

was appointed Principal of the Royal Academy of Music. His noblest achievement, *The Woman of Samaria*, was first performed, at the Birmingham Festival, in 1867. In 1870, he received the Honorary Degree of D.C.L. from the University of Oxford; and, in the following year, he was honoured, by Her Majesty, with the dignity of Knighthood. This public recognition of his artistic merit was received with undisguised satisfaction by all who knew his worth: but, unhappily, it arrived at a time when his earthly career was all too near its close. He died, after a short illness, on the First of February, 1875: and, on the Sixth, his remains were laid in their last resting-place, in Westminster Abbey, as those of one whom the Nation delighted to honour, and whose name will long be remembered, as a watchword, by all who desire to rise, as he did, by the simple force of unobtrusive merit, to the most honourable position a true Artist can occupy.

CHAPTER XVI.

ON THE COMPOSERS AND VIRTUOSI OF THE PRESENT DAY.

Sterndale Bennett was the last great representative of a School of Composition, the traditions of which are rapidly passing away, to make room for newer forms, and expressions of thought as yet untested by the lapse of time. Into the details of these novel conceptions we do not propose to enter. It forms no part of the Historian's duty to criticise the works of living writers. His province is, to narrate the progress of events already accomplished. He draws his materials from the records of the Past; and must, of necessity, leave the inventions of his own contemporaries to be dealt with by a generation of critics as yet unborn, who will discuss the comparative merits of men now rising to eminence, as we have already discussed those of Haydn and Mozart. Yet, it would be unjust to take no notice whatever of many who are striving, with heart and soul, to

follow the example set them by the Great Masters of a bygone age: men—like Gounod, and Saint-Saëns, in France, Brahms, and Raff, in Germany, Niels Gade, in Denmark, and George Macfarren, and Arthur Sullivan, in our own country—who have already done so much for Art that we may confidently hope they may live to do much more, and, by their future achievements, to throw their earlier ones into the shade. Franz Liszt is no longer a young man; yet we cannot believe that his active intellect will rest satisfied with the laurels it has already won. Joseph Joachim, not content with universal recognition as the most superb Violinist of this, if not of any age, has, of late, turned his attention to composition with a zealous earnestness which leads to the hope, that, like Spohr, he may, one day, become even more celebrated for his written works than for his matchless playing. Of each and all of these it may be safely predicated that their full strength is, as yet, unknown. It will become known, in time: and, fifty years hence, men will be able to appreciate it far better, and judge it far more justly, than we can, now. To the Musicians of fifty years hence, therefore, we must leave the criticism of the works produced to-day.

But, though recent Compositions must be left to mellow, somewhat, with age, before they can be advantageously compared with those of earlier date, we need place ourselves under no restriction with regard to the merits of the performers by whom these works are interpreted: and, a little observation will serve to convince us that the present age is unusually rich in *Virtuosi* of a very high order. If we possess but few Singers whose reputation is able to hold its own against that of Artists who attained the zenith of their fame a quarter, or half a century ago—no more than three or four, such as Nilsson, and Albani, Sims Reeves, and Santley, and a few others of like reputation, to set against Catalani, Malibran, Grisi, Persiani, Sontag, Pasta, Viardot, Jenny Lind, Clara Novello, Miss Dolby, Miss Birch, Braham, Rubini, Mario, Tamburini, Lablache, Ronconi, and the host of

accomplished Vocalists who delighted our fathers—we cannot but congratulate ourselves upon the daily increasing numbers of our talented Instrumentalists. With Clara Schumann, and Hans von Bülow, Rubinstein, and Halle, Marie Krebs, and Arabella Goddard, at the Pianoforte—worthy successors of John Cramer, and Clementi, and Moscheles, and Thalberg—we need not go far in search of an intelligent rendering either of Beethoven's Sonatas, or Chopin's wildest dreams. Though Joachim really stands as much alone, as a Violinist, as Paganini did fifty years ago, the platform immediately beneath him is occupied by a host of Artists, who, but for his presence, would shine as stars of the first magnitude. The Violoncello, and the Double-bass, the Flute, and the grand array of modern Wind-instruments, are all represented, as they have probably never been represented before, all played by true artists, who, while possessing unlimited power over technical difficulties which our forefathers would have looked upon as insuperable, are so far from being contented with mere empty execution that they care nothing at all for compositions which afford no opportunity for the exercise of those higher qualities which the classical Musician alone knows how to appreciate at their full value. Time was, when the most accomplished Flute-player looked upon a brilliant performance of one of Drouet's Variations as the most exalted and satisfactory test to which his skill could be subjected. Now, with an infinitely finer Flute to play upon, he makes it his delight to interpret the Sonatas of Sebastian Bach. And so it is with performers on other instruments. Music, which, not very many years ago, was popular among them, is now despised as worthless rubbish. No doubt, the Monday Popular Concerts, the Concerts at the Crystal Palace, and other similar performances, have done much to bring about this improved state of taste, in England. But it is not in England, only, that it is discernible. It prevails in Germany, also; and even in France. Cheap editions of great classical works have done much to foster it and will do much more. Works which,

thirty years ago, were all but inaccessible to the million, may now be had for a shilling; and their extensive sale proves that they are not published at that low price in vain. And this daily improving taste must, of necessity, exercise a most beneficial influence upon the prevailing style of composition. As long as the demand for mere senseless combinations of crotchets and quavers continues, senseless combinations of crotchets and quavers will, no doubt, be forthcoming, by the legion: but, when the general public begins to demand better things, Composers will be encouraged to do their best, and strive to meet its demands by the production of works not unworthy of the name of Music. The number of such productions is daily increasing. Bach's Gavottes, and Bourrées, have taught the young Pianoforte-player to care for something better than Herz's Variations, even in his hours of recreation. Schubert's Songs have prepared the way for Vocal Music of a style very different from that, which, in the days when as yet no Crystal Palace existed, was heard in every English drawing-room. Who, now-a-days, would venture openly to avow that he preferred the Ballads of Balfe to the Songs of Mendelssohn? What young Composer, anxious to make his way with the public, would dare to take the one as his model rather than the other? In truth, the taste for good Vocal Compositions is improving as rapidly as that for good Instrumental Music. In Church Music, too, an improving tone is clearly observable. *Cambridge New*, and *Lydia*, and *Helmsley*—the delight of our forefathers—have long since been consigned to well-deserved oblivion: and, if the Hymn Tunes substituted for them are not always of a very high order, they are, at least, not subversive of the decencies of public worship.

Taking all these things into consideration, we may fairly congratulate ourselves upon the progress we are making: and it is, perhaps, not extravagant to hope that future Historians may, some day, point to the last quarter of the Nineteenth Century as an epoch not wholly unimportant in the Annals of Art.

CHAPTER XVII.

CONCERNING "THE MUSIC OF THE FUTURE."

In speaking of living Composers, we have purposely avoided all allusion to one whose name is certainly not unknown to fame, and whose theories—whether we choose to accept them, or not—are unquestionably entitled to more than ordinarily respectful consideration.

It is impossible to discuss the views of RICHARD WAGNER, in common with those of any other leading spirit of the age. He claims to stand, alone—and alone he must stand, or fall. He boldly asserts, that the whole aim and end of the *Opera* has, hitherto, been totally, and most lamentably misunderstood. That our greatest Composers—not even excepting Cimarosa, Mozart, Beethoven, Weber, or Cherubini—have, from the very outset, worked upon principles essentially erroneous; and, by reason of the errors of those principles, have, one and all, failed to produce a really perfect work. On the strength of this assertion, he has been accused of holding the Music of Mozart, and Beethoven, in contempt—but, in this matter, he has been very unfairly treated. He condemns these, and other great writers, not as Musicians, but as Dramatists. His theory is, that the Musical Drama depends, for its perfect success, upon the united action of three Sister Arts—Poetry, Music, and Scenic Effect. That the great Composers we have mentioned, in common with all others who have hitherto considered the subject, have sacrificed the Poetry, and the Scenic Effect, for the sake of the Music. That to this fatal cause we must attribute their most deplorable failure—for, that they have failed, utterly, he unhesitatingly assures us. And, that, so long as Operas continue to be written upon the system he condemns,

so long will they continue to fail. Reducing this theory to practice, he writes his own *Libretti*; arranges the minutest details of the Action, and Scenic Decorations, necessary to give full force to the situations they embody; and sets them to such Music, alone, as he believes will serve to bring these situations into still stronger relief. Against the recognised form of the Operatic *Aria* he wages implacable war: rejecting it, utterly, on the ground that it impedes the Action of the Drama, in order to afford the Singer time to display his power of vocalisation. In place of it, he substitutes a species of *Mezzo recitativo*—if one may be allowed to coin a word for the purpose of expressing one's meaning the more clearly—in which the characteristics of Melody, properly so called, are blended, in about equal proportions, with those of simple Recitation to musical notes. On this point, again, he has been cruelly misunderstood. Superficial critics, examining his Scores without troubling themselves to analyse the principles upon which they are constructed, have declared him incapable of writing in a truly melodious vein. To fulminate such an accusation as this against the Composer of the Pilot's Song, in the *Flying Dutchman*, or the Bridal Scene, in *Lohengrin*—to say nothing of the March in *Tannhäuser*—is simply absurd. Wagner abstains, as a general rule, from introducing pure Melody into his dramatic work, not because he cannot write it, but, because it does not coincide with his preconceived ideas of æsthetic propriety. The measured Recitative—or, as he himself calls it, *Melos*—with which he supplies its place, he supports with Orchestral Accompaniments of the most varied and ingenious character; producing wonderfully beautiful, and often very startling effects, by means of combinations which no other Composer has ever either attempted, or imagined. His unlimited command over the resources of the Orchestra is, indeed, beyond all doubt, his strongest point. To this his Operas owe a large proportion of the effect they never fail to produce; and it is unquestionably to this great quality that he is mainly indebted for the high reputation he enjoys

among Musicians who are far from sharing his peculiar views. Were his Part-writing as irreproachable as his Instrumentation, his reputation would stand still higher. But, unhappily, he constantly indulges in progressions which the ear can scarcely tolerate, and sets the teeth of his audience on edge with false relations which seem to have been selected for the mere sake of inflicting wanton torture. His method of writing for the Voice, too, is open to serious reprehension; not only because it is essentially "unvocal," but, because it is so trying to the vocal organs as to threaten them with premature destruction.

It is scarcely necessary to say that Wagner's ideal conceptions were the result of no momentary inspiration. It was only after long years of patient thought that he was able to demonstrate, satisfactorily to himself, the principles we have endeavoured to elucidate. In his early Opera, *Rienzi*, their effect is very faintly, if at all, perceptible. We find them more clearly expressed in *Der Fliegende Holländer* ("The Flying Dutchman"), and *Tannhäuser*: more strongly still, in *Lohengrin*, *Tristan und Isolde*, and *Die Meistersinger von Nürnberg*. But they only reach their full development in his last great work, *Der Ring des Nibelungen*—a so-called 'Trilogy,' consisting of a Prologue, entitled *Das Rheingold*, and three subsequent divisions, respectively named *Die Walküre*, *Siegfried*, and *Götterdämmerung*, each division being, in itself, a complete Opera, long enough to furnish an entire evening's entertainment.

We have done our best to set forth the theories and principles of action upon which these works are based, fairly, and dispassionately, without undue leaning to one side, or the other. But, however sincere may be one's wish to write impartially, it is not fair dealing to conceal one's own opinion. We feel this so strongly, that, though it sorely tries us to pass any opinion at all upon the works of living men, we do not hesitate to express our firm conviction that the Operatic Airs, and Concerted Pieces, of *Figaro*, and *Don Giovanni*, and the regularly-constructed Movements of *Der*

Freischütz, and *Fidelio*, will triumphantly outlast all the seductive theories that ever were, or are ever likely to be invented. There are some who do not believe this. Time alone can show who is right, and who is wrong. It has been the fashion to speak of Wagner's productions as "THE MUSIC OF THE FUTURE." He himself repudiates this term, which was first brought into general use by some writers who affected to regard the present generation of Musicians as incompetent to criticise works of such infinitely grave importance. But, whether we consent to use the expression, or not, it is clear that we must, of necessity, leave to a future generation the task of passing a final judgment upon the works themselves. That that judgment will be a just one we cannot doubt. Our History has been written in vain, if we have not shown that the True, and the Beautiful, in Art, are imperishable, and have power, in themselves, to survive all possible changes in fashion, and in taste; while all that is false, and vain, and worthless, however popular it may be, for the moment, will inevitably sink into deserved forgetfulness. Experience has proved this, over and over again; and will continue to prove it, to the end of time. The lesson we learn from it is an invaluable one. Let the young Student take it carefully to heart: and, if creative talents have been vouchsafed to him, let him strive to produce something which shall make his name famous, when the works of those who aim at a less honourable goal shall be heard of no more.

FINIS.

QUESTIONS FOR EXAMINATION.

N.B.—The process of answering these questions will be greatly facilitated by frequent reference to the chronological index (page 101 *et seq.*)

Questions marked thus * are intended only for students who have made some advance in Musical Science.

CHAPTER I.

1. At what period does the History of Music, as a living Art, begin?
2. To what extent was Music cultivated, among the early Christians?
3. What is Antiphonal Music?
4. When was it first used?
5. To what kind of Music are the Psalms of David supposed to have been originally sung?
- 6.*What is "Gregorian Music"? and, why is it so called?
- 7.*What is a "Gregorian Tone"?
- 8.*What is the chief distinction between Gregorian and modern Music?
- 9.*Describe the old Church Modes, stating the names, numbers, Finals, and Dominants, of each, and noting the position of the Semitones.
- 10.*State which of the Modes are Authentic, and which Plagal.
- 11.*By whom were the first four Authentic Modes brought into use? Who introduced the Plagal Modes? In whose reign were the four last Modes employed?
- 12.*Was the use of the Modes confined exclusively to Ecclesiastical Music?

CHAPTER II.

13. What was the first interval used in Harmony ?
14. What intervals were next employed ?
15. Were these intervals used as we use them now ?
16. What name was given to an Accompanying Harmony constructed upon the old principles ?
17. What name was given to the Choristers who sang it ?
18. When was the Organ first used in the Services of the Church ?
- 19.* Who was Hugotio di Vercelli ? when did he live ? and, what do we learn from his writings ?
- 20.* What is *Discantus* ? and why is it so called ?
- 21.* What is *Counterpoint* ? and why is it so called ?
- 22.* Who first uses the word ?
- 23.* What is the grand difference between *Counterpoint*, and *Diaphonia*, *Discantus*, and *Organum* ?
24. Give the names of some of the most celebrated early writers on Music, and mention some of the facts which we learn from their works.
25. What is the origin of the Syllables, *Ut*, *Re*, *Mi*, *Fa*, *Sol*, *La* ?
- 26.* What is a *Faux-bourdon* ? What is it called in Italian ? What is it called in English ? What is the origin of the word ?

CHAPTER III.

27. How were Ecclesiastical Melodies originally written ?
28. What name was given to Music written in notes of unequal duration ?

29. Who invented the Time-Table? In what book is it first mentioned? At about what date was that book written?

30. How many kinds of notes were described by Franco? and what were their names?

31. How many kinds of notes were described by Gafurius?

32. How many different kinds of notes were used in later times? how were they formed? and, by what names were they described?

33. Name some of the greatest writers on Measured Music, between the time of Franco, and Gafurius.

34. What was the difference between Perfect and Imperfect Notes?

35. What was the difference between Perfect and Imperfect Time?

36. What signs were used for Perfect and Imperfect Time? Were they the same as those now in use?

CHAPTER IV.

37. When was the Art of Composition first cultivated?

38.*What is meant by the term?

39.*What kind of title was applied to the Music of the Mass, in old times? and why?

40. In what city was the earliest Ecclesiastical Music chiefly composed? and, by men of what nation?

41. Who was Guglielmo Dufay? When did he live? and, of what character were his works?

42. Who was Giovanni Okenheim? When did he live? and what was the character of his works?

43. Give a sketch of the history of Josquin des Prés; and describe the character of his works.

44. Who were Josquin's most remarkable successors? and, what did they do for Art?

CHAPTER V.

45. Give some account of the earliest known sæcular Part-Songs.

46. What is a Madrigal? Play a few bars of one, from memory, if possible.

47. Where did the Madrigal originate? and, to what countries did it spread, from thence?

48. Who first introduced it into England? and when?

49. Who were the greatest Flemish, Venetian, and English Madrigal writers?

50. Who were the greatest Madrigal writers of the Roman School?

CHAPTER VI.

51.*What is Polyphonic Music?

52. Narrate the circumstances which led to the production of the Mass of Pope Marcellus (*Missa Papæ Marcelli*); and say who composed it, and in what year.

53.*Give some account of its character; and, if possible, play a few bars of it, from memory.

54. Give some particulars respecting the works of Palestrina.

55. When did "The Golden Age of Ecclesiastical Music" begin, and end?

56. Who were the most celebrated writers of the "Golden Age," in Rome, Venice, Nuremberg, Flanders, Munich, and England?

CHAPTER VII.

57. Who first wrote Hymns for the Western Church? and when?

58. Who composed the Words and Music of the *Te Deum*? and on what occasion?

59. What did S. Gregory do for the encouragement of Hymnody?

60. What Hymns did Palestrina arrange? and when?

61. In what way did S. Philip Neri encourage the singing of Hymns? and who assisted him in his work?

62. Who published the first collection of Hymns, in Germany? and what are they called, in that country?

63. In what part was the Melody antiently set?

64. Who compiled the best collections of Metrical Psalms, in France, during the 16th and 17th Centuries?

65. Who compiled the best English Psalters? and which was the most famous of them all?

66. Play, from memory, if possible, an example of an English Hymn Tune of the 17th Century.

CHAPTER VIII.

67. Who first originated the modern style of Music?

68. Give some particulars of his history.

69.*Give some account of the new Chords he employed. Explain the way in which he introduced them; and play, from memory, if possible, a few Chords, exhibiting the difference between a mediæval and a modern Cadence.

70. Who invented Thorough-bass? and when?

71.*What is Thorough-bass?

72. What led to the abandonment of the old Church Modes? and in favour of what were they abandoned?

CHAPTER IX.

73. What is a Cantata?
 74. When, where, and by whom was it invented? and, at whose house were the first examples sung?
 - 75.*What is Monodic Music?
 76. Who were the greatest Masters of the Cantata, in Italy?
 77. By what great Masters of other countries were Cantatas written in the Italian style?
 78. In what particulars does the German Cantata chiefly differ from the Italian form? and, who were the greatest Masters of the style?
 79. Give some instances of fine English Cantatas.
-

CHAPTER X.

- 80.*Give some account of the celebrated *réunions* which took place, in the 16th century, at the house of Giovanni Bardi. Describe the intentions of the men who frequented them; and state the result of their consultations.
81. Who wrote the first true Opera that ever was publicly performed? Say when it was produced, and where?
- 82.*Give some account of it; and sing (or play) a few bars, from memory, if possible?
83. Who made the next attempt?
84. Who was the third, and most successful Composer of Operatic Music? Give some account of his works, mentioning their dates, and playing a few bars of one of them, from memory, if possible.
85. Mention the names, and works, of some later Italian Operatic Composers.
86. By whom was the Italian Opera first successfully introduced into England?

- 87.*Give some account of the circumstances.
88. Who first established the Opera in France ?
- 89.*Give some account of his career ; and explain some of the improvements he originated.
90. Who was the next great French Composer ?
- 91.*Give an account of the revolution effected by Gluck ; and state its results.
92. Who first established the German Opera in Hamburg ?
93. Who first cultivated the Italian Opera in Germany, with the greatest success ? in what city ? and when ?
94. Who brought both the Italian, and the German Opera to perfection ? Name some of his greatest works ?
95. What was the name of Beethoven's first and only Opera ?
96. What great Operas did Weber write ?
97. What later Composers have produced great works ?
98. Give a short sketch of the history of English Opera ?

CHAPTER XI.

99. What suggested the first idea of the Oratorio ?
100. How did the word "Oratorio" originate ?
101. What was the name of the first true Oratorio that was ever produced in Italy ? Who was its Composer ? Where was it first performed ? and, in what year ?
- 102.*Sing (or play) a few bars of it, from memory, if possible ; and explain its connection with the first Opera.
103. Give some account of the history of Stradella.
104. Name some later Italian Composers who have distinguished themselves in the Oratorio style.
105. In what form did the Oratorio first appear in Germany ?
106. By whom were the first German Oratorios composed ?
107. When did Handel write his first English Oratorio ? and, what was its name ?

108. Mention the names, and dates, of some of his other Oratorios.

109. What great Composers have written Oratorios since the time of Handel? Mention the names, and dates, of some of their works; and state a few particulars about them.

CHAPTER XII.

110. Give some account of "Queen Elizabeth's Virginal Book." (N.B.—The Pupil is *not* asked to play Dr. John Bull's "Variations on the Hexachord.")

111.*Give some account of the *Allemande*, the *Courante*, the *Minuet*, the *Sarabande*, the *Gavotte*, the *Bourrée*, the *Giga*, the *Loure*, the *Chaconne*, the *Passacaille*, the *Pavane*, the *Branle*, and the *Galliard*.

112.*Give some account of the *Suite*.

113.*Give some account of the *Fugue*.

114.*Give some account of the earliest *Sonatas*.

115. Who invented the modern form of the *Sonata*?

116.*Give some account of it; with some particulars respecting the *Symphony*, the *Concerto*, and the *Overture*.

CHAPTER XIII.

117. Give a sketch of the life of Handel, and mention the names of some of his principal works.

118. Give a sketch of the life of J. S. Bach, and mention some of his works.

119. Give a sketch of the life of Haydn, and mention some of his works.

120. Give an account of the life of Mozart, and mention some particulars respecting his greatest works.

CHAPTER XIV.

121. Give a short biographical sketch of Beethoven; and mention his principal works.

122. Give a few particulars of the history of Schubert.

123. Give a sketch of the life of Weber; and mention his most famous works.

124. Give some account of Rossini, and his principal works.

125. Give some account of Cherubini, and his principal works.

CHAPTER XV.

126. Give a biographical sketch of Mendelssohn; mentioning some of his principal works, and the dates of their production.

127. Give some account of Spohr, both as a Violinist, and as a Composer.

128. Give some account of Schumann, and mention some of his works.

129.*Give some account of Chopin: and, if you have studied his works, state your own opinion of them, and play a few bars, from memory.

130. Give a short sketch of the life of Sir William Sterndale Bennett; and an account of some of his works.

CHAPTER XVI.

131. Mention some of the best Composers, and Professors of the present day.

132.*If you have heard any of the Professors whom you have mentioned, state your own opinion of their comparative merits.

CHAPTER XVII.

133.*Describe "The Music of the Future;" and, if you have heard, or studied, any of Wagner's works, state your own opinion of them.



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