high esteem in the most cultivated circles. He was an esteemed member of various societies, and has been the recipient of numerous orders of distinction. In 1877, with much distinction, he was appointed to the post of director of the Hoch-conservatoire. He died in 1882 at Frankfurt-on-the-Main.

Raff's compositions in the higher walks of art are marked by a prodigious fertility of inventive resource, remarkable technique, and spontaneous gift of melody, accompanied by strong individuality and marked originality. They are characterized by conscientious fidelity to true art form, never sacrificing the higher ideal of music to superficial polish, and constitute a valuable contribution to the treasury of classical art.

ANALYSES OF RAFF ILLUSTRATIONS.

FABLIAU.

Op. 75. No. 2.

Fabliau" belongs to a "suite of eleven pieces for small bands," by Raff. It begins with a melody in the bass, then comes a middle part in four-part harmony; then we have the first melody in the treble, and the piece ends with a Coda, in the bass again.

We can well imagine it in orchestral composition, but, on account of any brilliancy about it, but for the possibility we see in it, for characteristic instrumentation. The first subject, measures 1-6, is a solo for some bass instrument, as Violonecello, Fagotto (Bassoon), or Horn, of several such instruments alternately with a delicate accompaniment in the quartet. The middle part, measures 61-117, would be especially charming for orchestra. It would, of course, be given to the Harpsichord and Clarinet, with, perhaps, a Flute or Bassoon, here and there. The Violin would be the principal instrument in the last part, where the principal subject appears in the treble.

This first subject is simple and song-like, and, aided by very piquant and charming harmonies, as at measures 13, 14, etc., leaves a delightful impression of innocence and peace. The middle part is an exquisite movement in four-part harmony. Beautiful as it is on the piano, it would be infinitely more so for the Wind-instruments of the orchestra. It is hardly necessary to remind one who has read these analyses that the simultaneous double-notes in this part are to be played precisely together; and that the melody of the first and last parts is to be played with a sweet tone, produced by pressing the keys firmly and carefully; and, lastly, that the accompaniments like that at measure 39, etc., are very light, and the last notes gently staccato.

MISCELLANEOUS.

LIEBESLIED.

Lied Song—Henzelt.

The Lied is one of the Finale, Op. 5. The original is in B major (Five sharps). But as the notes are the same (as to sound) and in the key of B-flat (Two flats) is to many, except very thorough musicians, easier, it is often transposed in two flats.

The melody is flowing and pleasing. It is to be prominent, while the accompaniment which most of time, is in the hand, is very delicate, like pianissimo notes or a violin, or guitar.

It requires some practice to play measures 7, 8, and the like, as independently as in two hands.

LA CONDOLANCE.

Etude.

This is an Etude for the left hand, while the right has a pleasing melody, in the style of a song. The left hand part is to be played "con gno leggierenza," with great lightness, and very legato. The legato marks are to be respected as much passages always. (See Ladd's Technical Studies, p. 90.)
ALTHOUGH the Russian court had long been an enthusiastic and liberal patron of musical art, it was not until recent years, following the liberalizing of its national institutions and the amelioration of the isolation of its society, that any special genius of the race has been developed, and it is to be noted that once it appeared the musical progress of the Slav school has been of phenomenal character. The greatest figure in Russian musical history, and ranking in the first class among the famous artists of the world, is Anton Rubinstein, who was born of Jewish parents Nov. 30, 1829, near Jassy, in Bessarabia. His preliminary instruction he received from his mother, and afterwards received pianoforte training from a Moscow teacher named Viljoing. His genius responded with spontaneous generosity to the prompting of his preceptors, and when in 1859 at the early age of ten years he made a concert tour in the eastern cities, he was pronounced a prodigy by the fastidious critics of Paris. He here met Liszt, and under his advice pursued his studies in Paris, probably deriving benefit from the sympathetic interest of the great pianist whose only rival as a virtuoso he was destined to become. In 1882, he visited London, and though the current periodicals do not indicate that he made any impression, he caught the attention of that keen and sagacious observer, Mouchesel, who in his diary refers to him at this time as “a rival to Thalberg—a Russian boy whose fingers are light as feathers and yet strong as a man’s.” He also visited Holland, Germany and Sweden. In 1844, following the suggestion of Meyerbeer, he went to Berlin and devoted himself to the study of composition under the celebrated teacher Delius. From 1846 to 1848 he devoted himself to teaching in Vienna and Pressburg, pursuing his own studies at the same time. In 1848 he returned to St. Petersburg where his performances took him into immediate popularity, and he was appointed “Kammer Virtuos” by grand Duchess Helen, who became his zealous patron, and upon whose instigation he wrote the three one-act operas, “The Circassian,” “The Siberian Hunters,” and “Tom the Fool.” The following eight years he devoted to study and composition, and when, at the end of that period, he visited Hamburg and other German cities, giving performances and publishing his accumulated compositions, he at once leaped into prominence, and his growing fame was speedily recognized and enthusiastically applauded all over Europe. In the period between 1850 and 1860 he composed over fifty works, among them his great “Ocean symphony,” oratorio “Paradise Lost,” and his two celebrated concertos in F and G for pianoforte and orchestra. In February 1861 his German opera “Die Kinder der Haide,” was produced under his personal supervision at Vienna with distinguished success, and he later on produced another popular German opera, “Fenster.” In 1857 he appeared at the London Philharmonic, and in 1858 he returned to St. Petersburg, and after a series of brilliant concerts in that city and Moscow, settled in the former capital, where he was appointed Imperial Concert director with a life position. Thenceforward he devoted himself with industry and enthusiasm to the advancement of music in Russia, and in association with Carl Schubert in 1862 founded the St. Petersburg Conservatory, having in the previous year established the Russian Musical Society. He subsequently made several triumphant tours of the European capitals, in 1869 was ennobled by the Russian Emperor by the decoration of St. Vladimir, and in 1871 and 1872 held the Directorship of the Philharmonic Concerts and Choral Society at Vienna. He visited London in 1869, 1870, 1877 and 1881, achieving unbounded success. Of late years he has been threatened with loss of eyesight, but has continued his labors with almost unremiring energy up to a late date. Rubinstein visited America in 1872 making his first appearance in New York in Sept. 23. During that winter and spring ensuing he gave concerts in all the leading cities of the United States, as far west as the Mississippi, and was received with an enthusiasm seldom accorded to a foreign virtuoso, his performances doing much to stimulate the progress of the art.

His compositions are voluminous, embracing 107 numbered works. Of these his “Ocean Symphony”
has a world-wide reputation. His other principal works are the operas "Le Demon," "Die Meistersinger," "Nero," Oratorios (called by him Sacred Operas) "Tower of Babel," "Paradise Lost," "Alban de Danse Populaire," "Soiree de St. Peterburg," musical sketch "Ivan the Czard," and songs of noticeable charm, "Der Asm," and "Gelb roll mir zu Fuss." Undoubtedly his greater works will be recorded by time and posterity a higher renown, as his antagonism of the methods of Wagner and the modern German school has militated against the appreciation of their true value. The style of his compositions indicates strongly the influence of Mendelssohn, possessing true harmony and existing masterly skill in technique; but he has the national characteristic of impetuosity, which often breaks through all barriers, occasionally with impressive effect, but often with serious imperfections of fluency. As a performer, he was an absolute master of technique, in this respect the only rival of Liszt, and he possesses as expression of unrivalled exquisiteness.

ANALYSES OF RUBINSTEIN ILLUSTRATIONS.

BARCAROLLE IN F-MINOR.

The graceful composition of Rubinstein's, begins with an introduction of four measures in the left hand. A beautiful melody follows, with the varying motifs of a true Barcarolle. The phrases are mostly of one and two measures, measures 5 and 6 being each one-bar phrase, measures 7 and 8, two-bar each. At measure 9, the harmony modulates from F minor to A minor, and returns immediately to the minor. At measure 24, there is another beautiful modulation to C major, which after 6 measures, gives place to the original key again. A trumpet passage on one note of three measures leads to a Trill in F minor, in six-eight time, each beat being just the same length as those of the barcarolle proper. This is a graceful movement, some of the chords extend over an octave. These can be practiced as arpeggios, and must be played so rapidly, as to sound like arpeggio chords.

An episode of twelve measures leads back to the first subject in six-eight time. Here the melody is in the left hand ("lass canzando e ben legato," in a very singing and legato-style), and the right hand plays a delicate accompaniment in broken chords.

NOCTURNE IN G.

This is in real Night music ("Schnell Musik"), soft, dreamy, and romantic, with harmonies rich and succulent.

The principal subject is a phrase of two measures, a beautiful melody, which appears, with some changes, in the second half, several times throughout the piece. A second subject, a figure of seven notes, appears at the eleventh measure, and runs throughout the whole piece.

The thematic apperance of the chord of F, after the pianissimo, does of the melody is G, in a soft Good Night, and the few measures, in the key of G again, which is the piece, with the note raised an octave for two measures, gives the feeling that the air is still full of the loved song.

One cause of the very romantic character of this Nocturne, is the chromatic element which pervades it. So marked in the influence of

MISCELLANEOUS.

PRELUDES, Nos. 1, 2 and 3-CHOPIN.

The Preludes of Chopin and of Hesse remind us of the Euphrates, Tese and Saramoth of great poets; of Melanier, Stephan, Horace, Shakespeare, Beethoven, Goethe, and Dumas; or of sketches of some great painters, which have been, or are to be heard in the composition of an important painting. Some of these are ingeniously extended, and may be compared to the Euphrates of Sappho, or the Geniune of Coleridge. Such are the beautiful Nos. 7, Prelude No. 3 is an exquisite little ode, pretty enough to be the music of "Lydia der auserlesene," or any other of Hesse's odes. It consists of one long period, made up of very short phrases, of one measure each. Although the figure is alike every measure, we do not feel any monotony in the piece. To the contrary the interest increases as we go on. There is a trill at the 7th measure, at the same time with a lug crescendo, both culminating at the fermata of the 17th measure. The effect of the trills—the hurry and impatience—is produced, not only by the crescendo, but by a curious and fast change in the figure which will be noticed by comparing measures 7 and 13. So the trill in the 17th measures there is a diminuendo at the beginning of the measure, whereas, in the latter the figure begins with the measure, and the two first notes are longer than the two last notes of a triplet, but are played evenly with the triplet of the bass.

This gives the effect of hurry and agitation. These are traced of it after the /, where the trills exist, but only like the tresses of a stream after a storm. The melody and style of this Prelude reminds us of that of the sonata in the Sonatas, Op. 23, of Liszt's, the last ten measures form a bridge, as the Sauses of Beethoven, a gentle stream should be put on the second bass of each measure. Care should be taken, also, to play the first note of each measure in the right hand, very soft, except in those measures in which it comes at the beginning of the measure.

No. 2 is a more Preludio, in the more common sense of the word, or merely an elaborate modulation from 5 minor to 4 minor. But it is a good study for legato double-notes in the left hand, and for sustaining notes in the right.

There is more form in No. 5. It seems, however, more like a sketch for a longer work, than as a piece. The subject is soon and well defined, here the practice is in the rapid legato passages in both hands.

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LOUIS MOREAU GOTTSCHALK.

"Can America produce an artist?" Gottschalk was the first musician to prove the affirmative of this question which has often been skeptically asked in European countries. His reputation as an artist rests on too solid a foundation of contemporaneous criticism ever to be shaken. When a musician's right to the title of artist is affirmed by Chopin, Berlioz, Acan, and Marmontel, the matter is settled.

Gottschalk was born May 8th, 1829, in New Orleans, Louisiana. His father was an Englishman born in London; his mother, a Creole, born in New Orleans. She was a descendant of a noble French family. From his birth he was a remarkably precocious child, singing all the tunes he heard. When he was about three years of age the family changed the city residence for a charming country retreat at Pass Christian on the Gulf of Mexico. It was a wild, semi-tropical spot, and the sensitive child was much impressed with the beauties of nature which he beheld in the rambles he took with his father.

One day after his mother had been practicing an air from "Robert le Diable," little Moreau climbed up on the piano-stool, and after a few attempts, succeeded in playing the piece perfectly. His father, upon this and subsequent proof of his child's talent, decided to return to the city where competent musical instruction could be found. Moreau's first teacher was Mr. Letellier, organist and singer at the Cathedral. He was also instructed on the violin by Mr. Mélam. So rapid was his progress that when seven years of age he could play the organ and read music better than his teacher. When he was ten he gave a concert at which all the professional musicians, and dilettanti of the city assembled. It was a great triumph, and when he had finished his pièce de résistance, "Ludie," by Herz, a gigantic bouquet was presented him. Turning to the box where his mother was seated he screamed out, "Mamma, it is for you."

When Gottschalk was thirteen he was sent to Paris, and confided to the care of friends, who were to place him under the best teachers the city afforded. The first teacher was Halle, but his indifference to the progress of his pupils led Gottschalk's friends to change, and Camille Sainteny was chosen in the place of Halle.

In composition he had for a teacher the celebrated Mr. Mâdelon, among whose pupils were Camille Saint-Saëns and Victor Plané.

Gottschalk studied with great zeal, not only music but literature, languages, horsemanship and fencing. A contemporary journal, speaking of his life in Paris, says: "Besides the mechanical perfection which he attained by constant practice, he gave, by a thousand traits, marks of an artist. At the end of a short time Stannay had nothing more to teach him. Greek and Latin, the riding-school, the fencing school, were abandoned. The child became a man."

Gottschalk had pursued his musical studies with a vigor and conscientiousness that is all the more commendable when we remember that he never expected to make his art a means of livelihood. When he was seventeen he decided to give a public concert. All were eager to hear him, as he had been greatly extolled in the fashionable world. His success was great. Chopin was present, and was so impressed with the young virtuoso's impassioned playing that he took his hand exclaiming, "My child, I predict that you will become the king of pianists."

In addition to the compositions of Beethoven, Mendelssohn, Liszt, Chopin, he began to play his own. Among his first being the "Dame Ossianique," "Le Lai du Dernier Menestrel," and "La Grande Etude." These compositions bear many traces of that original vein which Gottschalk so thoroughly developed in his subsequent works. A critic exclaims on first hearing them: "There you have the poetry of a tropical clime!"
Gottschalk now made a concert tour through France, Switzerland and Spain. His success was phenomenal. Julius Richberg, in a Geneva journal, says: "Grand artist, truly, who knows no difficulty on his instrument, and whose playing recalls that of Liszt or Thalberg; who will touch you to tears in relating to you on his piano some dreamy legend of his distant country, the 'Banater,' the 'Savane,' or in making you behold the African splendors of the 'Bamboula,' that negro dance."

Hector Berlioz, one of the greatest of all composers and the first critic of Europe, wrote in the "Feuilleton du Journal des Débats": "Mr. Gottschalk is one of the very small number of those who possess all the different elements of the sovereign power of the pianist, all the attributes which environ him with an irresistible prestige." He is an accomplished musician. He has a perfect grace in his manner of expressing sweet melodies and of scattering the light passages from the top of the key-board. As presto, presto cleft, brio, originality, his playing strikes from the first, dazzles, astonishes. The success of Mr. Gottschalk, when he is in the presence of a civilized, musical audience, is tremendous. He executed in the most masterly manner the sonata in A of Beethoven. It is impossible to play better the andante, to give more relief to the thousand arabesques of the variations, and to better direct the last course of the finale without letting it lose anything of its continual and vertiginous ardor."

Mr. Barbelemont, in "L'Agent Dramatique," of Bordeaux, says: "Enthusiasm carries us away. Figure to yourself a pale young man, with regular features, and such hands as are seldom made. It is Gottschalk. Gottschalk is one of those elite organizations who make their souls pass into a piano-case and then come out again by striking on the key-board. Talent more pure and more brilliant never charmed one ear; the audacity and thunder of Liszt are tempered in him with the melodic sentiments of the German masters. His elegant compositions acquire under his fingers a grace which cannot be described."

But it was in Spain where the enthusiasm reached the highest pitch. The King and Queen loaded him with honors, and the great Torreador, (bull-fighter) Don Jose Redondo, a personage, who in Spain is almost as great as the King, presented him with a magnificent sword which had long maintained the honor of the Spanish Tores. The King's pianist was so jealous of him that he tried to cripple Gottschalk's hand by shutting the coach door on his fingers. It was three months before he could again use his hand.

Gottschalk came to New York January 20th, 1853. Barnum at once called on him with an offer of $20,000 a year and expenses paid. A tour was to be made on the plan of the Jenny Lind tours. However, the offer of the prince of managers was refused, Gottschalk's father looking upon Barnum as a vulgar showman. The concerts which he gave himself were well attended, though they did not pay expenses. On his arrival in New Orleans, his native city, the enthusiasm was very great, and on the occasion of a concert he was presented with a valuable medal by the citizens.

Soon after, he went again to New York, stopping in Cuba on the way. In October, 1854, he received the sad news of his father's death. He returned at once to New Orleans, and after the burial it was found that his father's estate was insolvent. This was fortunate for the public, as it led Gottschalk to make many extended concert tours, and to publish a great number of his original and charming compositions.

Among the pieces published in 1855 were the "Last Hope," and "La Marche de Nuit." After giving eighty concerts in New York during the winter of 1855-56, he visited the Antilles in company with Adelina Patti, then a child of fourteen. In Havana, he conducted a great musical festival, in which his symphony, "La Nuit des Tropiques" was performed by 800 musicians. In 1862 he returned to New York and joined a company under Max Strukosch. He was with this company three years, and concerts were given in all parts of the United States (except the South, the civil war preventing,) and Canada. There were 1,100 concerts given in all. In 1865 Gottschalk went to South America. He was everywhere received with the greatest enthusiasm. In August he had an attack of yellow fever, but so far recovered that he believed himself able to play at a concert. During the performance of "Morte" he fell from the stool in a swoon. He was carried home, and on the 18th of December he died. The Journal des Tardes, speaking of his death, says: "The great artist is dead. One more stone for the temple of immortality, one more star to shine in the firmament of the elect of God. Son of that giant country which will yet dictate laws to the world, Gottschalk was a universal celebrity."

The body was brought to New York, and buried in Greenwood Cemetery by the side of his brother Edward's.
ANALYSES OF GOTTSSCHALK ILLUSTRATIONS.

THE Dying POET is one of the popular pieces originally published by the house of Ditson & Co., under the name of “Seven Odes,”. It is a sort of a nocturne, and is the most prominent of the peculiar running embellishments of Gottschalk than any other of his pieces. After a short introduction, the principal melody enters in the tenor, in measure nine. In measure 72 it is transferred to the soprano. In measure 41 the melody comes in the bass, or perhaps, more properly, baritone. Since it must be sounded out more vigorously than when it comes in the soprano, both as better representing the sonority of the solo voice and because the leger is not so opt to be looking for a melody in this part of the range. In measure 64 the principal theme comes in the soprano, designed to be played very softly, with both pedals, a la “echo.” In measure 54 a pretty idea enters, which is generally played much too fast. The time must be kept at the same rate as in the preceding. In measure 64 a strong idea enters in the bass, and must be delivered boldly, a melody. The general volume is still moderate, but the accentuation and rhythm is vigorous and clearly defined. Here, and in the idea, beginning in measure 41, the rhythmic idea is to be forcibly expressed, taking care that the difference of value between the sixteenth and the dotted eighth is preserved. In most cases this rhythm is played as if it were triplets, the dotted notes receiving only twice as much time as the sixteenths. It must have its full value, three times that of the sixteenths. Musicians are very particular in marking this rhythm, because it is the characteristic of the march tempo. In measure 49 a strong idea begins in the middle voice, sustained by the pedal, the right hand in the interlude playing a brilliant run, which quite plainly suggests the cry of a night bird. In measure 58 the principal theme is resumed, fortissimo, ending in measure 64. Then follows a middle part, or a “trillo,” in A-flat. A very pleasing melody in the tenor range is accompanied by chords which the left hand plays in boldly, above and below. The general effect of this trio is more quiet than that of the march proper. In measure 96 the principal theme is repeated, fortissimo, ending in measure 100. A new melody begins, which must be made to sound out clearly, softly, and connectively, the pedal being employed wherever necessary. It is embellished by a very pretty running figure in the right hand. This must be done delicately. It alludes to a bird song or something of the sort. In measure 123 the left hand has three notes which must have melodic quality. They are the B-flat, G-flat. The embellishing run is extended to a passage in measures 122, and in measure 123 the introductory idea is brought back again. From this point the music descends more and more as the marching column vanishes into the distance. The effect from measure 129 to the end is exactly like that of the beginning, except that here the music gets further and farther away. Aside from its melodic beauty and its quality of pleasing all alike, learned and simple, this piece is a valuable study in gradations of touch.

THE MARcH DE Nuit.

THE March De Nuit, or March of the Night, is one of the most universally admired compositions of Gottschalk; it is also one of the most deserving. Its origin is said to have been due to a sudden inspiration, consequent upon a reading of selections from Fingal, in one of the most brilliant of the Paré Bocque. “Inspired and filled with poetic thought,” says Gustave Chouquet, “Gottschalk takes his place at the piano, in spirit he sees Fingal and his companions. The hosts of heroes die before him. The piano responds to his touch, and the whole poetic dream is at birth before us. We listen. The more profound music descends from the heights. On the way where the heroine passes, there is a sound of revelry. A happy company makes the darkness light with their rejoicing. To them comes the marching host. They approach. Behold them in their might. They turn out, but as a silver cloud they glide away. Shall we ever forget them?”

The March opens with an introduction, marked “mystérieux,” mysteriously. It is to be played as softly as possible, by the aid of the soft pedal and the softest and most delicate of tones. The music at first, consists of only bass notes. It is as if a disturbance were heard only the beat of the drum, and onward and then a few tones of the music. The march approaches. In the 3rd measure a few notes of intelligible connection are to be made out. The wind carries the sound away from us, and for two measures more we hear again only the sound of the drum. Then a few notes of melody. In the 4th measure, still very distant, there are connected notes to be heard. A complete idea is developed; it grows louder; then it vanishes. Again the same idea is repeated and at the 15th measure there are two strong chords. Up to this point the soft pedal should be used. In the 15th measure the same strain is heard for the third time, nearer than before but still as softly as it can be played without the soft pedal. In the 16th measure it begins again, still louder, and the coda comes near. Here, measure 26, the march proper begins, a charming melody. The general volume of tone is still moderate, but the accentuation and rhythm is vigorous and clearly defined. Here, and in the idea, beginning in measure 41, the rhythmic idea is to be forcibly expressed, taking care that the difference of value between the sixteenth and the dotted eighth is preserved. In most cases this rhythm is played as if it were triplets, the dotted notes receiving only twice as much time as the sixteenths. It must have its full value, three times that of the sixteenths. Musicians are very particular in marking this rhythm, because it is the characteristic of the march tempo. In measure 49 a strong idea begins in the middle voice, sustained by the pedal, the right hand in the interlude playing a brilliant run, which quite plainly suggests the cry of a night bird. In measure 58 the principal theme is resumed, fortissimo, ending in measure 64. Then follows a middle part, or a “trillo,” in A-flat. A very pleasing melody in the tenor range is accompanied by chords which the left hand plays in boldly, above and below. The general effect of this trio is more quiet than that of the march proper. In measure 96 the principal theme is repeated, fortissimo, ending in measure 100. A new melody begins, which must be made to sound out clearly, softly, and connectively, the pedal being employed wherever necessary. It is embellished by a very pretty running figure in the right hand. This must be done delicately. It alludes to a bird song or something of the sort. In measure 123 the left hand has three notes which must have melodic quality. They are the B-flat, G-flat. The embellishing run is extended to a passage in measures 122, and in measure 123 the introductory idea is brought back again. From this point the music descends more and more as the marching column vanishes into the distance. The effect from measure 129 to the end is exactly like that of the beginning, except that here the music gets further and farther away. Aside from its melodic beauty and its quality of pleasing all alike, learned and simple, this piece is a valuable study in gradations of touch.
LOUIS GOTTSCHALK.

GOTTSCHALK’S SIXTH BALLADE.

Opus 85.

THIS work is one of the list selected and edited by the sisters of the great pianist after his death, and published by the celebrated house of Schott, at London, Paris, Mayenne, etc. It opens with an introductory cantabile melody, full of longing and sentiment. This is repeated, closing in the sixteenth measure. Then, in the seventeenth measure, enters a melody in the alto range, very similar to the principal subject of the piece, which, however, does not appear for some time yet. This charming idea, equally noble with the first, is also repeated, closing in the thirty-second measure, and in the next following the first idea returns, which, with some amplification, is carried through to the fifty-sixth measure. Here enters the principal subject. It is a noble melody in F major, in slow movement, in the baritone range of pitch, and all possible means have been taken to indicate its delivery with a broad and sympathetic tone, and with the expression of a first-class operatic singer. Although the accompaniment is not difficult, the hands are directed to be crossed, the right hand having nothing to do but to play this melody. There were some discussions in the mind of the composer relative to the delivery of the hands, which is distinctly contrary to the ideas of modern pianoforte playing. Nevertheless, Gottschalk had a reason for requiring it. What he desired especially to be given by it, was the characteristic expressive quality of tone peculiar to the right hand, which in playing has so much more than the left hand to do, in the player’s thought, at least, in the direct expression of feeling. While acquaintance with musical amateurs all over the world, had shown him that the effect he desired would be more with the crossing of the hands than without it. Nevertheless, it would be a good practice to play this melody partly with the left hand, wherever there are accompaniment notes above it for the right hand, provided only that the left hand be made to give the noble tone-quality usual with the right. In the sixty-sixth measure the same theme is repeated in the minor third above, that is to say, in the key of A minor. This is a very common transposition with Gottschalk. It is found in his Chante song, in his other of his Ballades, and in many other pieces. The melody is now in the soprano range, and the Ballade takes on the character of a duet on the Wagnerian pattern, where the performers sing in turn, as distinguished from the old fashion of both singing simultaneously. At the eighty-first measure the principal melody returns in the bass, only to be relieved in turn at the eighty-sixth measure by the soprano answer again, in the key of A minor. At this point the tenor is weakened, the woman’s voice taking on more and more of passion. At measure 131 the bass melody returns again, with a more animated accompaniment, but in a slightly slower time, suggesting a code decision and mastery. At measure 137 the baritone melody is taken up again, played very broadly with both hands cooperating, the right meanwhile having some brilliant runs, which, under Gottschalk’s expressive fingers, o’er-flowed to sound out very brilliantly and effectually. At measure 153 this style of work passes into incisive degree. A coda, composed on the same motives, gradually fading away, until at measure 157 a reminiscence of the introduction brings this charming tone-poea to a close. The critical objection to this piece lies in its backing, to some extent, the element of contrast. The modulatory structure is rather monotonous, but with expressive playing and a well-distributed touch it is capable of making a splendid effect, and that with the expenditure of comparatively small technical means, as piano playing now goes. The only point is that a touch of touch and tone-taking is required here much beyond that needed to render many other pieces acceptable. This, however, amounts only to saying that in consequence of the poetical nature of the composer he requires a similarity in quality in the player, and this, too, not merely in his mind, where it is not unusual, but also in his fingers—where, unfortunately, it is not so common. The Musical Manual takes pride in being able to introduce this novelty of the most gifted of American composers to the American public.

THE LAST HOPE.

WHETHER the romantic account of the origin of Gottschalk’s “Last Hope,” as given by Gustave Choquet in “La France Musicale,” be the true one or merely a brilliant play of French invention, it at least has the merit of placing the reader immediately in support with the spirit of this lovely poem. According to his account, Gottschalk was upon one occasion the guest of a beautiful Colomakin lady, who was pining away with grief for a son whom she had lost. The playing of Gottschalk was her only solace. Day by day she would go to the last hour, to this melody and to this last hope, madly and wildly, and only the best spirit remained shining out of her eyes, and breathing in her almost inaudible voice she said, “In pity my dear Moran, one last little melody, the last hope.” And Gottschalk commenced to improvise an air at once tender, plaintive and pleasing, one of those simple tunes that appeal to heaven where they have so recently descended. On the morrow the traveller artist was obliged to leave his friend to fulfill an engagement in a neighboring city. When he returned, two days afterward, the bells of the church at St. were sounding a slow and solemn peal. A mournful presentation from the heart of Gottschalk, who hurrying forward his horses, arrived upon the open square of the church just as the mortal remains of the Senora St. were brought from the sacred edifice. This is why the poem is named the variations with accusation. This is the reason of its name “The Last Hope,” and this piece it was that he was accustomed to make his evening prayer. “The Last Hope” begins with a phrase of four measures, serious and grave, and the last one, the tones of the melody and the last note of the piece. This is the reason of its name “The Last Hope,” and it is connected with the last note of the piece. It is the one of the most smaller of the piano, peculiar to this pianist, and especially characteristic of the present piece. They remind one of the meadow of distant woods. Then measure 8 the original motive is taken up again, alsoitative form, in the key of A, ending in G-sharp major. Then again the rolling, flowing motive. In measure 12 begins a soft and meditative theme of chrono-musical modulations, exactly as an air would improve when advancing the proper moment for introducing a precious idea. This phrase is repeated several times in different keys. It comes first in C-sharp, then at measure 15 in A-flat, and so on. At measure 27 there are long chords in B major and the running embellishments, again, at measure 33, a sentimental idea beautifully treated leading in m. 40 to one of those sparkling runs peculiar to the composer. In this his expressive voice sounded as if made of steel, but of extremely delicate tempi, like a water spring. This is what he meant by his rapidity, very common in all his works, “sussitante,” sparkling. The touch must be absolutely accurate as possible, but at the same time the rhythm perfectly sharp, and above all no blurring until at measure 43 he says he had well nigh failed, and only the best spirit remained shining out of her eyes, and breathing in her almost inaudible voice she said, “In pity my dear Moran, one last little melody, the last hope.” And Gottschalk commenced to improvise an air at once tender, plaintive and pleasing, one of those simple tunes that appeal to heaven where they have so recently descended. On the morrow the traveller artist was obliged to leave his friend to fulfill an engagement in a neighboring city. When he returned, two days afterward, the bells of the church at St. were sounding a slow and solemn peal. A mournful presentation from the heart of Gottschalk, who hurrying forward his horses, arrived upon the open square of the church just as the mortal remains of the Senora St. were brought from the sacred edifice. 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ONE of the most remarkable and unique of the careers among those of the great modern masters of music is afforded in that of Hans Guido Von Bulow, who was born in Dresden in 1830. As a child he gave no slightest indication of the remarkable gifts with which nature had endowed him, and it was not until after a serious illness of brain fever, in his ninth year, that he ever evinced a taste for musical study. He was then placed under the charge of F. Wieck, the father of Clara Schumann, in whose care he was grounded in the technical theories of the art. Two years later he studied counterpoint under M. K. Eberwein. It was, however, the design of his parents that he should pursue a professional career, and the prosecution of his musical studies was by them regarded as merely an accomplishment. In 1848 he was sent to the university at Leipzig to study jurisprudence, but while there continued the study of the piano with Liszt, and of musical theory with Hauptmann. The next year found him a member of the University of Berlin, engaged in political disputations, and figuring with democratic zeal in the paper, Die Abenteurer. The latter connection he utilized in an enthusiastic defense of the new German school of Wagner and Liszt, in which he showed that music was still next to his heart. In 1850, in listening to the performance of 'Lohengrin' by Liszt, at Weimar, his musical enthusiasm asserted its mastery, and he definitely decided, after a consultation with Wagner, at Zürich, to enter upon a musical career. He went to Weimar and pursued his studies on pianoforte for two years with Liszt, and at the conclusion of this period he made his first concert tour of the European capitals. From 1855 to 1860 he was principal pianoforte teacher at the Conservatory of Stern and H. B. Morse, at Berlin, and during that period he was constantly active in organizing trio societies, orchestral concerts and pianoforte recitals, acquiring increasing reputation, and, by this means, practically advancing the popularity of the new German school, which he at the same time advocated in literary papers of considerable power.

He also maintained his political activity, and paid successful musical visits to other German cities. He continued his intimate relations with Liszt and Wagner, and spent part of 1866-67 with the latter at Lucerne.

He had, in 1857, married the natural daughter of Liszt, who, after living with him for twelve years and bearing him five children, in 1869 yielded to the hereditary taint of incontinency, and left Von Bulow to live with Richard Wagner, with whom she continued her relations till his death. Von Bulow procured a divorce, and left Munich; visited Italy, Germany, England and America, and has since devoted his time largely to concert-tours in Europe and this country. Naturally of eccentric disposition, the nervous excitement attendant upon this domestic tragedy, and the overwork to which he resorted for relief, have led some to believe him insane, but that was an exaggeration.

His concert tour in this country, in 1874-75, two years following that of Rubinstein, was an event that will long be recalled with pleasure.

Von Bulow was a worker of indefatigable energy in many fields, a profound scholar, a composer of merit, and a performer of unique eminence. His leading characteristic as a musician was a passionate intellectuality of expression, and in his execution, a thoroughness which, while embracing complete mastery of the most subtle details, had still the quality of spontaneity in its own ensemble. He had a wonderful memory and most acute analytical and reconstructive powers, which confer great value, notably, to his editions of the classical pianoforte works of Bach, Beethoven, Cramer, etc., which, by their refined phrasing, correction of prevailing misconceptions and misconstructions, and minute instructions on the fineness of tempo and expression, are of inestimable value to the student of these compositions. His technique was unrivalled by any excetant, save Liszt alone. Von Bulow stands prominent as an able literary defender and advocate of the new German school, and as an exemplar of its beauties and capabilities in his matchless performances.
ANALYSES OF VON BULOW ILLUSTRATIONS. INTERMEZZO SCERZOSSO.

Nos. 21, No. 9. Hans von Bulow.

THE Intermezzo Scherzo of Von Bulow is from a set called "The Classical Minuets," composed, no doubt, in imitation of the carols of Schubert, and various other writers. The Intermezzo is one of the best illustrations of crotchet playing possible to find. It is light and fairy-like as anything of Mendelssohn's. While the construction is simple enough, many subtle secrets, so to say, are concealed behind the surface of the form, and make it possible for the student to make this piece a success. The form is simply a theme with a quick staccato introduction of four measures, each note being a staccato note longer than the previous. In the fifth measure the subject begins in the key of B flat. It passes through the keys of A minor, and certain diminished chords, and finally complete half in the key of D flat in measure 33. The second subject now begins, in the relative minor. At the second, repetition, beginning in measure 40, the theme has a contrapuntal movement. The second theme has now a new idea carried in the theme, but with smooth notes with two stems, needing to be accentuated as melody notes, and additional care must be given to the relative movement of the crotchets notes in measure, the second one taking the accent because it falls upon the beat and not upon the half beat. In measure 65, the principal melodic of this subject returns, ending this part at measure 75. With an interlude of four measures, the principal subject returns, ending at measure 75, and in the next measure the Coda begins, carrying the whole of this scherzo, a part of a magnificent coloring, due to the continual cadences of the theme. And so the entire page is an extremely valuable study in staccato playing, and a wealth of touch, combined with delicacy.

MISCELLANEOUS.

HUNGARIAN DANCES.

Brahms.

No. 1.

This is one of the best known of these dances, and along with Nos. 3 and 6, etc., has been well arranged for orchestra, as well as for the violin and piano. The various "timbres" of the instruments of the orchestra add greatly to the beauty of the whole. The Largo is perhaps the greatest ornament to the orchestral arrangement, i.e., after the first violin.

The crotchet is a measure of legato and light staccato. The subject accented the first beat of the measure, followed each time to a diminuendo, giving a wild, restless character to the movement. The subject at measure 45 is exactly the same, but the second subject at measure 77, which swamps down from the high F, like some graceful bird, and then hops along (measure 79) and flies off again (measure 81). The first motive appears as a varied form at measure 103, and of measure 127, which is the same as measure 45, is also varied. A brilliant coda of several measures, pianissimo, ends the number.

This original form of the Hungarian dances needs very little analysis, besides that for the Violon Transcription, as the latter is very faithful copy of it. The appoggiatura and grace notes come on the beat. The second part, (measure 73) is somewhat faster than the subject in D Minor, (measure 77) in Vienna, (measure "pizzicato") it would be better not to pay much attention to the "facilitated" bass part at the second measure, but to practice the minor bass, in which the same is kept as quiet as possible, the rocking motion coming from the double bass.

The staccato should be neat and brilliant. The variation at the fifth measure from the end is quite elegant.

No. 3.

This is perhaps the most graceful and melodic of these celebrated dances. The pianissimo by Brahms is itself perhaps rather a very able Transcription of popular Hungarian melodies, than an original work. This Transcription for Violin and Piano is very elegant and brilliant, and, although by a great master and violin player, is not extremely difficult. It is curious, that the phrases are all of three measures, and the sections or sentences, of six.

GAVOTTE.

Gluck-Brahms.

If very beautiful and celebrated Gavotte of Brahms (in "Heinrich i" in which it is "Heinrich i"") was transcribed for Cello by Brahms. In its simple form it is well known and very popular. Brahms has given it a gorgeous form, and made quite a modern piece of it, taking from it that beauty that belongs to the Gavotte form. In the Trio (in A minor) the familiar melody of the middle notes (generally put in a 2/4, and没有 note) is divided between the violin parts. Those for the right hand love the themes turned up, new ones for the left. The violin parts are quite regular, being each eight measures long. The phrases are two measures long. The Gavotte is quite decided, on the first beat of the measure. The tone should be sweet and full.
INTERMEZZO SCHERZO.

(THE CARNIVAL OF MILAN)

BY

HANS VON BÜLOW.

Op 21. No 9

Presto

sempre pp e staccatissimo.

pp

poco rit.

pp a tempo.
JOHANNES BRAHMS

ROBLY the most talented German composer since Wagner, and ranking far in advance of all his own contemporaries, save Rubenstein only, is Johannes Brahms, who, though a disseminator of the school of Schumann, has a strong and distinct, independent individuality. Born at Hamburg, May 7, 1833, his father being a performer in the orchestra of a leading theatre of that city, he inherited a musical bent, which received judicious encouragement, and as early as at the age of fourteen he made his debut as a pianist. He studied under Marxsen, of Altena, for several years and early began the work of composing, and with such originality that when, in 1853, he visited Robert Schumann, at Dusseldorf, and played before the latter a selection of his own music, the master was so impressed that, in an article in the Leipzig Neue Zeitschrift, entitled, “New Paths,” he earnestly predicted a career of musical distinction for the young composer. This at once made Brahms an object of attention and brought him early under the fire of adverse criticism, which no doubt stimulated him to effort worthy of the prophecy of Schumann. This in his career, he nobly redeemed. While engaged in study, in retirement at Hamburg, he wrote a number of compositions which indicated unusual talent, and by the time he removed to Vienna, in 1863, had already established an enviable reputation. He officiated in 1863-64, temporarily, as conductor of the Vienna “Sing-Academie,” and from 1872 to 1875 as director of the celebrated concerts of the “Gesellschaft der Musikfreunde,” where he illustrated the works of Bach and Handel with extraordinary power. The reputation of his own compositions steadily increased, and in 1868 he produced his great work, the “Deutsches Requiem,” which established his supremacy over all contemporaries. His first Symphony was produced at Karlsruhe, Nov. 14, 1876, and his second at Vienna, Dec. 24, 1877. In 1882 he had completed his eightieth work and his compositions now number over one hundred.

After the publication of his “Requiem,” his works began to be regarded as the principal events, in German music, and his became the recognized leader and exponent of modern musical thought, outside of the followers of Wagner, who occupy in dramatic music an entirely different field. His work is remarkable for power and energy, for its rigid adherence to the systematic principles of art-form, and for consistent adherence to its main idea, but is sometimes lacking in beauty of phrasing. Its quality is intellectual, rather than poetical. He is a virtuoso of great power and a brilliant command of technique, and his execution of Bach’s organ works on the piano is said to be unapproached. The music of Brahms has taken a strong hold upon the favor of English art circles, and has been frequently performed at the London Philharmonic and Crystal Palace.

His later works have been noted by the critics as exhibiting a marked improvement, overcoming the subjecting influence, for some time observable, in his first conceptions. In his concertos he has invited and successfully mastered all the musical difficulties that have been invented, and his contributions to chamber music have ushered in a new advancement in that walk of the art. Among his best works are his song compositions, a capella, for four and six voices, among them “Mageloneleider,” “Woit an meine Königin,” “Gutenabend, Gutenacht,” “Verfechtese Ständchen” and duets for female voices are decidedly superior to any work of that line of modern composition. Brahms is, in a special sense, an exponent of classic art-form as it prevailed up to Beethoven; but the influence of Schumann is very pronounced in his earlier compositions, and he has probably done more than any other follower of that master to elaborate his musical ideas and impress them upon the current musical work of the day.

Among his works, in addition to those mentioned, are to be noted his Symphony in C minor, called by his more enthusiastic admirers the Tenth Symphony, as a sitting sequence to the last of Beethoven’s masterpieces; his Symphony in D major, which is more strongly marked by his own individuality, and that in F major, of a simpler character, but more popular than either of the others; also superb orchestral variations on a theme by Haydn, and two overtures, “Tragic” and “Academic.”
Gavotte von Gluck.

Für Frau Clara Schumann
gesetzt von Johannes Brahms.

Grazioso.
CHARLES CAMILLE SAINT-SAENS.

Among the most prominent writers of instrumental music of the present century must be numbered Charles Camille Saint-Saëns, who was born in Paris in 1835. Left an orphan by the death of his father, his training devolved upon his mother and a great-aunt, and the latter, having musical talent, gave him his earliest instruction upon an old-fashioned spinet, an instrument which is cherished among the art treasures of the composer to this day. At seven he had the advantage of lessons on the piano under Stanavoy, and later studied harmony with Mâleden. At twelve he entered Benoîte's class at the Conservatory, obtaining the second organ prize in 1849, and the first in 1851. He made two efforts for the Grand Prix de Rome, in 1852 and 1864, but he was unsuccessful, the coveted honor and advantage being gained by men whom he, subsequently, surpassed in the more solid and distinguished achievements of his art. Endowed with a remarkable memory, a correct ear, an avidity for knowledge, and a marvellous aptitude for musical study, he made rapid advancement, and at sixteen composed his first symphony, which was given with much success by the Société de St. Cecile. In 1863 he became organist of the church of St. Merri, and shortly after, principal professor at Niedermeyer's Ecole religieuse. In 1868 he secured the much-coveted post of organist at the Madeleine, where, from that period to 1877, when he resigned his post to Dubois, his execution and his fertility in the invention of improvisations were the subject of much admiration. During all this period, though greatly burdened with profitable work as a teacher, he occupied himself with constant study and composition, producing numerous symphonies, vocal and instrumental pieces, and chamber music, in the latter branch especially showing an unusual mastery of art-form and a characteristic esprit of treatment. In 1867 he was awarded a prize by the International Exhibition, for his cantata, "Nœo de Promethee," which was performed with much eclat, and elicited distinguished approval in art circles. He produced some superb orchestra pieces, a walk of art in which he possesses a conspicuous talent, having a superior facility for contrapuntal construction, a genius for picturesque in the arrangement of details, and an admirable faculty of combination. His chief popularity as a composer is based upon his "Phaeton," "Dans Macabe," "Le Ross de' Omphale," and "La Jeunesse d'Hercule," the former of which are pronounced by the highest critics among the cleverest programme music ever written, the "Phaeton" especially so vividly depicting Goethe's "Todtenstaat" that its plan can be intelligently followed from the musical expression. Saint-Saëns has also produced several operas and sacred drama, but in these, though works of merit, he has shown himself out of his natural field. As a virtuoso, both on piano and organ, he possesses a high order of talent, and his repeated visits to Germany, Austria and England have given him a European fame. He also visited successfully Russia, Spain and Portugal. Of his compositions it may be said that his conceptions are frequently more intellectual than poetic, and sometimes sacrifice to art-form the inspiration of invention. Altogether, however, he must be accorded a high place in contemporary art, higher perhaps, than the majority of those acknowledged to belong to the first rank in our day. Few have been favored with so versatile a talent, and in no branch of the art, in any of his representative works— which cover dramatic and lyric, orchestral, sacred music, concerted music with orchestra, chamber music, pianoforte and vocal—does he ever reach the level of mediocrity. In addition to this, he is a distinguished musical critic, being a contributor to Le Voltaire, Le Renaissace and L'Estafette. In 1881 he had the honor of being elected a member of the French Institut, in the place of Henri Reber, on the death of the latter.
PAVANE

de l'opéra ETIENNE MARCEL de C. SAINT-SAËNS

pour le Piano

par A. NEISSER

Allegretto

PIANO.

semplre staccato

Fuss Deurer Schwerk et C° Éditeurs

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6. Place de la Madeleine,
ANALYSES OF JANSEN ILLUSTRATIONS.

BARCAROLLE.

This is a grateful and pleasing a Barcarolle as No. 15 was a
waltz. A beautiful effect is produced in the very first measure,
by the presence of the note C on the chord of the seventh, in
the 4th beat. It occurs several times in the piece. Another
pleasing effect is produced by the augmented 3rd on the 4th beat of
measures 9, 10, and elsewhere. These harmonic effects, along with
the rocking motion of the accompaniment, give an indescribable air
of romance to the whole. We see the gondola, or other Italian craft
with its height red sails, moving lazily on the quiet waters, looking,
as it were, in the hot, southern sun. We hear the song of the
paddler, and sometimes we detect a duet, showing that it is not
more than a melody that is taking the young Italian out on the
waters.

CHILDREN'S DANCE.

GERMAN children have the privilege of having a large repertory
of beautiful, artistic music, written expressly for them by the
best composers of the day. The set of "Little Songs and
Dances," to which this "Dance" belongs, is a charming part
of this repertory.

It always adds to the charm of a piece if it is played, not
only intelligently, but as if it had a libretto. Sometimes we find an
unmistakable story in it, directly associated with the music by the
composer himself. Where this is not the case, we are at liberty to
make our own libretto. Here, e.g., we can imagine a light-hearted
company of children dancing together. Some of the older villages—for
all villages are amateur theaters in Germany, Belgium, and other
continental countries—some of the fathers, or older teachers, have
got out their instruments and are playing for the little ones to dance.
Their orchestra is probably not quite perfectly balanced, and several
of the old fellows may not play very complicated music without losing
their places. One old bass-player only has complete control over
his "open string," and there we hear him moving not at measures
10, while an old conductor, perhaps the village schoolmaster, plays a
few notes of accompaniment on his violin (m. 1-8, also). The old bass
becomes so interested in the children's dance that he forgets to play,
as during the second part of the piece, his "Double bass" is silent,
and other players have to get along without him. But he hears
the first familiar strains again, and falls in again as if nothing had
happened, and has the last two, along with the village flute.

The dance is merry and graceful, "leibhaft und muntzeln." They
join hands often, and make a ring (m. 1-5, etc.), which children
so love to do, and sometimes they go so fast that they break the ring
in two, with a snap, at mm. 17-18. They ring too, while they dance,
(m. 27-33), and it is perhaps that which causes the old bass-player
and his friends to come in a measure later (m. 30). The principal
points for practice are: 1. The legato passage in mm. 7, 12, and
12, etc. 2. The legato passages ending with a staccato note, (m. 13
and throughout the piece.) 3. Staccato with m. 20. 4. The "staccato-
legato" or "attached," as in m. 14. 5. Staccato, at the same time
with sustained notes, m. 22, etc. 6. A new Cadenza, m. 35-38.
The "fug" of m. 44, should not be forgotten. The children are tired
and say, "Don't let's play any more."

MINUET.

This is a real German minuet, quite different in style from the
Schwan. It is logical, graceful and dignified. It consists of the
minuet, in two parts, each part a sentence of eight measures,
containing two sections of four measures, with the first part
repeated, after a cadence of three measures. The Trio (in B flat major),
consists also of two sentences, of eight measures each, and the minuet
is played over again, without repeats.

BRAUTGESANG.

The minuet is a slow dance, and as a piano piece, should be played
deliberately, with well defined accent at the beginning of each
measure. The slow trill in the first part of the Trio should be played
slowly and evenly, and entirely independent of the melody, and
fast, in turn, must be played freely and intimately as if there were
nothing going on in the upper regions.

ANALYSES OF SAINT-SAENS ILLUSTRATIONS.

PAVANE.

It is natural that the Pavane, Pavane, Pava, or Pavane, in a grave
dance, common among the Spaniards..." The performer, dressed in
a kind of white kaftan with other the gentlemen danced it,
with cap and sword, princes in their state robes, and ladies
with longsleeves, the mestresses resembling the stately step of
the peasance, in Italian called "premoe."

Saint-Saens seems to like to write in this old style. His concert for
Piano,.stringed instruments and Trumpet (or Corum), in ancient style,
and extremely well written.

The arrangement in this volume is four Piano Solo, from the
Orchestral Suite in A major. It is also arranged for four hands,
and for Violin and Piano. The original is a dance in the Open
"Fugato Stile," by Saint-Saens.

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AMONG the composers of the modern German school who have occupied a distinguished place, without reaching the lofty plane which confers imperishable renown upon such masters as Mendelssohn or Schumann, Liszt or Meyerbeer, is Adolph Jensen. He was born at Konigsberg, January 12, 1837, and pursued his studies under Ehler and F. Marpurg. Having acquired a passionate enthusiasm for Schumann, with whom he, for some time previous to the latter's death, maintained a close correspondence, he conceived the idea of travelling in Russia to acquire means to perfect his studies under Schumann. His plans were thwarted by the news of the sickness and mental alienation of Schumann, (soon after resulting in death), and he accordingly retraced his steps to his native country and accepted the position of Kapellmeister at Posen. Subsequently he paid a visit to Copenhagen, where, through the friendly influence of Gade, he was received with distinguished consideration. Their mutual regard for Schumann, as well as sympathy of ideas upon musical art, developed an intimate friendship between the two composers. In 1860 he took up his residence in his native city of Konigsberg, where for six years he devoted himself to composition and promoting the publication of his works. In 1866 he took the position of instructor of the piano at Tausig's school, continuing for upwards of two years. He thereafter, on account of failing health, established his residence at Graz and other places in Southern Germany, and died at Baden-Baden on January 24, 1879.

The genius of Jensen was essentially that of a song-writer. He possessed in an eminent degree that delicate and tender sensibility of feeling which, embodied in his compositions, vibrates through the heartstrings and stirs the finest emotions, with the same spontaneity with which harmony is aroused by the simple sweep of the chords of the harp; but he had neither capacity nor ambition for loftier flights or profounder depths. His "Dolorosa" and "Erotikon" are characterized by a high degree of merit, while the "Nenengesang," for Women's Chorus, Horn, Harp and Piano, is perhaps the most ambitious of his compositions. The "Journey to Exmoor," and his Sonatas and other pianoforte themes, take a high rank in his native country, and have even a warm regard in England wherever they have become familiar. His productions possess enduring qualities, and will always be retained in esteem as among the best standard productions of the modern German school at a time when it was flourishing in its highest form. In this respect Henselt, perhaps, deserves a higher place than some whose brilliant executive powers gave them a greater contemporariness, though more ephemeral, reputation.

His published pieces number sixty-two in all, and none of them fail to the level of mediocrity. In accordance to Jensen it is necessary to take into account that in preparing for his career he had few of the advatagious opportunities which seem to spring up for most of the great artists at the opportune moment of their career, even with those who are not favored by social or family advantages. He had to work his way alone and unaided, and it might be that had he been able to have pursued his plan of study under the advice and guidance of the great Schumann, he might have realized a future of wider fame, which was undoubtedly his ambition in the early portion of his career.

It should be borne in mind, too, that he flourished during a period when the stage of musical life, and particularly in the German school, was filled with such mighty figures that mediocrity was dwarfed into insignificance, and only eminent talent was able to reach recognition and distinction. He cannot be said to have earned a place among the distinguished few who left an impress of the individuality of their genius upon the character of musical progress, or developed new and distinct schools of composition or executive methods, but his life and work undoubtedly serve to illustrate and amplify the theories and practices of these masters, and particularly of Schumann, whom he selected as his model.
À M. Nicolas Koechlin.

N° 1.

Rêverie du soir.

Joué par N. Rubinstein dans ses concerts.

Andante espressivo.


Propriété de l'auteur

Brun 1874, par l'imp. des Éditeurs Leipzig.

Leipzig, Faberberg.
MONG the most promciest of the Slav composers of the musical art, who have so generously rewarded the efforts of Rubinstein to establish a Russian school of music is Peter Tchaikovsky, who, with Alexander Borodin, ranks next to that great master. Tchaikovsky, who was born in the province of Perni, adjoining Siberia, in 1840, entered Rubinstein's conservatory at St. Petersburg, and developed such talent that he was appointed to a professorial chair in that institution in 1866, which he held till 1877. He has established a reputation as the composer of operas, symphonies, overtures, string quartets, and concertos for the piano and violin. His most ambitious works are the symphonic poems "Der Sturm," and "Francesca di Rimini." A distinguishing feature of his work is the national characteristic, which is strongly marked, and which he combines with a quaint rhythm and a peculiar and interesting modulation. For the piano he has written many pieces, which have been largely avalved of by the teachers of the day for purposes of instruction and practice, and these have become specially well known in America in that connection.

While Borodin is perhaps superior in natural gift, and develops a greater mastery of polyphony, Tchaikovsky surpasses him in technique, and in the control of that spirit of impetuosity, which is the national trait, which he subordinates to add to the effect and impressiveness of a climax, while with Borodin it obtains a mastery which often mar his work.

The extensive use of Tchaikovsky's works in modern practice makes him an important influence in the moulding of the popular musical taste, and, because of the high standard of his works, beneficial as well as important.

ANALYSES OF PETER TCHAIKOWSKY ILLUSTRATIONS.

P. TCHAIXOWSKY.


This charming little composition was perhaps written for some little girl's Allelum. Who Mlle. Annette Avancé, in whom it is dedicated, is, or was, no one in America will probably ever know. But the music is so fresh and childlike, and we know that this composer writes so beautifully for children, that we can easily imagine that this "Albhum leaf" was intended for the Althelst of one of his little friends. The first subject, which appears three times during the piece, sette a few measures of it as a little Coda, is bright and cheerful. It is written on a "pizzicato", the voice being the only bass, through the whole phrase; measures 1, 8, etc. The second subject derives much of its interest from the constant changes in the harmonies. Still it is not one of those subjects, which are interesting merely from the harmony; for, a little study of this part of the piece reveals a very sweet and poignant melody, one perfectly fitted to the picture of some sweet and innocent child. The short phrase (of only half a measure), help to give this character to the passage. The principal points in the performance are: The phrasing. 

In the second part, the light and shade (the F2, F3), the passage in the left hand, second page, measures 24, for the similar passages in the right. We should also notice that when the subject returns at measure 77, there is a little difference in the length of some of the bass notes. The whole piece is to be played " semplice."

REVERIE DU SOIR.

Op. 10.

O the eye this does not appear as much of a reverie as others. The figures, e.g., before appear as dreamy as in Schuman's "Trance," or in Vieuxtemps' "Reverie," for Violin. It is there is something exquisitely dreamy about the harmonies, even in the first measures, in G-Minor. The first chord is that of G-Minor (the Sub-dominant), with a long appoggiatura of the fourth above the fifth. In measure five we have a pretty chord, the "clash of the second," (third inversion of the chord of the seventh of the second degree), in the key of B-flat, also with a long appoggiatura. The piece can be divided into three parts. The first, in G-Minor, divisible itself into two periods: a. Measure 1-8, in G-Minor, ending in the relative major (B-flat). b. 9-16, in D-Minor, ending in G-Minor. The second part, a sweet simple melody, has also three divisions. a. 17-34, a period of eight measures, in G-Minor. 35-44, (after two introductory measures) in E-Minor. c. An incomplete period of six measures in G-Minor, merging into an episode 44-53, which modulates very naturally and sweetly into the key of the first subject (G-Minor). The third part, 53-82, in the same, for sixteen measures as the first, and the last two measures form a charming coda, in which the left hand has the air. The modulations in this little piece are bewitching, and so are the harmonies. The subject, in the second part, mm. 33-44 two transition measures, and in the next measure, and later on, consisting of a number of accented notes, should be played "bene marcato," but softly. The whole of the Coda is exquisitely delicate, especially the final cull and finish.

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À Mᵐᵉ Annette Arrauhof.

No 3.
Feuillet d'Album.

Allegretto simplice.


Propriété de l'Éditeur.
III.

SONATE
von
DOMENICO SCARLATTI
für den Concertvortrag bearbeitet
von
Carl Tausig.

Allegro vivacissimo.
CARL TAUSIG

Of the most eminent of modern musicians, and who, as a piano virtuoso, ranks next to the great Liszt whom he succeeded, and whose pupil he was, was Carl Tausig, born near Warsaw, November 4, 1841. His father was a musician of considerable repute, and gave young Tausig his preliminary training. The brilliant promise of the young student came under the notice of Liszt, whose favorite pupil he became. In 1861-62 he brought out the works of Liszt, Wagner and Berlioz, at Vienna, with such admirable skill and success, that he speedily acquired fame as an orchestral conductor. In 1865 he went to Berlin, and was made court pianist, and became the head of an institution for piano virtuosos. His fame augmented till he occupied with distinction the field in European music which the great Liszt had so incomparably filled, and was recognized as the foremost pianist, Rubinstein alone approaching him. Such was his prodigious memory that he was able to play without notes nearly every great composition, from Bach to Liszt.

He possessed, besides, distinguished literary attainment, was an earnest student of philosophy, and ardent in all the higher intellectual pursuits. This cultivation was of the highest value to him, for, possessed of a fire and arbor equal to that of Liszt, he was enabled to temper and control his enthusiasm in the interpretation of music, giving him an advantage over Rubinstein, whose impetuousness often broke through all control. Tausig excelled in technique, of which he was a greater master than ever. Hummel, possessing such superb power that the greatest difficulties of composition were overcome by him with as much ease and smoothness as the simplest music. He possessed also in a remarkable manner the faculty of successfully imparting to others the musical skill by which he was distinguished, and had high rank as a teacher. His death, in 1871, at the early age of thirty years, was a great loss to the musical world, as his marvelous powers augured the brightest promise for the maturity of his career. His compositions evince a profound mastery of musical principles and an innate genius for melodic expression. His death left Rubinstein unrivaled in the field of European executants.

ANALYSES OF TAUSIG ILLUSTRATIONS.
SONATA IN F MINOR. — D SCARLATTI.
ARRANGED FOR GUITAR—PERFORMED BY CARL TAUSIG.

THE title "Sonata" for this piece seems less appropriate to us, than "Scherzo," for it is really nothing more than the Scherzo movement in a modern Sonata. It is a very pretty, light and jolly Scherzo. The Sonata was in its infancy in the time of Scarlatti, and this is a very pretty infant. It is an ancient "giddy" form and is made up entirely of phrases of four measures except in two places, (measures 14 and 35, which are of two.) We find three different subjects in the first 4-8's consists of eight sections, each beginning slower, the rest "jumpers"; the descending minor scale at the beginning, is "melodic," i.e., both the fifth and seventh degrees are lowered, in descending.

The subject becomes major at measure 17, and the phrases are only four measures. The one beginning at measure 21, is of four, and two more, (35 and 36) are added to it, and we at measure 37. At measure 27, the subject is in B Minor, and at measure 37, in C Minor: so that we have a "sequence" of the same melody in three different keys in succession.

The second subject (measure 47-59) in C Minor, consists of six similar phrases, in which the bass has the subject, descending arpeggios in the chord of the diminished seventh, and of ascending minor scale.

The third subject (measures 57-95) in C Minor, is a bustling and cheerful movement, (cheerful to him who plays it with limber wrists.)

The rest of the Sonata is more or less a repetition of the preceding, in different keys. As has been hinted above, the beauty of the performance, and the peace of mind of the performer, depend upon perfectly limber wrists.

MISCELLANEOUS.
WALTZ.
Op. 43. — JENSEN.

There's a peculiar grace to the compositions of Jensen. The melodies are sweet and natural, the harmonies clear and charming. He has the chord of the seventh fully, which affects the ear as delightful as the coloring of Murillo does there. The phrasing in this with is delightful and the syncopations in measures 2 and 3, add a great deal to the grace of the dance.

The crescendo up to the forte in the second part, gives us a picture of a damsel pirouetting up to the footlights, and then executing some pretty "pas" to the tips of her toe.

The third part in Coda, is exceedingly smooth, but grows louder and louder up to brilliant dazzling chords.

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THE development of the fine arts seems to be the peculiar province of those people who are climatically favored. The cold and frigid North has not been prolific in the production of men of rank in the world’s aristocracy of art. Passion and sentiment, which are the spontaneous characteristics of those who are favored by the genial influences of sunny southern skies, flourish amid the less congenial conditions of the frozen North with feeble intensity, and the musical art cannot be said to have made its home in any of the Norselands; and yet no other countries have been more jealous or sincere in their admiration of art form, or more generous in their encouragement of musical genius. It was Sweden which gave to the world its most famous cantatrice, Jenny Lind; and as Denmark has its Gade, so Norway has produced a representative in music of its national character in the person of Edward Grieg, who was born June 15, 1843, at Bergen, in Norway.

In 1858, Grieg went to Germany, and was for four years an industrious student at the great Leipzig Conservatory. Here he enjoyed the inestimable advantage of having for his masters in harmony and counterpoint Hauptmann and Richter, in composition Rietz and Reinecke, and in pianoforte playing the inimitable Moscheles. Grieg, besides a natural gift for music, possessed the northerly faculty of an obstinate perseverance and industry, and he was, therefore, a student in whom the skill of his distinguished masters fructified in the most fertile manner, and he became most thoroughly proficient, not only as an accomplished executant, but also in the theoretical rules upon which all true art is founded. During his residence at Leipzig he moved in the romantic musical atmosphere created by the renowned composers Schumann, Mendelssohn and Chopin, by whose influence, perhaps unconsciously, but decidedly and permanently, his tastes and habits of construction and expression were formed. Grieg, however, possessed too strong an individuality, and his natural instincts were too firmly developed, to allow him to become the mere exponent of German art form, and he had an ambition to achieve, not only distinction for himself, but to create a musical tradition distinctively national. As Gade found in the folk-songs and legendary traditions of Denmark the material upon which he founded a national class of music, so Grieg, on his return to his home recognized in the similar traditions of Norway, the Volkslieder, the true source of inspiration for a Norwegian school of music. In this work he had, as collaborators, Richard Nordrak, a talented young composer, and Johann Severin Swendsen, also a pupil of the Leipzig Conservatory, and a composer of distinguished talent; but it is essentially and especially to Grieg that the creation of a national school of musical art for Norway is due, and he has been, not inappropriately, termed by his admirers the “Chopin of the North.”

In symphony, Grieg, though his compositions are adorned with detached passages of great beauty, does not seem to have command of that sustained thought necessary to perfection in a great work, but in chamber and pianoforte music he has few superiors. In his short characteristic pieces, however, Grieg has infused a vivid rational coloring of a very striking order, and it is upon these works that his reputation chiefly rests. His chief sonata, which is really a great work, is that in A minor for violoncello and piano (op. 36), and he also produced two violin sonatas of high order. His most original and characteristic pianoforte productions are “Norwegischer Brandzug im Vorderberichte,” and “Auf der Berge.” A striking work is also his “In Herbst,” a fantasia for the pianoforte for four hands (op. 11). He is a prolific composer, and his repertoire already numbers an extensive array of compositions uniformly of high merit.

He has, for a number of years, resided at Christiana, where he pursues the profession of teacher and conductor, and has attained great and deserved distinction among his countrymen, who are alike proud of his artistic achievements and of his national and patriotic devotion.
ANALYSES OF GRIEG ILLUSTRATIONS.

HUMOVESKEN.


I.

No. 1 of this collection is marked "Tempo di Valea," but in much more in the style of a Mazurka than a Waltz. The accents throughout the whole movement are those of a Waltz. The phrases of the first part are at first of two measures, and afterwards of four. In the second part they are all of one measure. It gives great brilliancy to the movement. The interest is increased, also, by the slight variation in the bass, at measures 17-15 and 15-17. The strong contrast between the 2nd and the 4th in the third part, is very effective. The phrases in the beginning of this part are of two measures, but the 4th measure of the first part is of four measures. The next division in the episode of 2nd measures, focused from the former subjects, and leading back, by a brilliant crescendo, and trills, to the first subject.

A very brilliant coda begins at measure 75. It begins with the first subject, varied, and ends in a rondo style, stringendo and molto allegro, and with a chord at the end, like a final cadence. In this number, brilliancy, distinct phrasing, and a distinct "short shake" (the triplet figure which occurs so often), are the main points.

II.

No. 2 is "Tempo di Mesto di energico." The first eight measures are in the minor character, and the bass is like that of the minuet in Don Juan, but the minuet is perhaps not quite natural to Norwegian feet, and the second part begins to show signs of the Mazurka, or of the Norwegian national dance, the "spring" or "Spring-Husen."

At measure 26 of the first part occurs a regular "canon in the nature" on the first subject. The canon is between the upper part and the bass, and the nature of its writing in music will readily be understood, by playing the simple melody in both hands.

III.

This number is quite different in style from the preceding ones. In some parts it is intensely Norwegian or Scandinavian; as at measures 4 and 5. The fifth and sixth measures from the end have some curious harmonies.

IV.

No. 3 is an "allegro molto furioso," and in the burlesque style. It is a rough and extravagant character, and very different from the music of London, Paris, or New York. But the beginning of the second part, where we are suddenly transported into the key of B-flat major, in comes again in G-major, is exquisitely delicate and beautiful. Indeed, it is quite refreshing and pleasant to listen to the rough but healthy music of the rest of the piece. It ends by a brilliant scale in C-minor, but ending, as old minor music generally, on the major chord, in the major third, called "La Dettet di Pisa rite."

AUSFÄHRT.

Song, Transcribed for Violin and Piano by E. Saerens.

This is a beautiful Basque music, though not one of the usual, happy or soft, or pretty, style. For it contains a sad story. A young wife had always had it in her dreams, ("Hier est en vitre") that she and her husband should go together, far over the sea, to the beautiful land of the South, along the shores of the Aro and the Tiber. But the dream was a short one. Her husband was ready to go, when she asked him when she would see him again, and he said, "This is the last time." So he left, and the lute, which the wife had left behind, was left behind. She plays her lute and sings, and seems to look out for in the distance. She is sitting in the realization of her dreams, with her hopes, and her heart was full of thoughts, so pleasantly agitated. She sees, in a kind of vision, her husband and herself wandering in that beautiful land of the South. The bass, and, with her husband in his enchantment with her description of it, music infinitely sweeter by the music of her voice. Here the accompaniment (m. 35) is a very soft tongued, like that of the Vorspiel to Tannhäuser, or the last scene in the "Dummen von Paun," representing the Angel carrying the soul of Marguerite to Heaven. The next verse brings us back from the land of dreams to real life, and presents, in the music of the first verse, slightly varied, and now loud and clear, his wife, "singing away to the delightful journey, the Queen of the Poem."

But we are near the sad denouement of this sweet and pathetic story. "God be praised," the husband says, "that she did not see me come into the future for so near, alas very soon, she lay still and pale, alone in the grave."

In song, plays the music, both in the original accompaniment, and in the Violin Transcription is quite descriptive, without going too far. At measures 9 and 10, the brightening of the key is translated by the clear harmonies of G and G major, and at 12, the opening of the song begins, is prettily expressed in the Violin part by the note 5 gliding through three octaves. At 18, we see the rocking of the sea, in the accompaniment, and the chronic passage of the Violin, ascending through two octaves, to the harmonic E, interspersed very prettily in the "golden sunlight" climbing and "lighting up the highest peaks of the mountains." The idea of the ship sailing into "the far distance" (the F minor) is expressed with beautiful simplicity by the long and high harmonic note, vanishing into a pianissimo.

The violinist will find this a good study, among others, for a soft tone, while drawing a long bow.

MISCELLANEOUS.

BERCEUSE.

(Prelude No. 15—Heilbr.)

This belongs to the most beautiful Cradle-songs, (Wiegenlieder) of Schumann and Mendelssohn. The words of Chopin, Hiller, Jensen, and Schumann, for the piano, and of Hasse, for the violin, are other specimens. In most of them the accompaniment is very uniform, and has a rocking movement, suggestive of the rocking of the cradle. Perhaps no other Berceuse is so sweet in its childlike simplicity, yet exquisite melody as this one of Heilbronn. Care must be taken that the touch in the left hand accompaniment shall be perfectly even. One loud note will break the charm. There are, however, accents in this accompaniment, at the beginning of every measure, not of the usual style, of the wide or the narrow, but gruff and almost granger-bit. We seem to hear bells, or that soft harmony that we hear, or seem to hear, at nightfall in the country.

The cantabile melody is brought out by a firm though gentle pressure of the fingers. In the coda (last ten measures), the song grows softer and softer, and at the last note the watching mother feels that she can safely leave her little one to sleep.
XAVER SCHARWENKA

Of the branch of the Slavonic races constituted by the nationalised Poles, there have been composers of modern eminence, having at their head the gifted Chopin, who, however, towers so far superior to all others that they are not to be mentioned in the sense of comparison. Among them are Moskowski and the brothers Scharwenka. Philip Scharwenka was born in 1847 in the Province of Pozen, and has composed symphonies of merit. His brother Xaver, who was born, also in Pozen, in 1850, has, however, far surpassed him in reputation, and his music of late years has steadily advanced in popularity. His most ambitious work so far has been a piano-forte concerto in B flat minor, which indicates a more than ordinary talent, and points to a future which may have an important place when the history of the musical progress of the last half of the eighteenth century comes to be written. His work is strongly marked by the characteristics of the new German school, and especially by the Wagnerian methods. Yet they possess an inherent individuality which indicates a true poetic nature, a spontaneous melody, and a peculiar charm of expression. All his work is coloured by the national characteristics, a feature which none of the Slav composers seem able to wholly dissociate themselves from, and one which, perhaps, may be said to give an element of quaintness to the compositions of Scharwenka, which could not be dispensed with to advantage.

The constantly increasing favor in which Scharwenka's music is held, evidenced by its frequent appearance in the popular portfolio, indicates a career of promise, if not of great distinction.

The illustrations of his style of composition embodied in the 'Schule der Töne,' and the 'Tanzvergnugen,' are a fair exemplification of the sprightly and vivacious style of composition by which Scharwenka has created a popular demand for his work.

ANALYSES OF SCHARWENKA ILLUSTRATIONS.
TANZ-VERGNUGEN.

This is No. 1 of a series of pieces called 'Children's Plays.' It is a bright little work. The phrases are all of our manner.

There are distinct melodies, or subjects, as measures 1-8, in E flat major, which occurs again at 41-48, 28, measures 9-12, in C minor, ending in C minor, which also occurs again at 35-40, 31, measures 13-24, in E flat and ending in B flat (repeated an octave higher and ending in E flat), which commences at 49-56, and ends in E flat. A solo begins measure 37. There are interesting and pretty harmonies here and there; at 3, 6, 9, where the E flat is really an appoggiatura, but does not descend as it usually does, but ascends. The pretty chord at m. 6 is a diminished 7th chord. At 4 we ambulate into G minor, and at 33, into B flat. In the Coda, the Waltz which is contained throughout harmonies, in some of which it is quite a stranger, is called a pedal point or pedal-bass. In 69, it takes a different shape, but the low E flat is still a pedal-bass.

And now for the performance. All marks such as /, /, etc., must be carefully observed. A diminuendo begins immediately from the first measure. The melody at 17 is excellently legato (smooth). The figures at 9 and 33 are part legato and part staccato. The Coda begins with a diminuendo and staccato, and, while still very smooth, grows louder and louder to the end. The staccato in measure 3 and 4, etc., is to be very elastic, and, as is often remarked, in this volume, not struck into the piano; and last, all chords which are played simultaneously in both hands, as at the first and last measures, are to be played precisely together.

PLAYING SCHOOL.

If our children have all agreed to 'play school,' they have found a long trunk of a tree, which answers admirably for the class, while the little teacher stands in front of them, with his sickle behind his back, but a good-natured grin on his face. They all begin together, like good children, and say 'A, B, C.' How one or two of the little ones think it is time to begin to 'count,' is besides. But the rest think it will be more fun to be good a while longer; so, with hard work, they manage to get up to C; but here two little boys at the end of the log, out of sight of the teacher, who is admiring the good ones, begin to play fight, and the jabbing and whispering, and talking gets so bad, that the little school-master applies his stick (m. 14, and 16) and this brings them back to their A, B, C, but in a low, moody note. And now (m. 15) they get tired of so much constraint, and breaking into a merry laugh (m. 16) get into a perfect frisk and, for a while they forget they are playing school; and this goes on while you can play a whole page. Finally the teacher insists upon more recitation, and the school breaks up, singing A, B, C, so they can't stop. There are the same points about legato and staccato in notice. In m. 17, etc., the hand should be taken up as if there were a dot under the second note. The tie accents at m. 25, etc., are effective in the phrasing of the piece. All the chords are to be struck exactly together, m. 10.
Tanz-Vergnügen.

No. 1.

Allegretto.

Philipp Scharwenka, Op. 68.
MORITZ MOSKOWSKI

Among the composers of Polish origin who have achieved prominence in contemporary music in Moritz Moskowski, who was born at Berlin, August 23, 1854, and who acquired his musical training first at Dresden and later at Berlin. He is the author of much charming music, which is popular the world over for chamber performance. His two books of "Spanish Dances," contain many gems which have been widely appreciated and have added much to the favor which Moskowski's compositions find with the clientele of the music publishers. His piano-forte solos and duets give evidence of skill in technique and an effective and spontaneous melodic faculty. He has also written more ambitious work, symphonies and a piano-forte concerto, upon which judgment is yet to be passed. He is a composer of great promise, and from the nature of the work which he has already given to the public, we may confidently look forward to the maturity of his career for music that will give him a high rank in a profession in which he has already earned an honorary distinction.

The work of such composers as Moskowski, Scharwenka, and Tschaikowsky, already so widely known and universally practiced, has a two-fold significance. First, it indicates a more elevated taste among the masses of those to whom music is a recreation and a refined accomplishment, and secondly, it directs the tendency of popular musical life to a higher plane, and constitutes an educating and upward influence, by which they are brought closer to and enabled more thoroughly to appreciate the greater achievements of the masters who have adorned the volume of musical history with those refugial pages written by the golden pen of genius.

ANALYSES OF MOSKOWSKI ILLUSTRATIONS.

Deutsch.

This is No. 5 of the six pieces composed for four hands by Moskowski, op. 23, entitled "All ellsere herren Lieder." From Foreign Licks, and arranged for two hands by Pezer. The other five are called Russe, Spain, Poland, Italy, and Hungary. Each is very characteristic, and none more so than "Deutschland." Germany is in it, romantic, harmonious style that belongs to the German Volkstum (National Songs). We may consider it as a song consisting of several verses, two in E-major, with short symphonies after them; then we begin in A-minor, and touching several other keys, G-minor, B-flat major, G minor again, and Dominor. An episode of slight measures concludes us to the fourth verse, or return of the first subject. The last twelve measures form a coda. The whole piece is to be played with a rich, sonorous tone, as if a large chorus were singing it.

"Czuds," is rather a wild and plaintive piece, like so much Transylvanian music, which, however rapid, has a soul touch about it.

In No. 3 (Moskowski shows. as he does in his Spanish "Dances," how well he understands the character of Spanish music. Although in a minor key, this piece has no more solemnity in it than what we might imagine a good Spanish to feel when giving his whole attention, with all Spanish gravity, to the dance in which he is interested. The entry of the key of C-major, at the 9th measure, is almost electric, with high chords. The piece ends in the key of A-major, "cow funeral," with fire.

No. 4, "Poland," is a quite national in style, being in the Mazurka form. It is full of决定的 accentus. The coda is to be played "con molto vivacita," and with much expression.

Serenata.

F THIS is one of the most grateful and charming of all serenades. It is an instrumental one, like those of Haydn, Mozart, Beethoven, etc., as contrasted with vocal serenades, such as those of Schubert, and the operatic serenades in Don Josu, Don Pasquale, Pasticc, etc. This serenade of Moskowski's is naïve and elegant, and seems to come directly from the heart, and from a good and true heart. The first part is soft, gentle, and slight plaintive. The entire piece forms a solitude, profound, and important, and the fire and impulse of the concluding point at the flourishes which end on coda, as the time form of the idea fades away, the entire piece, so to speak, is on the border line between the elevated and the trivial, but this, however, the desire to recover any signs of recognition from his Oldlandia, to the calm and commanding affection of the 5th part. Although composition of the end creates a good deal of practice, especially the third and fourth measures of the second part (measure 21) is an exercise for the wind, and for the next execution of the allegretto, which comes on the leaf, with the bass note; and measures 24, for the kind of the lachan part; and for the floriture, beginning on the bass, in the right. The repeated notes must be clear and even. The phrasing of the whole piece is very delicate and precise.

The grace notes in measure 4, and in other similar phrases, is only a kind of sort shake, and does not come on the beat. Some editors have, for the last upper grace note, in measure 4, sharp. The original has 4, which, although it helps, does not finally seem to form a hammer, which is much more nice in this movement, and in this case, for the ground of the serenade, it is in form of the phrases of the first part, all together forms a one-bar phrase, "the second part, the phrases are short and abrupt, filling the important character of the movement. It is the sign of the merit of this charming piece, that it has been arranged for violins, and also for orchestra, and is only played with effect in concertos.

511
A MONG the best known and most deservedly popular of the contributors to the wealth of instrumental music with which the abundant stores of the present century have been enriched during the past three decades is Benjamin Godard, who was born in Paris in 1849. Godard was educated in the best Parisian schools, and upon entering upon his professional career as a composer, at once took high rank in the field of contemporary art. To those national characteristics, which give grace, vivacity, and a certain elasticity of movement to his work, he adds an admirable feature of thoroughness and theoretical fidelity, and a trait acquired from a careful study and appreciative adaptation of the dreamy imagination of the romantic German school. These peculiarities are harmoniously united, and give a unique individuality to his works, which, strange to say, are no less popular in Germany than in France.

We have few more charming and graceful studies in contemporary music than is presented in Godard’s inimitable orchestral suite: “Scenes poétiques,” which are given in four movements; “Dans le Bois,” “Dans les Champs,” “Au Village,” and “Sur la Montagne.” It constitutes eminently a pastoral poem in melody, and, aside from an indefinable grace that is wholly French, possesses an exquisite beauty of tone-coloring in which nothing is exaggerated, and nothing fails to depict nature with the accurate fidelity of a master hand. This work has been performed innumerable times in Paris, and with almost equal frequency in Germany, where it has been published by Bock and Boe, of Berlin (op. 46). By his skillful care in the proper employment of the accessories for the attainment of his ideal in poetic and instrumental coloring, avoiding the too common error of excessive floridity in orchestration, he has acquired a prestige above the majority of the German composers in the same field.

Among the works which greatly enhance his reputation is a “Symphonie gothique,”[104] of brilliant harmonic construction, and which elicited encouragements in the highest circles of art. A lyric scene, as “Thine et Acteon,” evinces a degree of dramatic power above the ordinary standard of merit.

His most important work is his dramatic chorale symphonie “Lassus,” by which he won a distinguished applause the price offered by the city of Paris. This work will, undoubtedly, be accorded by the critical historians of our age, who will in the years to come assign to their permanent place the fame of those who are of the present day, a higher place than has been yet conceded.

Godard has also achieved a widespread popularity, and a warm place in the favor of the people, by his two hundred “Chansons et Mélodies,” works which are analogous to the German lied, and which, though not involving the ambition from the art standpoint which invested and characterized his higher works, will undoubtedly live cherished in the hearts of the people to survive many of the great productions of dramatic art to which we are now ready to ascribe the quality of immortality.

These “Chansons et Mélodies” have a most important place in the great mission of the art of music, by their admirable tendency to elevate and educate the taste of the masses, and to encourage their best and noblest impulses. They also serve to bring the sympathies of the people nearer to the higher walks of the art, and to give them an insight into its beauties and a comprehension of its mysteries; and it may be that true philosophy will award as great usefulness, if not an equal renown to the genius who causes the poetry of his art to vibrate in the heartstrings of the people and illuminate the frescoes of the masses with a radiance from a higher sphere, as to the brilliant intellectuality whose strains are only fitted for Olympus.

Godard is still in the midst of his labors and usefulness, and that in the bright light of an age of phenomenal brilliancy in the achievements of his art, he has been able to command a recognition of his individuality, entitles him to a high place above the ordinary plane of musical distinction.
SUPPLEMENTARY BEETHOVEN ANALYSES.


THIS Sonata, although not called a Fantasia, is not entirely in strict sonata form, the first movement being a Theme with variations. The Theme contains three periods; the first of sixteen measures, subdivided into two Sections, and four Phrases of four measures each. The second Period is of ten measures, divided into two Sections, and four Phrases, three of which are of two measures. The third Period is a repetition of the first.

It is amusing to compare the opinions of different writers with regard to this Sonata. The enthusiastic Lenz says that it presents, perhaps, the most perfect unity among its parts, of all the Sonatas, and that the Sonata, as a whole, is perhaps the most perfect of all. On the other hand, Elterlein says that "the Sonata falls in organic unity, that the "Furier March" seems as if it were stuck in it," and that "the Rondo is the weakest part of the whole."

All agree, however, as to the exceeding beauty of the Andante with variations, and of the Furier March, and most musicians class it among their favorites.

The Andante is, indeed, a song of rare loveliness. The violincello touch, the most delicate sounds, and careful nuance of light and shade, must go along with a poetic conception, in its performance.

The greater the artist, in Music as in everything else, the better he appreciates the difficulties of his art, and a great German pianist, who had this androo on his repertoire, along with only about half-a-dozen others, declared that the whole andante was enormously hard, but that the trill is the twenty-third measure, (which has to be done with the fourth and fifth fingers, while the thumb and second finger are held down) was simply next to impossible.

The variations all demand the same sweet touch, the same attention to accents and to the marks of expression, as the Theme.

The rhythmical form, in V, V, V, Measure 4, of four notes to twice, must be practiced faithfully, and the hands play with perfect evenness. This is hard, but when once-acquired is acquired for all other similar passages. The best way to go to work, perhaps, is to play the left-hand notes a number of times alone, and then go very slowly, to add the right-hand part. Fervent practice will overcome the difficulty. No other way of playing, in its to make it easier, should be thought of for a moment.

The last sixteen measures of variation Nith, form a Coda of surprising beauty, which, as Lenz says, belongs to the theme as the heavens belong to the earth.

The form of the Coda is the usual one, except that the return from the second part to the first is unusually long, remaining somewhat of a passage in the Scherzo of the Seventh Symphony, and shot to the staccato of the first part, at its return, is added a delicate and beautiful counterpoint, at first mezzo-forte in the treble, and after, hardly, still louder, in the bass. Less compares the Tri to the waters of a river, rising higher and higher, and threatening to engulf the hardly swimmer, but satisfied, after all, byrocking him gently, and leaving him safe on the dry land of the Scherzo.

In this Scherzo there are many delicate staccato to observe, with legato passages, either played at the same time with the staccato, or separately.

The Tri is all very lively. The Furier March is in the usual form of such marches. It is in three parts.

**PART I. Contains three principal Periods.**
1. Measure 1-8, in A-flat minor, ending in C-sharp minor.

I and 3 are contrasted by the shorter period of four measures, 16-29.

**PART II.** (The Coda) is divided (as usual in marches) into two parts, the first beginning in A-flat major, and ending in E-flat major; the second beginning, and ending in A-flat major.

**PART III.** Contains a repetition of Part I and coda at measure 68-79, with a Coda, in A-flat major.

The march must be played rigorously in time, the notes of the chords struck together.

The roll of the drums and the brilliant trumpet notes in the Trio must be well brought out.

The last movement is in Rondo-form; in which the principal subject returns three or four times.

The principal subject, in A-flat major, makes three appearances, at measures 57-59, 68-75, and 85-91. The second subject appears twice, at measures 59-64, in the key of the Dominant (E-flat) and at measures 129-135, in the key of the Tonic. A third subject appears at measures 84-102 (counting the repeat). These subjects are connected by short passages, made up of fragments of the principal subjects.

The execution of this mode is difficult, and pre-supposes a thorough mastery of five-finger exercises.

The hands must be perfectly quiet, while the fingers perform a genuine "Moto perpetuo."

---

CLARA WALZ.

THIS is a beautiful specimen of Beethoven's waltzes: while like Schubert's, are perfect types of the old German dance of that name. The Waltz originated in Germany, and that country of music has very excelled in it, as well as in the higher musical forms. Indeed, the waltz-form in its perfection, as represented in its old style by Beethoven and Schubert, and in its modern dress, by Leverey and Strauss, is a high-style of music, though belonging to a very different sphere from that of the Symphony, the Quartet, or the Song.

Whenever it is true, it is beautiful; and certainly the waltzes of the authors mentioned above are true, as perfect, in that way, as any composition of any other form. The old Waltz was a slow-dance, and has given place to the more rapid modern one, the Minuet has to the Scherzo. The Waltz-form is always very simple. It is formed of sentences of eight or sixteen measures, and these subdivided into phrases of two or four measures. The modern Waltz generally is a succession of seven different waltzes, following each other naturally, or connected by a few modulatory chords, ending in a Coda, which states the favorite numbers.

The Clara Waltz has something of this character. It must be played with very swell tone, and the "clara-secco" (the 6's and 3's) must be well observed.

---

58
Largo
von
G. F. Händel.

PIANOFORTE (oder HARFE.)
XVIII.
FANTASIA E SONATA.

Fantasia.
Adagio. M.M. 1, 70.

\[ \text{[Musical notation image here]} \]

\( \text{a)} \) \text{mp \ (mezzo piano, ziemlich schwach) bedeutet einen Grad von Tonstärke, welcher zwischen } p \text{ u. } mf \text{ steht.} \)
a) Diese Begleitungsfigur muss gegen die Oberstimme durchweg zurücktreten.

b) [Musiknoten]
c) [Musiknoten]
d) [Musiknoten]
e) [Musiknoten]
Più Allegro.  i. e.

il basso molto marcato

poco
Tempo primo.
bien rythme.

sempre P
Tranquillo

Tempo giusto.

PIECE 1050
2.

BRAUTGESANG.

Con tenerezza

Jensen.

Piano.
PRONOUNCING DICTIONARY

Technical Terms and Phrases with Definitions.

 Allegro di Moresco, (It. allegro di morose-e) Quick, with spirit; vivacity and brilliancy of execution.
 Allegro grazioso, (It. allegro gra-ziou-so) Quick with exquisitely reserved precision.
 Allegro moderato, (It. allegro modera-to) Moderately quick.
 Allegro poco, (It. allegro pocc-o) Quick, with grace and velocity.
 Allegro vivace, (It. allegro viva-ce) Presto, with vivacity.
 Allegro vivace, (It. allegro viva-ce) Première le livre.
 Allegro vivace, (It. allegro viva-ce) Extremely quick.
 Allegro, (It. allegro) High, in choice for style and shape the highest points. In mixed voices during female voices, commonly termed vivace.
 Allegro C. C., (It. allegro) (C. C.) faster; vivace; affectuoso.
 Allegro Vivo, (It. allegro) Key in which the fundamental tone is the sixth diatonic tone in the scale of C major.
 Allegretto, (It. allegret-to) Adagio; slow; a little slow; to render.
 Allegretto, (It. allegret-to) (P. allegret-to) One whose skillful and proficient and expresses a secret introverted and slow to make music a profession.
 Allegro, (It. allegro) The orchestral music employed by G. Ambros, Bishop of Milan, in the fourteenth century, (see Chart No. 1).
 Allegro, (P. allegro) Final word in Polishes and other modern compositions.
 Allegro pacifico, Method of marking in which the sign X is used to indicate the third in distinction from the fourth figure in which the third is called first figure. The allegro pacifico is roughly giving way to the former, owing to excessive introduction of foreign music and methods, and the decisive laws in stemming the operations of four-fifths. The difference between the two methods is merely named.
 Allegro vivace, (It. allegro viva-ce) An all-pervading sense of the style of vivace.
 Allegro vivace, (It. allegro viva-ce) A kind of a minor.
 Allegro vivace, (It. allegro viva-ce) On one occasion.
 Allegro vivace, (It. allegro viva-ce) Very; vivace.
 Allegro Vivace, (It. allegro) "Long" in the Ambros, (It. allegro) "Long", in the Ambros.
 Allegro Vivace, (It. allegro) "Long", in the Ambros, (It. allegro) "Long", in the Ambros.
 Allegro, (It. allegro) Adagio, in which a word in one language is used to express a similar soul of movement. Exclusion.
 Allegro Vivace, (It. allegro) "Long", in the Ambros, (It. allegro) "Long", in the Ambros.
 Allegro Vivace, (It. allegro) "Long", in the Ambros, (It. allegro) "Long", in the Ambros.
 Allegro Vivace, (It. allegro) "Long", in the Ambros, (It. allegro) "Long", in the Ambros.
 Allegro Vivace, (It. allegro) "Long", in the Ambros, (It. allegro) "Long", in the Ambros.
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 Allegro Vivace, (It. allegro) "Long", in the Ambros, (It. allegro) "Long", in the Ambros.
 Allegro Vivace, (It. allegro) "Long", in the Ambros, (It. allegro) "Long", in the Ambros. 
D I C T I O N A R Y  O F  T E C H N I C A L  T E R M S.


A N T H O N Y  A N D R E A S  B.  "(B. Ed.)-"  (Andrew's).  Innovative,  creative,  unique.

A N T H O N Y  M A R N E S,  B. A.  "(B. Ed.)-"  (Mares).  Effective,  efficient,  productive.


drame (Fr. drame) A term often applied to the stage, especially in the Elizabethan drama, from which it was derived.

dramaturg (Fr. dramaturge) A person who directs a play or opera, or manages a theater.

drama (Fr. drame) In music, a formal structure that is divided into acts and scenes, and that follows a specific plot.

dramatization (Fr. dramatisation) A process of converting a non-fictional work into a play or film.

related terms:

- drame (Fr. drame)
- dramaturg (Fr. dramaturge)
- drama (Fr. drame)
- dramatization (Fr. dramatisation)

The text appears to be a dictionary of terms related to music and drama, with definitions and translations provided. The page contains a variety of terms, including definitions of musical and theatrical terms in both French and English. The text is structured in a way that suggests it is a part of a larger dictionary, with each term followed by its definition and occasionally a French equivalent.
Expression. Spn. [fi-ga-re]. (fig.) With feeling or expression.

Expression. The idea or sentiment in a composition, aside from the mechanic

DICTIOAY OF TECHNICAL TERMS. FORCE

Expression. (spn. [fi-ga-re]) Improved, spontaneously, IMPROVISED. Ex-

Expression. To perform or compose without preparation or preformation.

Expression. Where these measures are composed of two different stimu-

Expression. A二代 or caulimorph for a voice engineered to a matte

Expression. Describing the most distinct parts, in base and log. Ex. 900d

Expression. 580, the most significant, defining the chronic form, two dis-

Expression. The chart for which the lines of a chart or map are arranged, or

Expression. For, in an old English rhyme, also applied to persons ending with

Expression. F. A name given in old English prose to a species of contempt.

Expression. For example, (Spn. [fi-ga-re]). The unusual position of a chart.

Expression. (Spn. [fi-ga-re]) Col. Used to indicate or emphasize.

Expression. For the purpose of. Text of variable. Print. prints.

Expression. (Spn. [fi-ga-re] itMiller 481-410). To meet the

Expression. Applied in terms of anything too relatable to the situations.

Expression. The perfect father, as the perfect father, the perfect

Expression. To describe the state of any one of the activities which

Expression. (Spn. [fi-ga-re] itMiller 481-410). To meet the

Expression. The portion of the name of the voice which is above its natural con-

Expression. (Spn. [fi-ga-re] itMiller 481-410). In the female, the female

Expression. The perfect father, as the perfect father, the perfect

Expression. The portion of the name of the voice which is above its natural con-

Expression. On the advent of, Spn. [fi-ga-re] all malti. A species of Spanish

Expression. A mere word among thousands. The poetic license.

Expression. (Spn. [fi-ga-re] itMiller 481-410). Poetic section, in brilliant

Expression. (Spn. [fi-ga-re] itMiller 481-410). Technical term for a complete failure in a musical per-

Expression. (Spn. [fi-ga-re] itMiller 481-410). In a form, bold or masterful.

Expression. (Spn. [fi-ga-re] itMiller 481-410). In fall, bold or masterful.

Expression. (Spn. [fi-ga-re] itMiller 481-410). The grosser, the wilder, or worse

Expression. For the sake of, Spn. [fi-ga-re] itMiller 481-410. To
catch some.

Expression. A term used to describe a peculiar and splendid kind of

Expression. For the sake of, Spn. [fi-ga-re] itMiller 481-410. To
catch some.

Expression. (Spn. [fi-ga-re] itMiller 481-410) It is a form, bold or masterful.

Expression. (Spn. [fi-ga-re] itMiller 481-410). In a form, bold or masterful.

Expression. A sentence that is a fit with the sentence.

Expression. (Spn. [fi-ga-re] itMiller 481-410). In fall, bold or masterful.

Expression. (Spn. [fi-ga-re] itMiller 481-410). In a form, bold or masterful.

Expression. For the sake of, Spn. [fi-ga-re] itMiller 481-410. To
catch some.
INTRODUCTION

The introductory movement in a composition, designed to arrest the attention and prepare the mind for the movements that are to follow. Introduction movements often appear at the beginning of a dance, a musical piece, or a theatrical performance.

INTRODUCTION (INTRO.) A movement, phrase, or passage that precedes the main theme or section of a musical piece, poem, or drama. It serves to set the stage or frame the upcoming content.

INTERLUDE (INT.) A break or interruption in a continuous activity. It can be a short pause or a more extended interruption, such as a programmatic or thematic change.

INTRUSION (INT.) An unexpected or disruptive element introduced into a sequence. It can be a sudden change in mood, theme, or style.

In music, the concept of "intrusion" can refer to various techniques, such as sudden changes in key, tempo, or dynamics, or the insertion of unexpected or contrasting elements.

It is important to note that the term "intrusion" can be subjective and may vary based on the context and personal interpretation. In musical analysis, intrusions are often studied in terms of their effect on the overall structure and the listener's experience.

In literature, an intrusion might refer to an unexpected turn of events or a moment that disrupts the flow of the narrative. It can be used to create tension, surprise, or dramatic effect.

In visual arts, intrusion can refer to the introduction of unexpected elements or disruptions within a composition, challenging the viewer's perception and understanding.

In psychology, intrusion refers to the involuntary recall of information into consciousness, often without conscious effort.

In computer science, intrusion detection systems (IDS) are used to identify and respond to security breaches or unauthorized access.

In the context of dance, intrusion may refer to a sudden change in movement or style that interrupts the flow of the performance, possibly to create a dramatic effect or to transition to a new element.

In conclusion, the concept of intrusion is versatile and can be applied across various disciplines, each with its own unique implications and interpretations.
Mollusk, a soft, smooth, molluscan animal.
Molluscs, (pl. mollusca). The scientific name for a large group of soft-bodied animals.

Mollusca, elongating to the right:
Mollusca, elongating to the left:
Mollusca, elongating to the center:
Mollusca, elongating to the top:
Mollusca, elongating to the bottom:
Mollusca, elongating to the right:
Mollusca, elongating to the left:
Mollusca, elongating to the center:
Mollusca, elongating to the top:
Mollusca, elongating to the bottom:
Mollusca, elongating to the right:
Mollusca, elongating to the left:
Mollusca, elongating to the center:
Mollusca, elongating to the top:
Mollusca, elongating to the bottom:
Mollusca, elongating to the right:
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Mollusca, elongating to the center:
Mollusca, elongating to the top:
Mollusca, elongating to the bottom:
Mollusca, elongating to the right:
Mollusca, elongating to the left:
Mollusca, elongating to the center:
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Mollusca, elongating to the bottom:
Mollusca, elongating to the right:
Mollusca, elongating to the left:
Mollusca, elongating to the center:
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Mollusca, elongating to the bottom:
Mollusca, elongating to the right:
Mollusca, elongating to the left:
Mollusca, elongating to the center:
Mollusca, elongating to the top:
Mollusca, elongating to the bottom:
Mollusca, elongating to the right:
Mollusca, elongating to the left:
Mollusca, elongating to the center:
Mollusca, elongating to the top:
Mollusca, elongating to the bottom:


Dictionarv of technical tcrms.
DICTIONARY OF TECHNICAL TERMS.

Pheromone. An insect-like substance that is used by females to attract males. It is often found in the urine, feces, or body fluids of the female insect.

Pheromones are released into the environment and can be detected by males of the same species.

Pheromones play a crucial role in many aspects of insect behavior, including mate attraction, oviposition site selection, and aggregation behavior.

Pheromones can be used in pest control and monitoring systems. By understanding the behavior of insects in response to these pheromones, it is possible to develop more effective and targeted pest management strategies.

Pheromone traps are used to monitor pest populations and to help control them. These traps work by trapping insects that are attracted to the pheromones, thereby reducing the population size.
DICTIONARY OF TECHNICAL TERMS.

qullo (sp. qullo). A North American Indian weapon.


Quiche. A language spoken in Guatemala and the highlands of Mexico.

Quex. (sp. quex). A breed of chicken.

Quetzal. A bird of Central America, the national bird of Guatemala.

Quinta. A musical term, a fifth of a whole note.

Quinton. A measurement used in the musical scale.

Quintet. A group of five musicians.

Quintus. A Roman poet.

Quintus. A musical term, a fifth of a whole note.

Quintuplet. A group of five notes.

Quintuplet. A musical term, a fifth of a whole note.

Quintuplet. A musical term, a fifth of a whole note.

Quintuplet. A musical term, a fifth of a whole note.

Quintus. A Roman poet.

Quintus. A musical term, a fifth of a whole note.

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**DICTIONARY OF TECHNICAL TERMS.**

**BARTHELMÉ.** (bahr-thel-may). A musical term in six-time, with the first four quavers stated, followed by the last two quavers, which are to be repeated.

**BECKMAN.** (back-man). A tuning instrument of the strings. (German, back-man.) A string with the word 'back man.'


DICTIONARY OF TECHNICAL TERMS.
DICTIONARY

Important Musical Works, Instruments and Institutions.

anacord, by (14th–16th c.) A unique instrument of music.

apparitorium, (adj., 13th–14th c.) A musical piece with six voices, for the invention of Innsbruck, a Viennese musicologist, to 1520.

armonica, (pl. armonici) A musical instrument of music.

barockes, (adj., 17th–18th c.) A musical piece with six voices, for the invention of Innsbruck, a Viennese musicologist, to 1520.

boffin, (pl. boffins) A unique instrument of music.

bozzardo, (pl. bozzardi) A musical piece with six voices, for the invention of Innsbruck, a Viennese musicologist, to 1520.

brooks, (pl. brooks) A musical piece with six voices, for the invention of Innsbruck, a Viennese musicologist, to 1520.

bassoon, (pl. bassoons) A musical piece with six voices, for the invention of Innsbruck, a Viennese musicologist, to 1520.

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A page from the dictionary entry for "chord." The text reads: "A musical sound produced by the simultaneous vibration of two or more strings." The entry is part of a larger dictionary page with other musical terms and definitions.
Prominent Musical Artists and Composers.

Arnold, Arthur, Max (1854–1935) Educated in Chapel Royal and later became head of Harmony and became the leader of English opera.


Ascher, Michael (1849–1908) Was a prominent composer of sacred and secular music in America, known for his "Mozartiana" and "Mendelssohniana." He was also a popular teacher and conductor of opera.

Ascher, Max (1854–1935) Educated in Chapel Royal and later became head of Harmony and became the leader of English opera.

Bach, Johann Sebastian (1685–1750) The most famous of all composers, known for his "Brandenburg Concertos," "Art of the Fugue," and "Goldberg Variations." He was also a popular teacher and conductor of opera.

Bach, Karl Philipp Emanuel (1714–1788) A great biographer.

Bach, Johann Christoph (1684–1738) Known for his "Goldberg Variations," "Art of the Fugue," and "Goldberg Variations." He was also a popular teacher and conductor of opera.

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DINICOL, Roaring Rhythm (1846-48), with his brother, John, led the Romantic movement in the United States. His works include "The Raven," "The Tell-Tale Heart," and "The Black Cat." He also wrote under the pseudonym "Edgar Allan Poe."

PRUGIOLO, Giovanni Battista (1727-1791), was a significant composer during the Classical period. He was particularly known for his orchestral music, including symphonies and overtures.

PRESENTATION, Joseph (1801-1867), was a conductor and organist who played a significant role in the development of American music. He founded the New York Philharmonic Society in 1842.

PUTESKIN, Vladimir (1884-1940), was a composer and conductor who wrote many important works, including symphonies and operas. His works were performed by the Moscow Philharmonic Society and the St. Petersburg Symphony Orchestra.

QUINTET, Seraphim (1895-1972), was a composer and pianist who was known for his chamber music and piano works. He taught at the Moscow Conservatory and was a significant figure in the development of Russian music.
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